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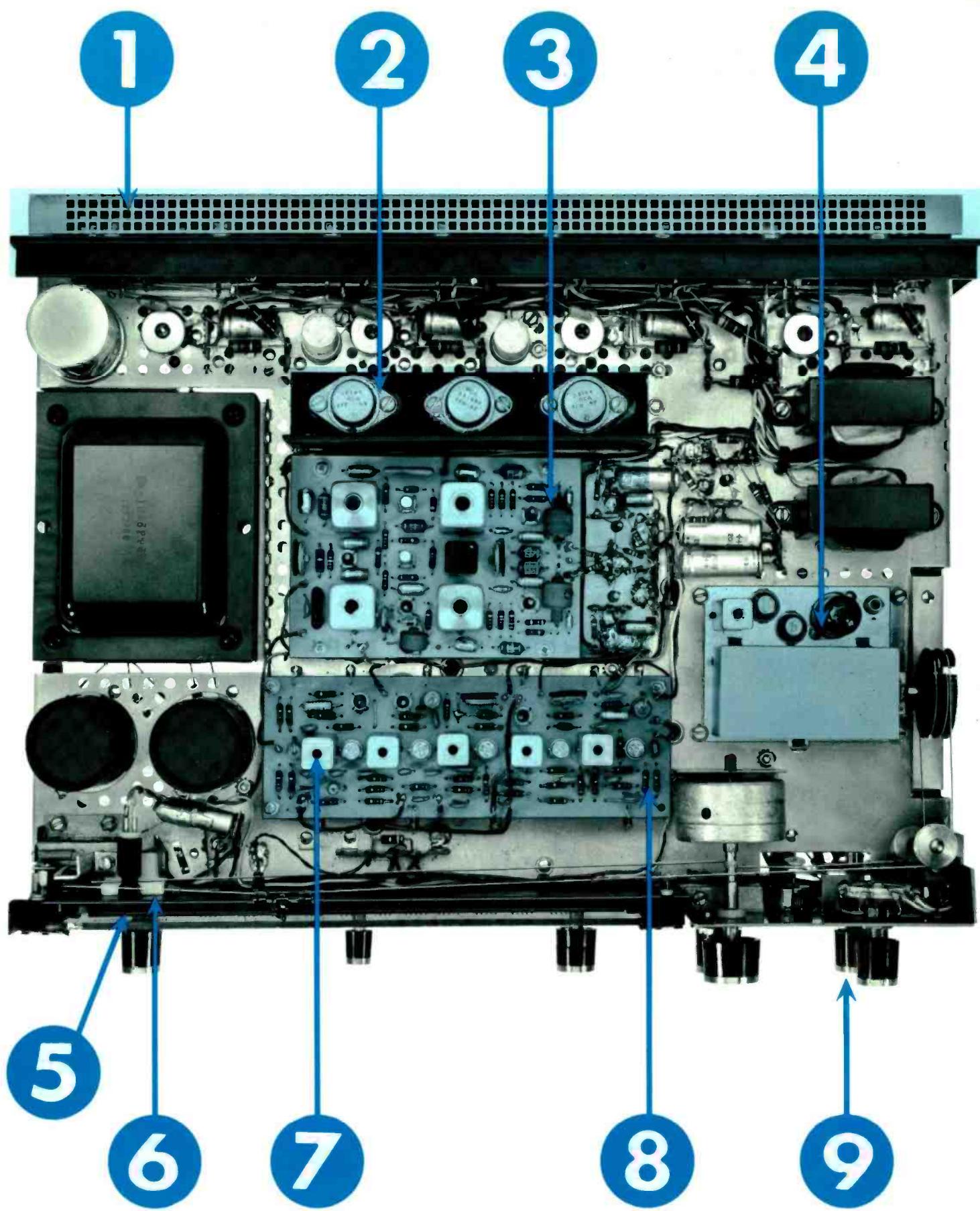
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High-fidelity

MARCH 1965

THE MAGAZINE FOR MUSIC LISTENERS

A
Portfolio
of
Stereo Décor
1965



CIRCLE 35 ON READER-SERVICE CARD

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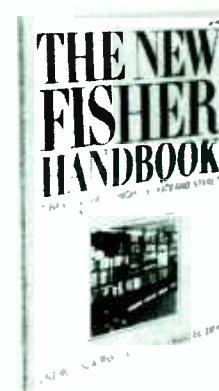
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- 1 Four output transistors in each channel for conservative operation at high power (instead of the conventional two). Massive heat sink. Power output at 8 ohms is 110 watts (IHF) or 45 watts RMS per channel. IHF power bandwidth is 12 to 35,000 cps.
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- 6 Professional d'Arsonval-type tuning meter.
- 7 Wide-band (one megacycle) ratio detector of highest linearity and lowest distortion, capable of unusually accurate detection of multiplex signals.
- 8 Five wide-band IF stages and five limiters.
- 9 Exclusive Fisher AUTO SCAN® automatic stereo scanner for instant spotting of stereo broadcasts without receiving in-between mono broadcasts.
- Size: 16 $\frac{3}{4}$ " wide, 5 $\frac{1}{8}$ " high, 11 $\frac{1}{8}$ " deep.
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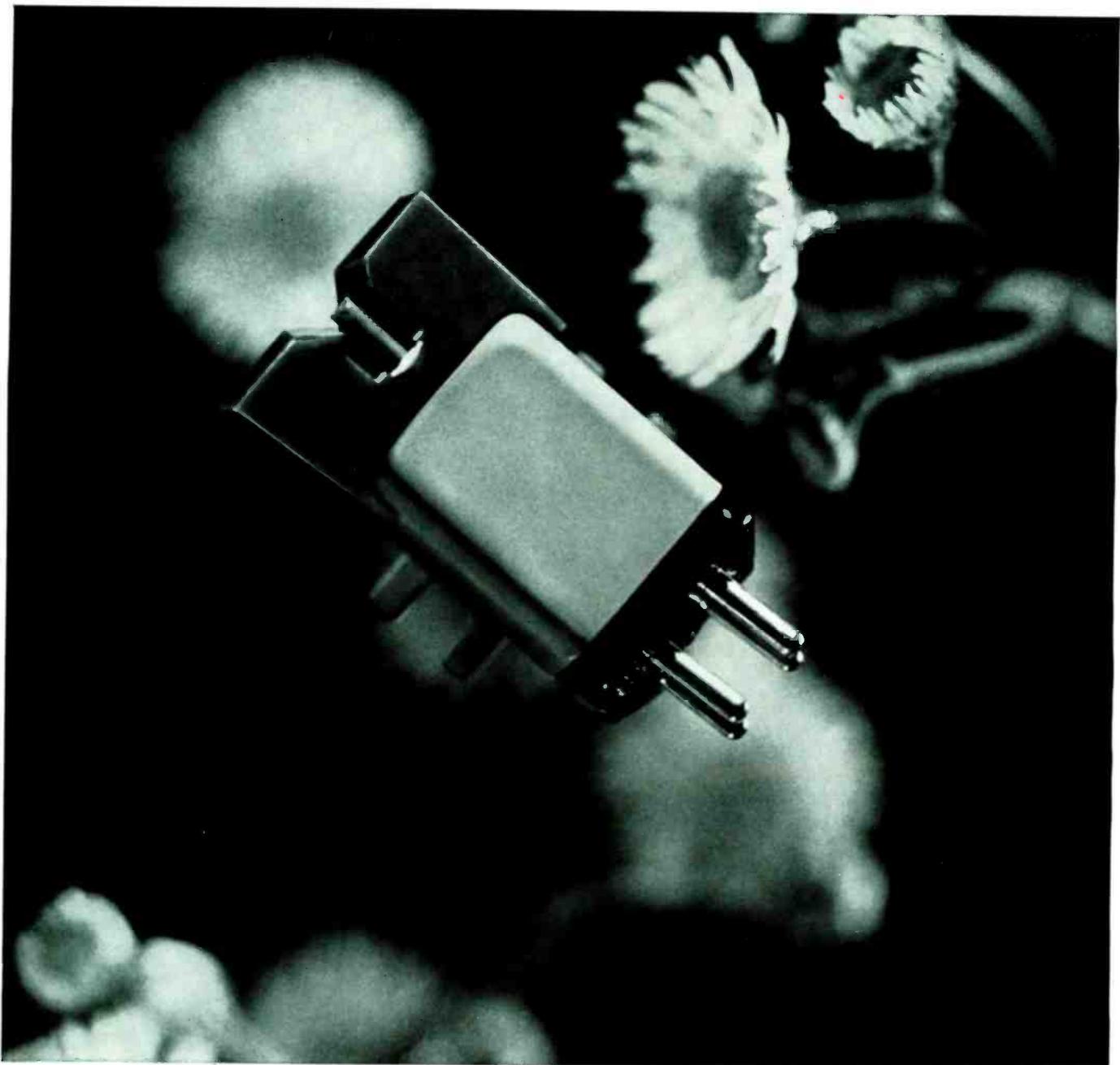
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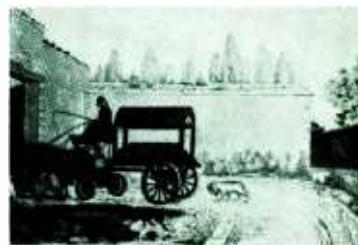
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high fidelity

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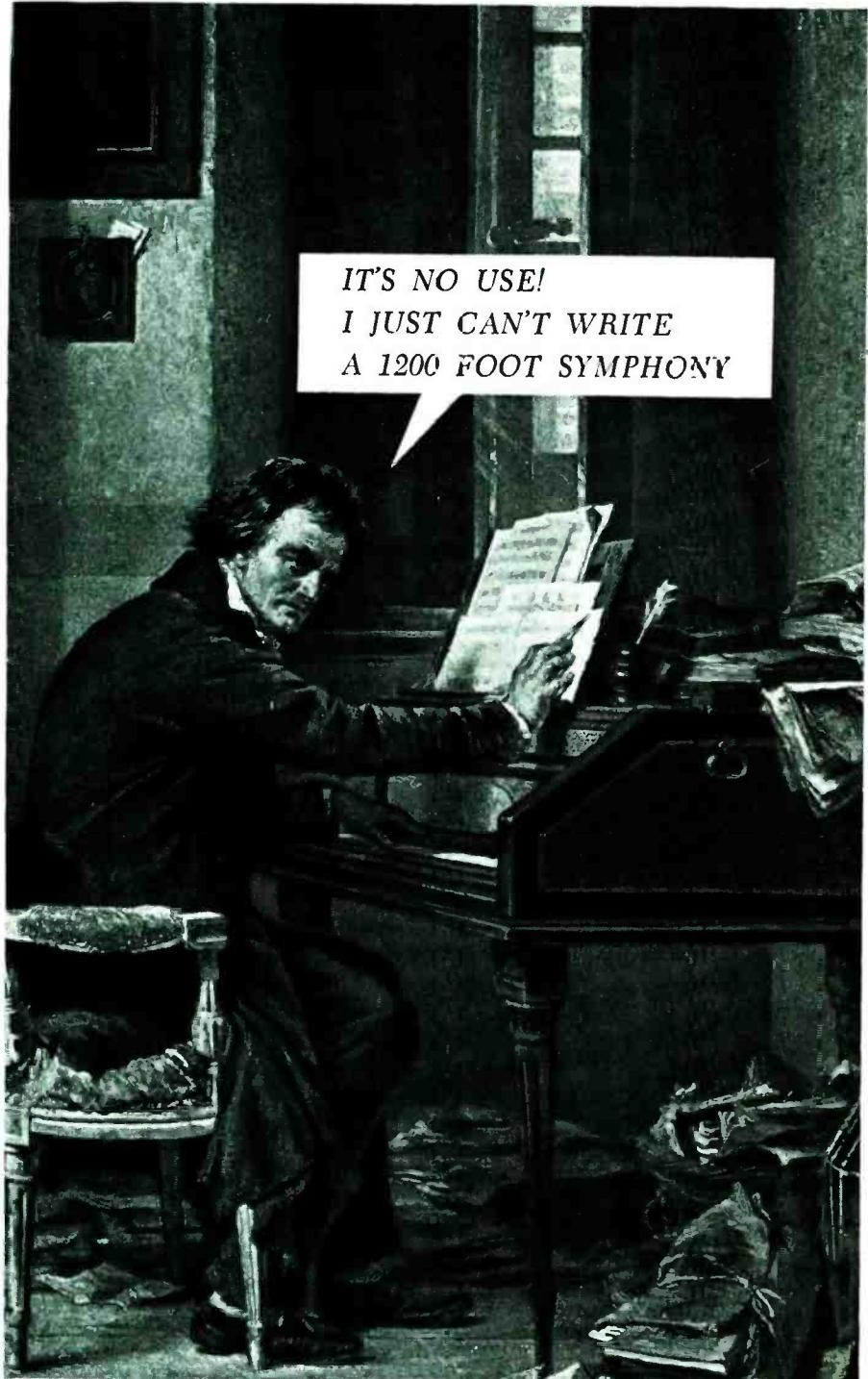
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MARCH 1965 • VOLUME 15 NUMBER 3

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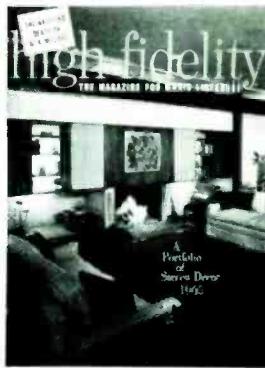


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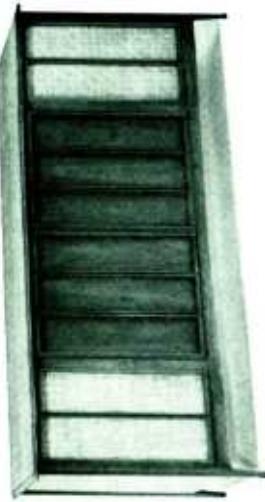


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MARCH 1965



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A Reader Gratified

SIR:

Thank you ever so much for the excerpts from Wanda Landowska's writings which you recently published ["From the Landowska Notebooks," December 1964]. You have done a great service to those of us who cherish the memory of this great harpsichordist.

Her insight, knowledge, personality, and imagination have made harpsichord music of every era live and breathe. Her playing has transported many a listener, including myself, back 250 years to the glittering court of Louis XIV, to Handel's house on Brook Street, and to Aranjuez Palace, where Scarlatti played to the Spanish court. Mme. Landowska has carried us back to Cöthen to hear Bach play his Chromatic Fantasia and Fugue, in D minor, and to Leipzig to hear Bach play his D minor Harpsichord Concerto.

How wonderful it was to see her words in print! Again, I thank you. . . .

Teri Noel Towe
Deerfield, Mass.

A Reader Exercised

SIR:

Because your magazine usually maintains such exemplary standards of informativeness with impartiality, I was particularly distressed by the lapse from those standards in your recent twin bill on conductors and conducting [January 1965]. First your editorial ["The New Conductor"], which was blighted not only by a strong undercurrent of evolutionary prejudice (in effect, it reads, "Of course Toscanini, Furtwängler & Co. were Great Men, but now we've gone beyond that sort of thing" etc.) but also by a startlingly large quantity of downright confused thinking. For example, we are told at one and the same time that the old-style conductor failed because he "often superimposed himself between the music he was supposedly transmitting and the composer who wrote it" and that the new-style conductor will come into his own when he can "gain in confidence and begin to put forward a more distinct artistic profile."

As for the article from which the editorial took its point of departure ["A Mixture of Instinct and Intellect"], this struck me as a real Alphonse-and-Gaston act between the Messrs. Paul Henry Lang

Continued on page 12

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 D, Sun Valley, Calif.

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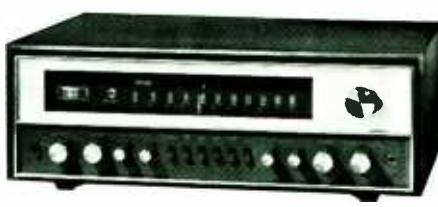
to the point of going completely out of the tubed-equipment business. Not even a nuvistor tube remains to mar the 100% solid-state sound of every Harman-Kardon instrument.

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*Prices slightly higher in the West. Enclosures optional.

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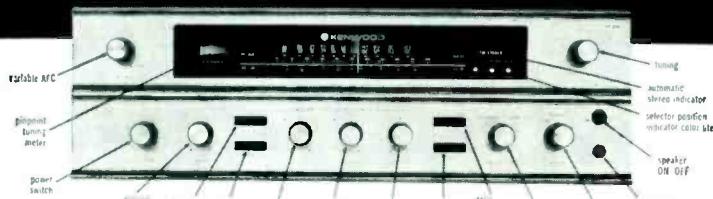


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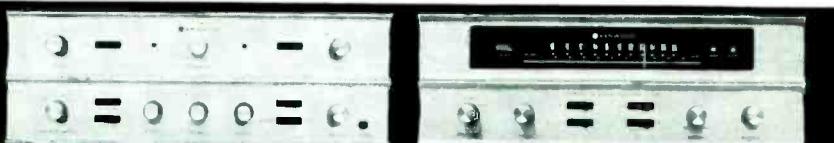
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CIRCLE 31 ON READER-SERVICE CARD

LETTERS

Continued from page 8

and George Szell. And finally there was the plain bad taste of that snobby, stale old "now let's all laugh at Mengelberg" bit, without the good grace of so much as a footnote to point out that it was Mengelberg—along with Toscanini, Mahler, and Von Bülow—who created the modern high standards of orchestral performance which Szell can now presumably take for granted.

The essential truth of the matter, as has been pointed out by many people (including music critic Robert C. Marsh, in his *Toscanini and the Art of Conducting*), is that it is precisely the towering strength of personality in Toscanini and his colleagues which enabled them to reveal with such pristine vividness the composer's original conception. . . . As it is, your kind of logic plays right into the hands of those a & r men who go about exterminating legendary performances imperfectly preserved and replacing them with mediocrities transfigured by engineering "miracles." When and if modern conductors begin to surpass their predecessors in terms of sheer artistic greatness, no one will rejoice more loudly than I; but until that happens, it is only insulting the real achievements of the present to attempt to inflate them by facile Darwinism and gobbledegook.

Harry Wells McCraw
New Orleans, La.

The A & R Game

SIR:

Since I imagine that many people will be participating in the game of "Let's Play A & R Man" [December 1964], I am taking the liberty of sending along several of my own contributions:

Mahler—Symphony No. 9, with the Rome Opera Orchestra under Tullio Serafin (perhaps with Mario del Monaco singing the *Songs of a Wayfarer* as a filler).

Delius—Orchestral Music, with Konstantin Ivanov and the Moscow Philharmonic. Beethoven—*Hammerklavier* Sonata, played by Fernando Valenti (perhaps he could also be persuaded to record the Brahms Second Concerto under Karl Haas).

Prokofiev—*Alexander Nevsky*, with the Madrid Singers and the Spanish National Orchestra under Rafael Frühbeck de Burgos.

Perhaps a search of the archives would yield a Toscanini-led *Pierrot Lunaire*, a Weingartner *Saure du Printemps*, or Shostakovich's First Piano Concerto, with Schnabel and Furtwängler.

Edwin R. Kammin
New York, N.Y.

For Modulated Sound

SIR:

When they know the objections to it, why do record companies continue to turn out recordings, particularly opera

Continued on page 19

HIGH FIDELITY MAGAZINE

**Ever think about flying to Rome, Salzburg,
Edinburgh and attending such great events as
the Caracalla Opera, Salzburg Festival,
Shakespeare Drama...**

**or hearing the same performances on
the Empire Royal Grenadier...most revolutionary
loudspeaker ever designed and engineered for
stereophonic reproduction? If you have, then...**



Enter Empire's Round-the-World Music Festival Win the most thrilling 21 days you and your ...and it's completely free!

That's right! 3 weeks in the classic centers of Western culture awaits the lucky winner (and his guest) taking in the best of performing arts...the world famous Festivals at Salzburg, Athens, Bayreuth, Bregenz, Dubrovnik...Greek drama unfolding under Athenian skies...open-air performances of Puccini in Rome...opera, ballet, symphony, dance concerts, chamber music...events that most music lovers aspire to attend one, perhaps two, of in a lifetime. Empire's Round-the-World Music Contest sends the lucky grand prize winner and his guest on the most glittering cultural tour ever planned. Between performances you make the rounds of Paris nightclubs, are taken on personalized excursions through the world's cultural capitals (Rome, Paris, Munich, Athens), go on special

side trips (Versailles' fabulous Palace of Mirrors, Art Museums, the storied lochs and glens of Scotland), Temple of Apollo, Acropolis, Olympic Stadium, Colosseum, Trevi fountains and many, many more.

And throughout, Empire unrolls the ermine carpet... hotel rooms, transportation, meals, tickets, tours—all first class. Alitalia Airlines provides the ultimate in air travel accommodations. And you don't pay one cent. Empire—your host on this incomparable trip for two—picks up the tab.

You'd need a bagful of money to make this tour on your own. Instead, just take along an empty suitcase... to bring back the programs and other mementoes.

It's easy, here's all you do: Listed in alphabetical order are the ten extraordinary features of the new Royal Grenadier, the world's most perfect speaker system. Leading high fidelity music editors and critics, in their collective judgment,

ranked these features in what they felt is the respective order of importance. Your task—Match their list!

That's it!

No long drawn-out essays... no jingles...no boxtops. Just rearrange the outstanding Royal Grenadier features in the order of importance that you feel will match the master list. And you and your guest might be packing for this glorious tour of festivals.

Or Stay At Home

and hear all the great artists, as you've never heard them before on the New Empire Royal Grenadier, the only

speaker system that lets you sit anywhere—hear everything. Its majestic sound is unlike any you've ever heard before. Its features are unique and its versatility is unbelievable. Summed up it's an engineering marvel with elegant furniture styling. Price \$285.

Helpful Hint:

First go 'round to your local dealer, he'll be happy to oblige you with a live demonstration plus present you with a complete itinerary of the trip. Pay special attention to the constancy in sound level and tone in any direction, the freedom from room standing waves, the enriched base response, the unparalleled stereo separation, and living presence.



Contest. guest may ever spend on the continent

OFFICIAL RULES

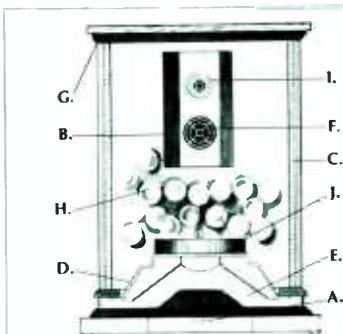
1. On an official entry form, or plain stationery, list all the outstanding features (code letters) of the New Empire Royal Grenadier in their order of importance. Only one entry per person. 2. Judges will be determined by Empire Scientific Corp. The entry form listing the extraordinary features in their order of importance exactly as on the judges' list will be the winner. In the event of a tie an opinion question on "loudspeaker systems" will be sent to all contestants involved in the tie. The judges will judge the answers to the opinion question on the basis of originality and aptness of thought. The participant submitting the best answer in the opinion of the judges will be the winner. The decision of the judges will be final. 3. The prize must be accepted as scheduled in advertisements. Any tax or liability pertaining to the award will be sole responsibility of the winner. No substitution of the prize will be allowed. Empire Scientific Corp. reserves the right at all times to change the festivals and cities named without notice.

4. Entry envelopes must be postmarked no later than midnight, June 1, 1965. All entries become the property of Empire Scientific Corp., and none will be returned. Mail entries to Empire Scientific Corp., Box 606, Garden City, Long Island, N.Y. 5. The contest is open to all residents of the United States and Canada. The contest is prohibited to employees of The Empire Scientific Corp., its selling agents, affiliated companies, its advertising agency, and their families. This contest is subject to Federal, State, and local regulations. 6. Winner will be notified by mail not later than 15 days after final drawing. 7. Winner and guest of his choice will be flown by Alitalia across the Atlantic. All connecting intercity transportation will be arranged by Empire Scientific Corp. All hotel accommodations, meals (2 per day), fares, sightseeing, admissions to festivals, and transportation from terminals to airports will be supplied by Empire. The above is only valid if prize is accepted as scheduled. 8. Album Winners (50)—Entry forms must have a minimum of seven features in order exactly as the Judges' List. In case of more than 50 such entry forms, album winners will be selected in random drawings conducted by one of the judges.

OFFICIAL EMPIRE ROUND-THE-WORLD ENTRY BLANK

Mail to: Empire Scientific Corp., P.O. Box 606
Garden City, N.Y.

1. Fill in Name and Address
2. List the features (by code letter only) in the order that you think will match the judges' list.



Match
their
list!

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

10 _____

EXTRAORDINARY FEATURES: THE EMPIRE ROYAL GRENADIER

- A. Complete symmetry of design with terminals concealed underneath.
- B. Die-cast mid frequency-high frequency full dispersion acoustic lens.
- C. Exclusive rigid non-resonant heptagonal construction.
- D. Fifteen inch mass loaded woofer with floating suspension and 4" voice coil.
- E. Front loaded Horn with 360 aperture throat.
- F. Full presence mid-range direct radiator.
- G. Hand rubbed satin walnut with imported marble top.
- H. Sound absorbent rear loading.
- I. Ultra sonic domed tweeter.
- J. World's largest (18 lbs.) speaker ceramic magnet structure

PATENT PENDING

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

DEALER'S NAME _____

SALESMAN'S NAME _____

NOTE: ALL CONTEST ENTRIES
SUBJECT TO OFFICIAL RULES



Wait! There's more.
Empire is offering 50
additional prizes...
the Grand Prix Du Disque,
Deutsche Grammophon Albums!
Beethoven's 9 symphonies conducted
by Herbert Von Karajan. Retail price
\$47.98. Of course they sound best on
the Empire Troubadour featuring the 880P
Cartridge. Visit your dealer...he's always
happy to satisfy an Empire customer.



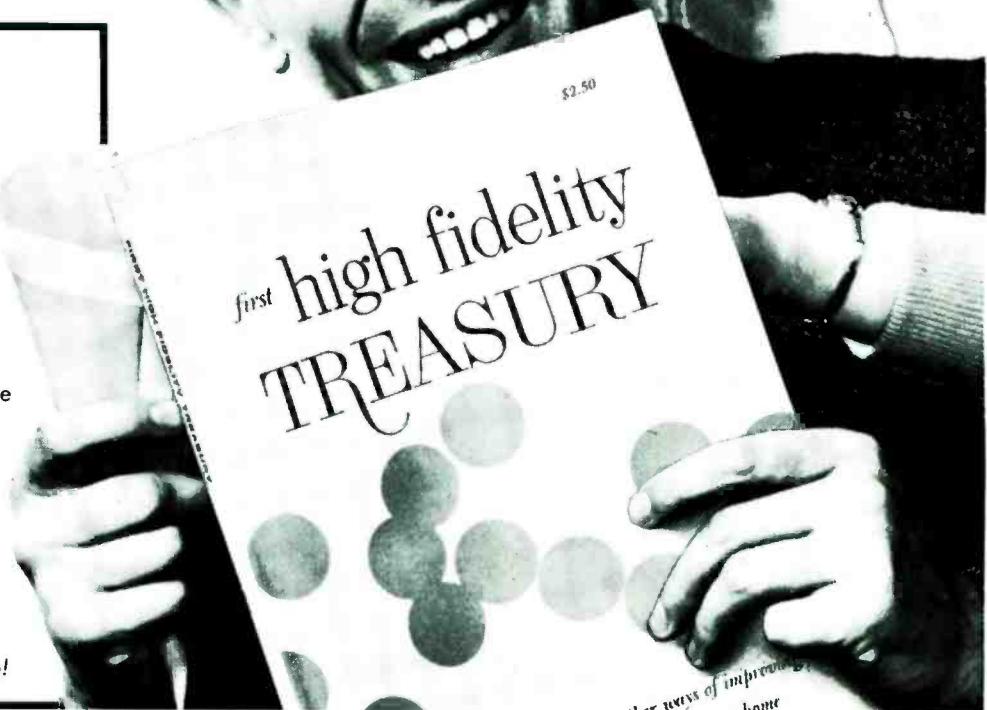
"Can serve admirably to help you derive greater enjoyment from records or broadcasted programs. It covers almost every aspect of high fidelity reproduction with special emphasis on stereophonic equipment."

HARVEST YEARS

PARTIAL CONTENTS

The ABC's of Stereo
Stereo for the Man Who Hates Stereo
Music and Stereophony
Stereo Recording Today
Cabinets for Components
The Music Wall
Improvements in Cartridges and Arms
From One Speaker to Many
FM Stereo in the Marketplace
Antennas for FM
FM for Motorists
Anyone Can be a Sound Engineer
A Mike or Two Around the House
High Fidelity Servicing
Noise—the Uninvited Guest

—and many more!



FOR MORE THAN A DECADE . . .

. . . readers tell us, the most literate and informative writing on sound reproduction in the home has appeared in **HIGH FIDELITY**.

Now, for those who may have missed some of **HIGH FIDELITY**'s top audio articles (plus a few from sister publications) and for those who requested they be preserved in a book, we have selected 31 of them for inclusion in the First High Fidelity Treasury.

It's not a "layman's guide" to high fidelity, but it tells you just about everything you need know for achieving good sound reproduction in your home.

Each piece was selected with these qualifications in mind: Will it help today's reader understand the principles

of recording and reproduction, including stereo? Will it help the reader plan a new reproducing system to suit his needs at a price he is willing to pay? Will it help the reader get the most out of that system or his present system?

This illustrated flexible cover book of 132 pages, measuring 6½ x 9½ inches, will stimulate and inform anyone who has ever thought about owning his own "rig".

If audio perks up *your* interest—send in your order before we sell out. Payment with your order, please, to prevent bookkeeping expense. But satisfaction guaranteed or your money back!

Mail your order for **TREASURY** with \$2.50 to Wyeth Press, a division of High Fidelity Magazine, Great Barrington, Mass. 01230.

The price tag went on last

The quality went in first. The kind of quality you can hear. Quality in the Seventeen's smooth, flawless response. Quality that gives the Seventeen the lowest harmonic distortion in the bass of any speaker in its price range. KLH quality in a handsome new oiled walnut enclosure. In the ingenious grillecloth that can be changed in a snap.

And while the quality was going in, the waste was coming out. All the waste that inflates the cost of speakers. The waste of rejects and varying quality in stock components from outside suppliers. (KLH builds, tests, and rigidly controls the quality of every component that affects the musical performance of a speaker.) The waste of obsolete design and engineering. Of inefficient and outdated manufacturing techniques. Of gingerbread 'features'



KLH Model Seventeen

that add nothing to musical performance.

When we finally had a speaker that was all quality and no waste, we put the price tag on. And you won't find a trace of puff in the price.

This is the Model Seventeen. A speaker that brings a whole new level of sound quality — a new distinction to speakers costing under \$100.

But no description can tell you how the Seventeen sounds. You've got to hear it. Only then will you be able to understand what an unusual achievement the Seventeen is in high performance at low cost. See the Seventeen at your KLH dealer now. Listen to it. Then look at the price tag. We think you'll agree that nothing touches the Seventeen for honest sound at an honest price.

*Suggested retail for eastern U.S. Slightly higher in the West.



CIRCLE 32 ON READER-SERVICE CARD

KLH RESEARCH AND DEVELOPMENT CORPORATION,
30 CROSS STREET, CAMBRIDGE 32, MASSACHUSETTS

don't let the price tag fool you!



THE NEW ELPA PE-34 IS A LOT MORE TURNTABLE ...FOR A LOT LESS MONEY...ESPECIALLY WHEN YOU REVIEW THE FEATURES!

The NEW ELPA PE-34 4-speed Turntable combines features that up to now were found only in higher priced professional transcription-type turntables.

Features like: Belt *PLUS* idler wheel drive (the reason for the low, low rumble) • 4 Speeds • Built-in lowering (cueing) device that saves record and cartridge wear • Powerful four-pole induction motor (with plenty of Torque) • Heavily weighted, non-magnetic Turntable • Vernier speed control • Rugged, precision-built professional type tone arm.

What do all these features add up to?

The Elpa PE-34 not only meets, but *exceeds* the National Association of Broadcasters (NAB) specifications required for professional use in broadcast stations.

That means the NEW Elpa PE-34 will satisfy your strict requirements too. AND not because of price either.

Examine these Specifications:

PLATTER & DRIVE SYSTEM

- A heavy-duty precision-built 4-pole induction motor floats in a triple rumble isolation system.
- A heavy cast and machined non-magnetic platter on a precision bearing assures accurate speed and minimum wow and flutter.

- A vernier speed adjustment (3%) for perfect pitch or "tuning" the turntable and record for perfect pitch or any accompanying musical instrument.

TONE ARM

- Low resonance balance arm with double precision-bearing suspension (vertical and horizontal planes) minimizes arm drag.
- All modern cartridges can be easily mounted in a cartridge mounting slide.
- Complete 4-wire system.
- Cartridge mounting slide pulls out for quick stylus inspection.
- Built-in spring loaded stylus pressure adjustment gauge.

CONTROL SYSTEM

- Automatic tone arm lift at end of record.
- Semi-pneumatic cueing and indexed (7", 10", 12") tone arm control at start or at any point during play.
- Automatic fool-proof glide to and from record groove.
- Cueing lever incorporates positive tone arm lock.

PHYSICAL DIMENSIONS

Width: 13"
Depth: 10 1/4"
Height: 3" above mounting board
3 1/8" below mounting board

The specifications prove it: There's a new concept in turntables—the PE-34 (backed by 50 years experience) . . . just like other Elpa Marketing Industries products that have set new hi-fi standards.

Don't let the price tag fool you . . . you can't do better at \$72. ($\pm \25.00 or 35%)

Stop in at your Franchised Elpa dealer and ask to see the new PE-34 in action.* Price includes: Full Year Guarantee, Strobe Disc and 45 rpm adapter. Satin Walnut base optional at \$6.00. Base dimensions: 4" High x 15" Wide x 12 1/2" Deep.

New Dust Cover Available!
Style PC-34 Sturdy Plexiglass\$9.00



PERPETUUM-EBNER

a new division of

Elpa Marketing Industries, Inc.
New Hyde Park, N. Y.

CIRCLE 23 ON READER-SERVICE CARD

LETTERS

Continued from page 12

sets, that literally explode in the ear of the listener? If you set the volume control so that the softest music is audible, then the loudest is much, much too loud; if you turn down the volume so that the loud parts are reasonably and comfortably hearable, then the softest parts disappear entirely.

I have bought several opera recordings during the past two years that I can listen to only through my headphones. If I did otherwise, I'd be given notice to vacate my apartment—in a concrete building thoroughly soundproofed. Even as it is, I have to sit near the controls to soften the loudest parts.

George E. Herrmann
Vancouver, B.C.
Canada

FM Stereo—Broadcaster's Side

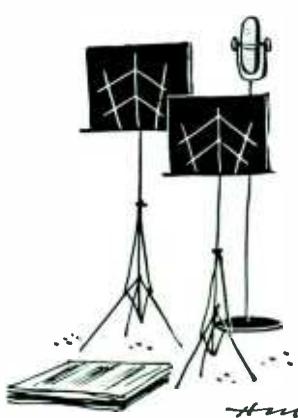
SIR:

Not wishing to drag on the comment regarding Leonard Marcus' article entitled "FM on the Threshold" [November 1964], we at WCRB nevertheless feel obligated to point out that our station began the first broadcasts of a major symphony orchestra's entire season in stereophonic sound, in 1957, with Saturday night AM/FM live stereocasts of the Boston Symphony. These programs were continued in FM multiplex stereo when that medium was authorized by the FCC in 1961.

It would greatly help FM (and all "good music" stations) if there were not such emphasis on "live" broadcasting. Taped performances of actual concerts are just as satisfactory, and when not delayed too long, they actually serve as "live" broadcasts. The maintenance of high-quality broadcast lines for "live" broadcasts (especially in stereo, where two lines are needed) is an economic unreality for the greater number of FM stations; maintaining one system is about the limit for most of us.

HIGH FIDELITY could well serve the cause of good music broadcasting if it would explore the myth of "live" versus "taped" (as distinct from "canned" music) with an open mind.

David S. MacNeill
Program Director, WCRB
Boston, Mass.



Featherweight . . .



with a wallop

The KLH Model Sixteen is probably the smallest integrated stereo amplifier in its power class.

We designed it that way. Small enough to fit into any room. Handsome enough to be welcome there.

But small size and good looks are only the beginning. The Model Sixteen really delivers all the advantages of transistor design that you've been promised for so long.

This is a full powered, full performance amplifier, with 70 watts of wide-band steady state power — 200 watts of peak power.

This is clean power . . . KLH clean. Distortion levels are insignificant from 25 to 20,000 cps.

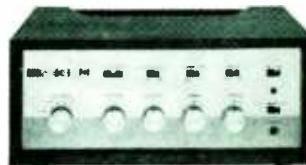
This is reliable power, far beyond the potential of any tube amplifier. (There is no known aging process in a transistor.) The Sixteen can't be shorted out or burned out in use. A unique electronic circuit, designed by KLH, eliminates the need for fuses or circuit breakers in the speaker outputs.

We saved the best for last. The price is a featherweight, too.

Just \$219.95. The cabinet is optional at \$19.95.*

That's less than you'd pay for one of those big heavy old-fashioned jobs.

We designed it that way.



*Slightly higher on the west coast.



KLH RESEARCH AND DEVELOPMENT CORPORATION

30 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS

CIRCLE 69 ON READER-SERVICE CARD

**The EMI 812
is the first
little loudspeaker
without an
inferiority complex.**

It sounds big.



Like most progressive high fidelity component manufacturers, we have been aware of the stigma suffered by most compact loudspeaker systems: small size = small sound. So EMI decided to create a compact loudspeaker which literally liberates its sound from its size.

Our new 812 has many of the advantages of a larger loudspeaker while still retaining the benefits of compact size at a compact price — just \$49.95*. The secret of its sound is brilliantly assembled in a 14½" cabinet with the unique EMI woven metal grille. Its 6½" woofer has a high compliance uniroll suspension that gives it an exceptional low bass frequency and a mid-range response of realistic quality.

Its tweeter unit is specially damped to afford a smooth response in the high frequency range with a clean and live sound. And a specially designed low-loss crossover network critically matches both units. Even the cabinet is unique: ¾" walnut that costs twice as much as other compact cabinets.

That's why, small as it is, the EMI 812 is the first little loudspeaker without an inferiority complex. It will make its presence known in any room, not only auditorily but visually as well. Go to your EMI dealer and listen to our new 812 compact loudspeaker system. It's quite an earful.

*Higher in South and West.

EMI

SCOPE ELECTRONICS CORPORATION

235 East 42nd Street, New York, N. Y. 10017

Distributed in Canada by

Hartone Electronics Industries, Ltd.

298 Bridgeland Avenue, Toronto 19, Ontario

CIRCLE 24 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

PARIS

Observed through the rain from a *bistro* in the Rue de Montenotte, outside the rear door of the Salle Wagram, the making of Angel's new *Tosca* (to be released this month) seemed a routine job. Sessions began December 3 and wound up eleven days later. Maria Callas, Tito Gobbi, Carlo Bergonzi, and conductor Georges Prêtre came and went like ordinary musical citizens. During breaks the men of the Conservatoire Orchestra were their usual irreverent selves, and the chorus people, from the Paris Opéra, had the usual chorus look of waiting interminably to be told to sing.

A *Tosca* for History. But inside the hall there was a marked and rather nervous awareness of history being created. The participants and rare spectators are not apt to hear Puccini's masterpiece again without being Proust-ly reminded of such nonoperatic matters as cats, strikes, Atlantic plane schedules, *garçons* bearing champagne, and celebrities at horseplay. There will also be the recollection of the constant awareness in everyone's mind of being ultimately judged by that famous 1953 Callas/Gobbi/Di Stefano album. And no one will forget having watched and heard a great artist totally absorbed in what everyone felt was a farewell interpretation—so far as recordings are concerned—of one of her greatest roles. Callas was forty-one the day the sessions began; and even the EMI empire does not invest in a complete *Tosca* very often.

Michel Glotz, the assistant Pathé-Marconi artistic director who was in general charge (he is also Callas' personal artistic director), had two pieces of bad luck. The cats—not the jazz variety,

which can also be frequently heard at the Salle Wagram—arrived in quantity on December 5 for the annual Paris feline show. Although they did not invade the boxing arena where Bergonzi-Cavaradossi was slated to perform, their mass mewing was audible enough to make the microphone men cancel operations for the day. More time was lost because of a general walkout of French utilities workers which cut Paris power intermittently for twenty-four hours from 9 o'clock on the evening of December 10. These interruptions were particularly vexing because the *Tosca* schedule was already a coördination miracle. Prêtre had engagements in New York on December 1 and 15, and Bergonzi on December 2 and 11. Gobbi had sung on the fifth in Chicago, and had to be in Rome on the tenth. Only Callas had enough open dates for comfort.

M. Glotz as Captain. Glotz therefore found himself obliged to run what seamen call a taut ship. As the proceedings advanced, his incisive voice (he was normally up in the control room, surveying the operation on closed-circuit television) on the public-address system became a Big-Brother presence, alternately cajoling and commanding. Once in a while his small, roundish figure would appear on the balcony above the orchestra and singers, and he would deliver a rapid, detailed analysis of a passage he had found unsatisfactory. His assurance and knowledge were both impressive, particularly in a man still in his thirties. Although he did not actually usurp Prêtre's role, you felt that you were seeing the emergence of a new type: the disc impresario who, like many modern film directors, is in a sense the

Continued on page 24



At the Salle Wagram, Tito Gobbi and Maria Callas.



Mr. Miller is an audiophile. He's also a cost-conscious accountant who wants a new stereo receiver.



**He listened to Brand X.
\$425.**



**He listened to Brand Y.
\$319.95.**

Then he saw the new Bogen RF35, a 35 watt FM-stereo receiver. "Interesting," he said, "What are the specs?" The salesman told him. "Hmmm," said Mr. Miller, "35 watts will drive most any speaker system." The salesman nodded: "Thirty-five clean, useable watts." "It sounds like 60." "That's right; distortion is almost unmeasurable." "And," said Mr. Miller, "20 to 20,000 cycles is more than anyone can hear." "Unless your name is Lassie." "How about that 0.85 uv. sensitivity for 20 db. of quieting? The RF35 actually meets broadcast-monitor standards." "That's Bogen. All that performance," said the salesman, "for only \$234.95." Mr. Miller computed rapidly. "Wrap it up," he said decisively. "And add," his voice trembled, "the new Bogen B62 stereo turntable. The \$69.95 model with variable speed control and automatic cueing." The audiophile/accountant wore a smile all the way home.



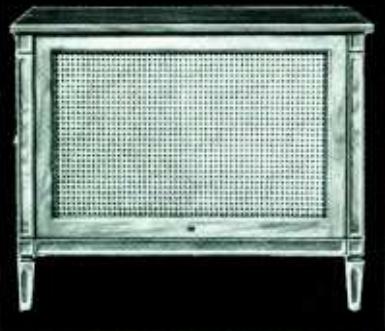
For complete details on the remarkable RF35 and the new illustrated Bogen catalog write Bogen, Dept. A-3, Paramus, New Jersey.

BOGEN  **LEAR SIEGLER, INC.**
COMMUNICATIONS DIVISION PARAMUS, NEW JERSEY

33 years of leadership in audio technology
CIRCLE 6 ON READER-SERVICE CARD

1965 -

**This is Bill Smith's
New Bozak Speaker.
It Cost \$251***



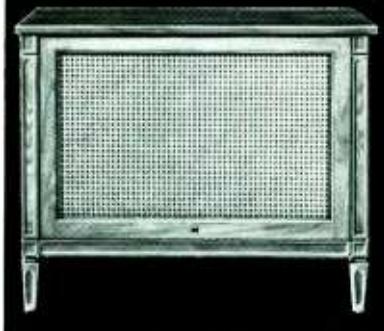
Though young and just getting a start in the business world, Bill has an ear for music. He wants the very best loudspeaker he can afford now, without losing his investment later.

His wife, Mary, wants furniture of which she can be proud.

Wisely, they choose the tasteful Italian Provincial enclosure designed to house a full Bozak B-305 speaker system. In it they have mounted a single two-way Bozak coaxial B-207A speaker.

1967 -

**This is Bill Smith's
New Bozak Speaker.
It Cost \$94.50***

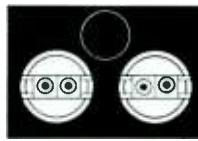
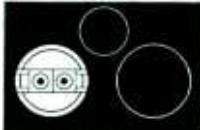


Things are going well. Bill and Mary just moved into a new house. Their living room is big enough to take advantage of a broadened sound source, with its increased realism.

While both secretly believe it to be difficult to improve the sound from their Bozak, they add a second B-207A coaxial speaker.

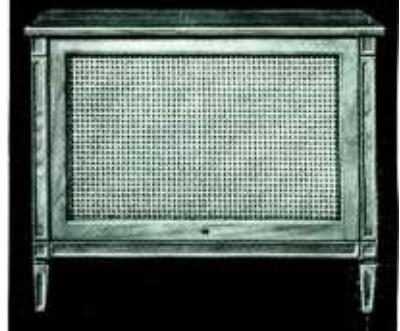
It's easy — just remove a pre-cut panel and insert the speaker. Total cost \$94.50.

To their surprise, they find a new measure of presence, of musical delight, in their Bozak.



1969 -

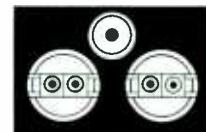
**This is Bill Smith's
New Bozak Speaker.
It Cost \$82.00***



Bill just had another raise. Mary completely refurnishes their home, but finds that the quiet dignity of the Bozak cabinet still adds charm to her living room.

They take the final step toward their dream of listening perfection. They convert their speakers to a three-way system by adding a Bozak B-209B mid-range speaker and a three-way crossover network. Again, they simply remove a panel and insert the speaker. Total cost, \$82.00.

Now they have achieved their goal. They have the complete Bozak B-305 speaker system which they couldn't afford when they were first married. Meanwhile, they've enjoyed years of musical pleasure.



CAN LOUDSPEAKERS REALLY GROW?

Yes.

Thanks to Bozak's uncompromising policy of building all speaker components to the same high electrical and acoustical standards, to the same tonal values, you can add speaker elements to a Bozak system without fear of mismatch.

Thus, you can select the Bozak of your dreams

today — even though you can't afford it — and build toward it as your needs increase. Meanwhile, your musical pleasure begins with the first Bozak component.

Why not gratify your musical taste — beginning now. Our catalog shows you how. Your dealer will prove it.

Bozak

DARIEN CONNECTICUT

CIRCLE 7 ON READER-SERVICE CARD

*All prices shown are current prices and are subject to change at any time. Prices slightly higher in the South and Far West.

Export: Elpa Marketing Industries, Inc.
New Hyde Park New York

What a crazy, lovely, naive, ingenious company.

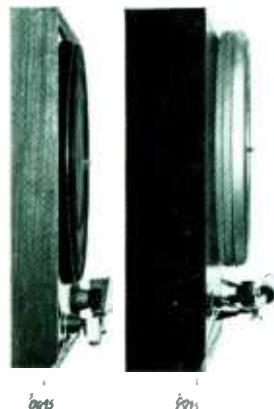
BOGEN makes a professional turntable with 59 speeds
and automatic cueing for only \$69.95



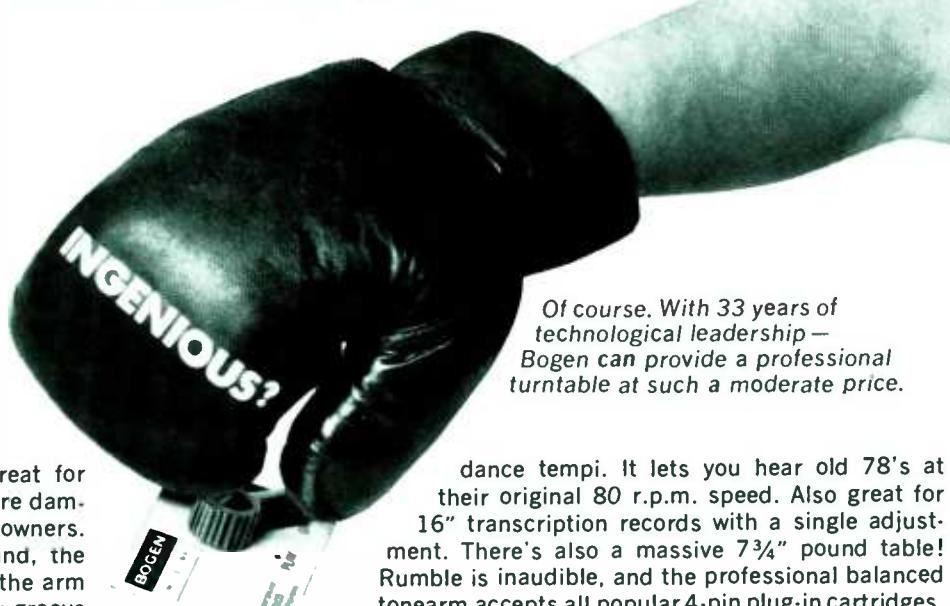
Of course. You've got to be
to make anything as
great as the B62.
Crazy like Galileo, Fulton, Edison.

Lovely?

The B62 is only \$69.95.
That's very lovely.
If anyone else made
the B62, it would sell
for at least \$99.95.
(Read on. You'll agree.)



Sure. Bogen actually expects people to believe
they can own a professional turntable for under \$70.00!



Of course. With 33 years of
technological leadership —
Bogen can provide a professional
turntable at such a moderate price.

The B62 has automatic cueing. Great for
the man who's "all thumbs." No more damaged
cartridges or records for B62 owners.
Instead of lowering the arm by hand, the
cueing lever does it for you. It lets the arm
down with feather lightness into any groove
you choose. It also has variable speed control;
59 speeds, from 29 to 86 r.p.m., with click stops at
78, 45, 33½ and 16 r.p.m. For those who like to "perform"
with records, and for dancers and musicians, the B62
changes record pitch to match that of voice, instrument or

dance tempi. It lets you hear old 78's at
their original 80 r.p.m. speed. Also great for
16" transcription records with a single adjustment.
There's also a massive 7¾" pound table!
Rumble is inaudible, and the professional balanced
tonearm accepts all popular 4-pin plug-in cartridges.

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NOTES FROM OUR CORRESPONDENTS

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"author" of a production. When you remember that he also supervises the "montage" of the tapes, the analogy becomes nearly complete.

The taut ship, however, was also a fairly happy one, and—especially on December 8, during the recording of the macabre second act—positively frolicsome. Those who think of Maria Callas as a tigress should imagine her as she was during most of that afternoon, slouching about the stage with her half college-girl, half ranch-hand gait (her favorite sport these days is riding in the Saint-Germain forest), leaning affectionately on the massive, avuncular Gobbi, pecking a kiss on his cheek just after he had finished, as Scarpia, with his elegantly evil proposition, doubling up with laughter when Bergonzi, who was being tortured a few feet away at another microphone, let go with a particularly bloodcurdling yell, and again when Gobbi decided to outroar the orchestra. (Big Brother's booming voice: "Tito, leave Maria alone—she's really Dalila.") Gobbi's own comic turns included cranking up Bergonzi from behind for Mario's "*Vittoria! Vittoria!*" and delivering a dead-pan imitation of one of Callas' celebrated but, as an actress, notoriously static rivals in the role of Flora Tosca.

It would be wrong to suggest that there was no temperament on display. Callas did not disguise the fact that she was "unhappy" about being told to go down and join the chorus in the Salle Wagram bar and *trompe-l'oeil* winter garden, and made it plain that she did not think much of that cantata sequence anyway. Asked to record some retouches one evening when she was obviously dressed to go out, she objected that her voice was "down in my shoes," until she was outmaneuvered by Glotz's "exactly what we want for the death of Mario." But one's strongest impression by far was of a veteran professional ("She made her debut," a woman near me whispered, "twenty-seven years ago!") relaxing confidently in the company of other professionals who were also old friends.

The Compulsion of Belief. Relaxing and also working hard. I hope my notes on the horseplay have not implied a lack of seriousness in making this *Tosca*, for the emphasis throughout was on producing not only a stereo illusion of a thrilling opera staged in an opera house but also on producing a musical and almost cinematic suspension of disbelief in characters and story. Callas' "How much?" to Scarpia, for example, was not projected into an imaginary theatre but uttered quietly and with desperate resignation, as it might have been in a film close-up. Both Prêtre and Glotz favored letting each recording take run as long as possible, with the objective of giving singer-actors and orchestra a chance to be swept along by Puccini's insistent repetition of powerful motives.

Although one must wait for the album, of course, to decide how successful all this was, it may be of interest to have one expert opinion of one sequence in advance. After the scene in which Scarpia is stabbed there was some lively discussion during the playback in the control room. Prêtre wanted to improve a couple of his notes, and Callas a couple of hers. Glotz agreed to a retake. Then Gobbi intervened, stressing his words: "You can fix those little notes, and you can do the whole thing over several times, but you will come back to this version. Because this one is about a real *murder*." There was no retake.

To help step up the sonic realism, Pathé-Marconi had hired Fred Kirilloff, a French expert in sound effects well known for his work in films, the theatre, and Son-et-Lumière spectacles at châteaux. When I saw him at the Salle Wagram he had a collection of noises (for eventual superimposition on the musical tape) which included the scratch of Scarpia's pen, the clink of his wine glass, the thud of the heavy door to Mario's torture chamber, the rustle of paper, and of course several varieties of footsteps. For the cannon which announces Angelotti's escape he had taped sounds from a radio broadcast about the Second Armored, the famous Leclerc division of World War II. For the execution at the castle of Sant' Angelo he planned to get some infantry friends at the Vincennes barracks to fire a volley. "It has to be in the open air," he said. At last reports he had found no Puccinian use for the banging and clanking of a waiter, burdened with bottles and glasses, who clumped the full length of the balcony while the red silence light was on and Glotz's baffled voice rang through the hall.

Nine "Vissi d'Arte." In terms of psychological realism, the high point of the sessions, at least for me, was the night of the nine "Vissi d'artes." Although it is quite impossible, when one is listening to bits and pieces out of their proper order, to know what the cumulative effect of a recording will be, I feel safe in predicting that this aria will be central—as the composer obviously meant it to be. It was clearly central in Callas' conception of her role, for she sang and acted Tosca, not as a mature diva under full sail, but as an ardent young woman, devout, charitable, and uncomplicated, whose life "for art and love" is suddenly and absurdly smashed.

The first "Vissi d'arte" came shortly after 10 o'clock on the evening of December 8, and caused a lot of preliminary bustle in the orchestra, since it had not been scheduled. Callas, who had been on stage since early that afternoon, waited with her face buried in her arms on her music stand—carefully, so as not to disturb her high and evidently fresh hairdo. She remained in this posture until the voice of Glotz, using *tu* instead of *vous*, asked if she felt ready. Then, with one hand on her throat most of the time, she went through the whole num-

Continued on page 28

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Continued from page 25

ber without a pause, and received an ovation from the orchestra. Her response was to phone the control room for a private critique.

The second "*Vissi*" was an unrecorded rehearsal, which is a pity, for it would have made a wonderful document for future historians of opera. Callas came down from the stage, threaded her way through the orchestra, and took up a position directly in front of the peripatetic Prêtre. While he indulged in his customary rehearsal chatter to his men ("poppity-pop-pop-poppity-paf! *Double-croche!* *Double-croche!*") and the orchestra blasted away, she closed her eyes, glided her hands over the music stand as if it had been the sofa in the Farnese Palace, and sort of dreamed her way through the aria in that young girl's voice she can apparently turn on and off as she wishes. Another ovation.

The third "*Vissi*," which was recorded, had the same quality of tenderness and regret, but Callas, after another mysterious talk on her private phone to the control cabin, chose to try again. The fourth apparently contained an orchestral passage which displeased Prêtre, for a fifth attempt followed, and then a sixth, a seventh, an eighth, and a ninth, the last three being merely long retouchings. When the orchestra seemed to be at fault, Callas buried her face in her arms and waited. When she disliked her own effort, she held her nose and waved ruefully in the direction of the television camera. It was close to midnight when Glotz called a halt and announced that work would start a half hour later than usual the next morning. This time it was the boss who got the orchestral ovation.

ROY McMULLEN

LONDON

After the enormous success — commercial as well as critical — of its recording of Benjamin Britten's *War Requiem*, Decca/London has naturally

been eager to exploit to the full its exclusive contract with the talented composer-conductor, and 1964 saw the release of a spate of Britten albums. This year, however, Britten is taking a sabbatical, to be devoted exclusively to composition. The last product of his busy season in the recording studios — a disc coupling his comparatively recent *Cantata Misericordium* (with Dietrich Fischer-Dieskau as principal soloist) and the *Sinfonia da Requiem*, written in 1940 — was completed just before Christmas.

Maestro Britten. I was able to attend the *Sinfonia da Requiem* sessions, held at Kingsway Hall, and found them fascinating. This was the first time that Britten had recorded with the New Philharmonia, and the first time that the New Philhar-

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Continued from page 28

monia (in personnel the same as the "old" Philharmonia) had made a solo recording for Decca London. While Britten is not always at his most relaxed before the microphones (he is, after all, functioning as both composer and conductor), with the New Philharmonia he seemed to enjoy every moment. Decca/London now regards it as a rule at orchestral sessions to record complete movements without a break, and this was no exception. The first take was devoted to getting the notes down accurately; the second, mainly to achieving the effect of over-all command and spontaneity.

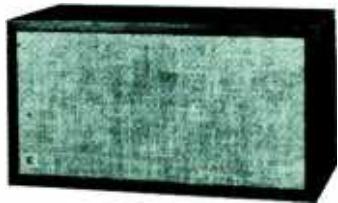
Britten's way with the orchestra might at first seem a little schoolmasterish, but, as one of the wind players put it, he does not waste a single word. On occasion he takes extraordinary pains to get exactly what he wants. For example, in the middle *Dies Irae* he detected that the cellos with a note simply on the fourth beat of each bar were entering a fraction of a second too early each time. His insistence might have been considered pernickety, except that his approach was so very practical. The score marks the bowing to be adopted, and this, one of the cellists thought, might be part of the trouble. Britten was all consideration. "I don't think it makes any difference, the ups and downs. It only looks nicer if you see it on television!"

And his modesty often came out. At one point he complimented the flutist, Gareth Morris: "I liked very much how you divided those notes." Again, speaking to Bernard Walton, the principal clarinet, he suggested that there was "a little too much crescendo for my taste." "For my taste," indeed—hardly a dictatorial way for a composer to make his wishes known! With the engineers too, Britten showed a genuine understanding of their problems (like everyone else he addressed Decca/London's chief wizard, Kenneth Wilkinson, as "Wilkie"). At the end, with everything completed to everyone's satisfaction, he paid a final tribute to the orchestra. It had been "a marvelous day," he said, and he hoped to work with the New Philharmonia again. The feeling was clearly reciprocated.

Beethoven for Winds. "Wilkie" and his team were at work again within a few minutes, but this time with only eight players. Following its set of Mozart's complete wind music played by the London Wind Ensemble, Decca/London was recording Beethoven's music for wind band. Again the leader was Jack Brymer. One still thinks of Brymer as Beecham's clarinetist in the Royal Philharmonic (he was who recorded the Mozart Clarinet Concerto with Beecham, lusciously with charm in every bar) but in rehearsal he is no merely blithe spirit. Quite the reverse. "Come on boys. From the beginning a little faster!" Or when they

Continued on page 44

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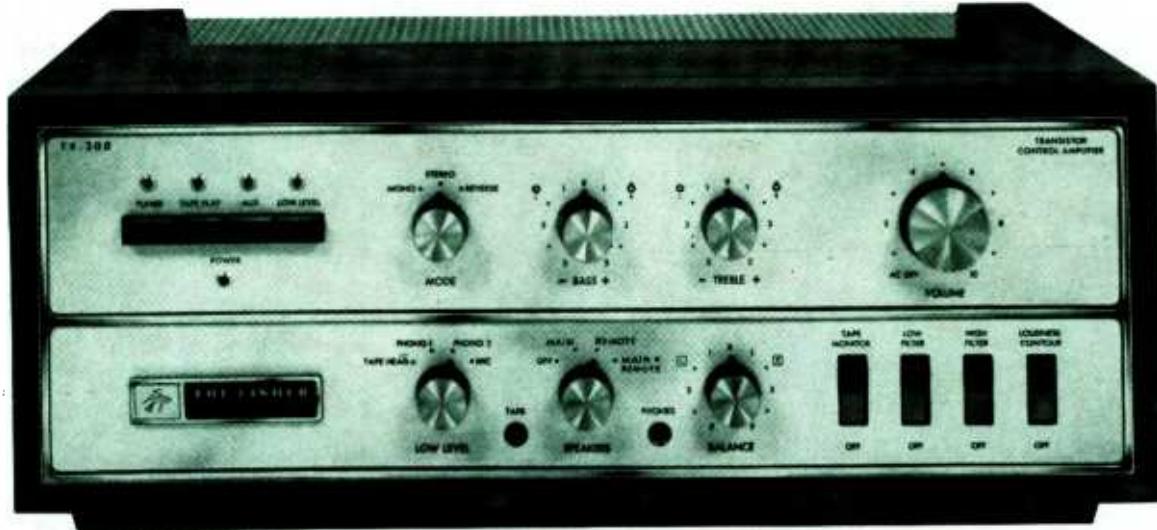
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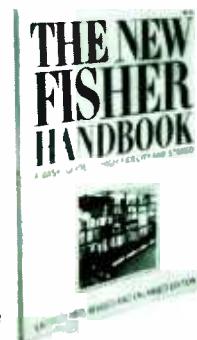
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Continued from page 40

start at an important clarinet solo: "Keep out of the way, until I've done me bit!" The works to comprise the album are mainly early Beethoven (the Octet I heard was supposed to have been written in a single night), but certainly they afford very agreeable bread-and-butter music.

Choirboys and a Harpist. Finally, a word about a recording from Argo (a Decca/London subsidiary specializing in choral and spoken word releases): Britten again but without the composer's presence and emanating from Cambridge. The disc will include the *Ceremony of Carols*, the *Missa Brevis*, and *Rejoice in the Lamb*, sung, not as one might expect by the King's College Choir, but by the St. John's College Choir. Britten has often made it plain that he prefers something lustier than the refinement of treble voice represented by the King's tradition. *Ergo*, St. John's—ever the rival of the more famous choir down the road.

"Let's have some Continental tone on the last note!" says choirmaster George Guest in connection with one of the carols in the *Ceremony*, and even the little eight-year-olds nod their understanding, projecting their voices more throatily on the note in question. *This Little Babe*, another of the carols, has a fiendishly difficult passage in very fast and close three-part canon (one wonders whether Britten really conceived of its being done accurately by children) but these boys did wonderfully well, it seemed to me.

With the singers was a harpist, whose name I expect we shall be hearing more of. Marissa Robles is Spanish, very young, and dramatically pretty (doe-eyes that continually laugh at you), and her playing has an unmistakable compulsion, even in the trifles that she entertains herself with in the intervals between recording takes. We shall soon be having a recital disc from her. I hear.

EDWARD GREENFIELD

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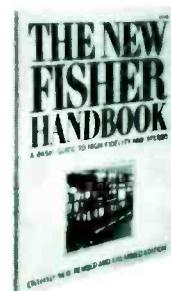
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1 Can you start automatically — with the press of a switch — or, if you prefer, cue the record manually at any position while it's either motionless or rotating?

(Or must you always: 1. press one switch to start the record rotating, 2. position the tonearm by eye over the record, 3. press another switch to lower the tonearm?)

2 Can you interrupt play at any time, with the tonearm returning to its resting post and the motor shutting off . . . again, automatically?

(Or must you instead: 1. press one switch to raise the tonearm, 2. place the tonearm by hand on its resting post, and 3. press another switch to turn off the motor?)

3 Can you change turntable speed at any time during cycling and play?

(Or must you first shut the entire machine off?)

when using the changer spindle...

4 If there are records on the spindle, can you interrupt play at any time, return the tonearm to its resting post, and shut the entire machine off . . . automatically?

(Or must you either wait for the last record to drop . . . or remove all the records from the spindle?)

5 Can you start automatically with a record on the platter, but none on the spindle?

(Or must you first place another record on the spindle?)

6 Can you change turntable speed and record size selector at any time during cycling and play?

(Or must you first shut the entire machine off?)

7 Will 6½" clearance above the mounting board be enough to insert and remove the changer spindle?

(Or must you have up to 9"?)

in any mode of play...

8 Does it offer you all four standard speeds?

(Or must you discard your collector-item 78's, and do without the special material available on 16's?)

10 Can you use cartridges weighing as little as 2 grams with no effect on tonearm mass?

(Or must the tonearm head have a minimum of 6 grams?)

11 Does the tonearm itself weigh just 20 grams?

(Or up to almost 50% more?)

12 Has the tonearm been proven to track flawlessly as low as ½ gram?

(Or is no such claim made?)

13 When applying stylus force, do you enjoy the precision of continuous dial adjust from 0 grams up, plus the convenience of a direct reading numerical scale?

(Or just markers and click stop positions?)

14 Is tonearm bearing friction so minimal (less than 0.1 gram) that anti-skating compensation is effective at less than 1 gram tracking force?

(Or is it actually high enough to render anti-skating compensation virtually ineffective at such light forces?)

15 Does the counterweight offer the convenience of both rapid and fine adjust?

(Or fine adjust only?)

16 Will the motor maintain speed constancy (within 0.1%) even during prolonged line voltage variations from 95 to 135 volts?

(Or will the motor speed actually vary if such line voltage variations last long enough to overcome the flywheel action of the platter?)

17 Will 12½" x 11½" do nicely for installation?

(Or must you provide for at least 70% more area?)

18 Can you lift the tonearm from the record during play and place it on its resting post . . . or restrain it at any time during cycling without concern for possible malfunction or actual damage . . . thanks to its foolproof slipclutch?

(Or are you better advised not to attempt either, because of mechanical linkage between tonearm and cycling mechanism?)

and as for superior performance . . .

19 Has it been tested and acclaimed by every audio publication as living up to every last claim?

20 Has it earned such acceptance by experienced audiophiles that they have actually traded in their professional-type manual turntables for it?

21 Has quality control been so consistent that it has achieved the astonishing reliability record of 99% or more perfect, right out of the carton?

Obviously, if you've been considering anything but the DUAL 1009 Auto/Professional Turntable, you haven't been asking the right questions, or getting the complete answers. Write for our informative literature...or just ask any audio dealer. (And if you'd like to spend just \$69.50 and still get Dual quality, ask him about the new DUAL 1010 Auto/Standard Turntable.)

DUAL 1009
Auto/Professional
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CIRCLE 58 ON READER-SERVICE CARD



Mr. Saul Marantz discusses his revolutionary new model 10-B FM Stereo Tuner

Q. Mr. Marantz, your new 10-B tuner is quite revolutionary. Do you feel it will obsolete all other tuners?

Mr. Marantz: In one sense, yes. The performance of this tuner is so dramatically superior to conventional tuners that anyone who wants or needs perfect FM reception today has no choice but to use the model 10-B. Its superiority, however, does not necessarily *obsolete* conventional tuners. Rolls Royce, of course, makes superior cars, but they haven't obsoleted Chevrolets.

Q. Is this superior performance discernible to the average listener?

Mr. Marantz: Very much so. The difference is quite dramatic. As you know, conventional tuners have never been able to pick up and reproduce broadcasts which could match the quality of a fine disc or tape playback system. This has often been blamed on *broadcasting* quality. But the new 10-B disproves this theory. It reproduces the *broadcast* of a disc or a tape with the same clarity and separation as if played through a playback system — proving that broadcast quality is generally excellent.

Q. Is this true with weak broadcast signals also?

Mr. Marantz: Yes. In fact the model 10-B will reach 55 db quieting at only 3 microvolts! This is better than most conventional tuners will reach at 1000 microvolts. With a 25 microvolts station the Model 10-B reaches a phenomenal 70 db quieting which is about 20 db better than most conventional tuners can achieve at *any* signal strength. This means that with the Model 10-B there will be excellent reception even in fringe areas, particularly so because of the tuner's high sensitivity, its extremely sharp selectivity and reduced susceptibility to multipath effects, which on other tuners cause distortion.

Q. How are such improvements accomplished?

Mr. Marantz: The answer to that question is very complex, because the 10-B is far more than an improved tuning system; it is a completely new *design concept* with many technical innovations developed by Marantz engineers.

Q. Can you give us some examples?

Mr. Marantz: Yes. The RF section, for example, contains a balanced-bridge di-

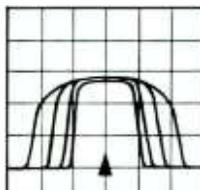
ode mixer — a technique used in modern sensitive radar designs to eliminate a major source of noise, harmonic distortion and other spurious interference. The whole RF circuit is balanced-tuned, using a precision tuning capacitor with four double sections, for further reduction of spurious images.

For the critical IF strip, we've developed the first commercial application of the "Butterworth," or phase-linear filter. This new concept provides a number of distinct characteristics essential for good results. The passband, for example, is phase-linear for extremely low distortion — especially at high frequencies — and it remains essentially phase-linear at all signal levels.

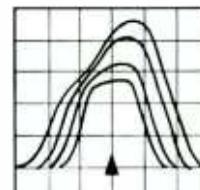
Cutoff slopes beyond the passband are extremely steep, allowing unprecedented selectivity; it is much less subject to the effects of multipath, and it doesn't require realignment with tube changes or aging. The old standby coupled IF circuits currently in use do not have any of these characteristics.

Q. Are there any innovations designed specifically for multiplex?

Mr. Marantz: Yes. For multiplex reception we've developed our own unique



IF Passband retains phase linearity and sharp slopes at any signal strength for low distortion, sharp selectivity.



Conventional mutually-coupled IF circuits change characteristics drastically depending on signal strength.

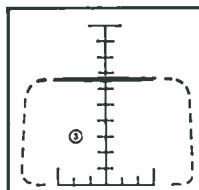
variation of stereo demodulator, which permits phase correction to maintain a very advanced order of stereo separation throughout the whole audio band.

Q. What is the purpose of the tuning and multipath indicator?

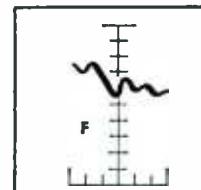
Mr. Marantz: This oscilloscope device is so versatile its single trace tells many easily understood stories. It shows when a station is tuned exactly to the center of the passband. The height of the pattern shows the signal strength. The indicator shows how much multipath is present, making it easy to adjust the antenna for best reception. It shows if the station is creating distortion by over-modulating. Also, technically informed users can check stereo separation of transmissions, discs and other sources.

Q. And how soon will the model 10-B be available in quantities?

Mr. Marantz: The Model 10-B is a laboratory instrument of extremely high quality which will never be *mass* produced in the usual sense. However, production has been stepped up fourfold and all back-orders are now being filled by Marantz franchised dealers.



MARANTZ MULTIPATH/TUNING INDICATOR
Station tuning is simply and accurately adjusted by centering the trace.



Multipath (Ghosts) shows up as 'wiggles' on the tuning trace. Antenna is simply rotated until trace is smooth.



marantz

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CIRCLE 38 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

Three Weeks for Ten Features. By way of establishing a yardstick for the eventual judging of a new contest, Empire Scientific—manufacturers of loudspeaker systems, turntables, arms, and cartridges—recently played host to a bevy of press people who were asked to enumerate, in order of estimated importance, ten features of the company's Royal Grenadier speaker system. To generate a spirit suitable for the occasion, and to suggest the grandeur of the first prize to be awarded, Empire transported the "pre-judges," together with nine bottles of champagne, from midtown Manhattan to the VIP room of Alitalia Airlines at Kennedy Airport. On arrival, the group was escorted to a luxurious atmosphere of modern furnishings and imported *objets d'art*. Press kits were supplied—in the form of flight bags. Following a round of potables, the contest—which is open to the general public—was explained: entrants are to compile their lists of the ten features, and the list that matches the master list (to be made up from those of the judges) will win what company president Herbert Horowitz described as "the Grand Prix of world culture": a three-week, round-trip tour for two of Europe's leading music and drama festivals, including first-class hotel accommodations, meals, and air travel via Alitalia. Lesser prizes for runners-up will consist of fifty albums, each of the complete nine symphonies of Beethoven in the Deutsche Grammophon/Von Karajan version. Whatever the outcome of the contest itself, which closes

midnight June 1, the judges agreed that helping to arrange it was a delightful experience. Music—via Grenadier speakers naturally—and an international menu lunch (each course served by a waiter whose nationality matched that of the dish) rounded out the occasion. The nine quarts of champagne disappeared early in the proceedings—an impressive mark even for a score of fourth estaters.

New Columbia 360. During a recent visit to CBS Laboratories in Stamford, Connecticut, we had an opportunity to examine the new Columbia 360 at closer range and in greater detail than was possible at its initial showing to the press some months ago. The new set is a stereo version of the old Model 360, developed in 1952 by Dr. Peter C. Goldmark, president of CBS Labs, to complement his introduction of the long-playing (monophonic) record. The "Stereo 360"—with two full channels—is scarcely larger than its mono ancestor but certainly is more stylish, thanks to the space-saving of transistor circuitry and compact speaker design. Performance, over all, belies the set's compactness, and projects a pleasant stereo image over a fairly wide area. The 360 employs a Garrard changer fitted with a specially designed arm and cartridge combination that can track both stereo and mono discs at 2 grams pressure and—because of its "floating" features—makes record damage by the needle virtually impossible. The pickup itself is an advanced ceramic type furnished with two diamond styli—one with a radius of 0.5 mil for stereo and recent mono records, the other with a radius of 1 mil for older LPs and possibly some 78 rpm's. Each channel has three separate speakers which face sidewise from behind the grille at either side of the cabinet, and are calculated to use the reflections from a room's walls to enhance the projected "stereo image." The midrange and tweeter units are furthest away from the listener to add a desired degree of reflected sound to the presentation. Bass response is improved when the lid over the changer is closed, forming an acoustical seal. The danger of feedback—because woofers and phono pickup are installed in the same cabinet—is overcome by interior panels that divide the rear sound waves from each woofer and effectively put them out of phase with respect to the top and underside of the record changer. This dodge prevents the rear waves from triggering the unwanted feedback oscillations. The

front sound waves, of course, remain in phase. Designed at CBS Labs, the new 360 is manufactured by Pye Limited of England and distributed in the U.S.A. by Columbia Records. Retail price: \$250.

Making Headway. Multiple-track tapes and the imminence of video tape seem to have encouraged a spate of activity in the relatively unpublicized area of tape head design, according to recent news from Nortronics, whose tape heads, we've been told by company vice-president Joseph Dundovic, "are used as 'original' equipment by more than 75% of the nation's tape recording manufacturers." For one thing, this company has announced an eight-track head for use with ordinary $\frac{1}{4}$ -inch-wide tape. Using track widths of only 20 mils, the new head system can provide eight channels of monophonic program, or four sets of stereo channels, or two sets of four-channel material—on a single width of tape. In addition to audio use, the new heads are expected to figure prominently in video tape inasmuch as the relatively high speeds used in video recording would limit the amount of program material that can be stored on an ordinary reel of tape.

The company also has announced a new, low-priced line of video tape heads designed especially for recording and playback at speeds of 60 and 120 ips—the two speeds most commonly mentioned for home video recorders. The new heads are part of an expanded product effort under way at Nortronics which will be aimed at professional and broadcast users as well as the consumer market. For the do-it-yourselfer, Nortronics recently published plans and construction data on a solid-state recording amplifier (Customer Engineering Bulletin No. 9). And for all tape recorder owners, Nortronics has been emphasizing that tape heads, like phono styli, eventually wear out and must be replaced. The passage of the tape itself, over the heads, has an abrasive effect that gradually wears away the metal surface of the head until optimum contact between the tape and the gap becomes impossible, or the tiny gap itself grows too wide. The end result is erratic output and high-frequency loss for which the only solution is a new head. Details on these developments, and recommended replacements for heads for more than forty makes of recorders, are available from The Nortronics Company, Inc., 8101 Tenth Avenue North, Minneapolis, Minn. 55427.



Dr. Goldmark and Columbia 360.

You know you're a hi-fi expert ... now let your friends know it

(and earn a free Shure Stereo Dynetic® stylus in the bargain)

HERE'S THE PROBLEM ...

We pity the poor audiophile. Besieged with questions from non-audiophiles, as to the kind of music system they should buy. And, cruelest blow of all, after you explain, precisely, the components they need, they decide it's all "too complicated" and wind up with a "hi-fi" piece of furniture that affronts the critical ear.

HERE'S WHAT YOU DO ...

Good news! You can, in all good conscience, recommend the M100 Shure Engineered System of Laboratory Matched High Fidelity Components and you've solved their problem like the true aficionado you are. True hi-fi sound. True components. Matched. The sound, at \$450.00*, is comparable to components costing significantly more, or "sets" costing two or three times as much. Plug in the speakers and AC cord and it's ready. Their eyes and ears are happy. And you and your conscience are at peace with the world.

*\$450.00 For solid walnut library Model M-100W;

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We'll send you a "Shure M100 Expert's Kit" consisting of a "Courage! Help is here" lapel button, recommendation cards, a list of Shure M100 dealers, and Pocket Guides to the M100. Next time you're asked for high fidelity advice simply hand your friend an M100 recommendation card (and pocket guide) and your troubles are over.



HERE'S YOUR "REWARD" ...

To show you our appreciation, when your friend sends in his M100 warranty card with your recommendation card attached, we send you the Shure Stereo-Dynetic replacement stylus of your choice. (You know your stylus should be replaced from time to time because even at light tracking forces the diamond tends to wear.) Details on how to get your free stylus will be in your M100 recommendation kit. Now everybody's happy!



SHURE M100

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LABORATORY MATCHED HIGH FIDELITY COMPONENTS**

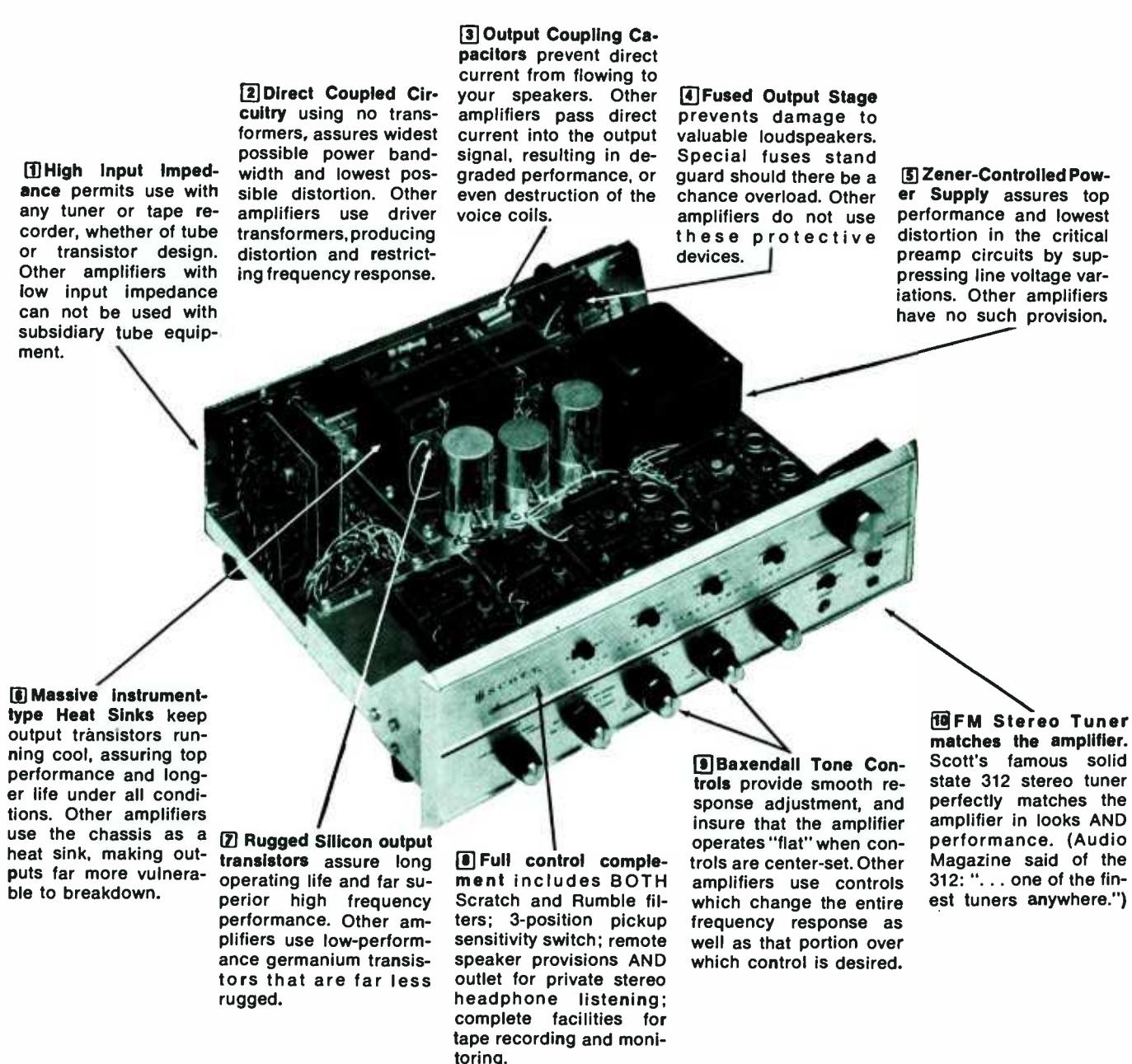
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CIRCLE 52 ON READER-SERVICE CARD

Only Scott has the 10 vital features you need in a solid state amplifier

After an exhaustive analysis of solid state design, Scott engineers have found ten vital design features which determine the performance of solid state amplifiers. Only the new Scott 260 80-watt solid state amplifier successfully incorporates all ten vital features resulting from this re-

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CIRCLE 100 ON READER-SERVICE CARD

Compatibility and the LAB 80...

From its Garrard-designed, Garrard-built
Laboratory Series® motor...

to its 12 inch cast and balanced turntable



...every part of this entirely compatible
motor/drive/turntable system
contributes to the excellent performance
of your records

To insure overall superiority, performing with the latest wide range speaker systems and highly refined amplifiers (including solid state transistorized equipment), the Lab 80 Automatic Transcription Turntable is built to an exceptionally high order of precision...each segment carefully inter-designed with the other related parts.

Separate though they may be in appearance and function, the Lab 80 motor, turntable, and drive mechanisms are actually a unified system...so meticulously engineered, and so silent, that they will not add the slightest noise or distortion at any frequency or volume level.

Constant, reliable speed, of course, is the first essential. Recent tests, now known to the entire industry, have confirmed the traditional Garrard viewpoint that the motor type (induction or hysteresis) is not the key to fine reproduction. Actually...it is compatibility—the correctly engineered relation-

ship of the motor to the particular turntable/drive mechanism—plus meticulous manufacturing—which determines outstanding results.

The Lab 80 is powered by the unsurpassed Laboratory Series® shaded 4-pole motor (with dynamically balanced armature) designed and built entirely by Garrard. It will keep its speed within rigid 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. An ingenious suspension system of rubber anti-vibration devices and damping pads isolates the motor from the unit plate, and frees the Lab 80 from any vestige of vibration which might affect record reproduction.

But performance which begins with an excellent motor must be carried through to completion by an equally excellent turntable.

In the Lab 80, the non-magnetic cast turntable is 12 inches in diameter and extremely heavy. In itself, it is an impressive example of precision craftsmanship. Each individual 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. Every detail has been considered in its relationship to ideal performance.

Even the lowly turntable mat is an example. It is formulated from a remarkable new anti-static material which tends to dissipate the electrical charge on records and prevent the accumulation of dust. Dust is one of the persistent causes of record wear as well as unwanted noise, and yet this obvious problem, until now, was not approached in even the finest transcription turntables.

The meticulous attention to precision in design and manufacturing...apparent in all the

features which distinguish the Lab 80...has established its compatibility with other advanced components, and will add to your satisfaction with the entire music system.

There's a Garrard for every high fidelity system.

	LAB 80 \$99.50
	TYPE A70 \$84.50
	AT60 \$59.50
	MODEL 50 \$44.50

Prices shown less base and cartridge.

Garrard
WORLD'S FINEST

IMPORTANT READING: New 32 page Comparator Guide. For complimentary copy, write Garrard, Dept. GC-15, Port Washington, N.Y.
Canadian inquiries to Chas. W. Pointon, Ltd., 66 Racine Rd., Rexdale, Ontario. Territories other than U.S.A. and Canada to Garrard Engineering Ltd., Swindon, Wilts., England.

CIRCLE NO. 103 ON READER SERVICE CARD

AS high fidelity **SEES IT**



Alarums and Excursions

IT IS with some amusement and a certain astonishment that we have noted the disputation following our publication, last October, of a review by our European Editor, H. C. Robbins Landon, of Leonard Bernstein's recording of Haydn's Symphonies Nos. 82 and 83: amusement, because the lengths to which the arguments have been pushed occasionally have reminded us of the famous squabbling among medieval theologians as to how many angels could sit on the head of a pin; astonishment, first that so many people are now interested in both the stylistic and scholarly aspects of Haydn's symphonies (a subject of concern only to a handful of specialists when HIGH FIDELITY began publication), and secondly, that what appeared on the face of it to be a rather straightforward (and incidentally favorable) review should have produced such a storm of protest not only among our readers but also among our own writers. Our valued reviewer Robert C. Marsh, for instance, wrote, in the Chicago *Sun-Times*, a long and detailed criticism of Robbins Landon's critique, and in the following pages our frequent contributor Patrick J. Smith takes close issue with the views our European Editor expressed. Indeed, we even feel a degree of alarm that the whole *affaire* Landon-Marsh-Smith has gotten slightly out of hand.

There is no doubt—and we are certain he himself would be the first to admit it—that in the review in question our author deliberately overstated the case; we happen to know that Robbins Landon is a devoted admirer of the art of Sir Thomas Beecham and that he has written (in the Austrian journal *Phono*) a series of articles on the "Salomon" Symphonies praising Beecham's style while regretting Sir Thomas' decision to use scores outdated by recent textual discoveries. We are equally sure that in his more generous moments Patrick J. Smith does not really regard musicologists' search for the truth as mere "cacklings of discord. . . ."

We believe that Landon, Marsh, Smith, and our troubled readers are all honestly groping towards understanding: we say "groping," for it appears that each contender would seem to be valiantly defending a part of the whole. Every work of art is like a diamond; one turns it over, as it were, and another facet of its brilliance is revealed. We do not doubt that the "right notes" in a Haydn symphony are part of the diamond, just as the "right style" is another. We think that our correspondents have, each of them, seen and (for us, at least) illuminated one side of the diamond. We also believe that each is quite capable of turning the diamond around. No one is infallible; and having (we hope) the agreement of Messrs. Landon, Marsh, Smith, et al. on that point, we would add that Mr. Bernstein—who, in a sense, started this argument with his "correct" reading of the Haydn scores—does not always practice perfect consistency: as far as we can hear, that new Columbia recording of Symphony No. 82 omits the timpani part for two bars (33 and 34) in the Minuet.

Personally, we don't much care about those two lost timpani bars. If Robbins Landon wants to point out that they are missing, it is appropriate for him to do so; if Robert C. Marsh wants to say that their excision has nothing to do with whether Bernstein plays the Minuet well or not, well and good; and if Patrick J. Smith warns us that musicology and music criticism are two separate and distinct things, we are in agreement. A well-known theologian once said that trying to find the truth was like looking at a lofty mountain always partly covered with clouds; it was given to most mortals, he added, to see only parts of that mountain. Thus we feel that musicology, music criticism, and (in this case) criticism of criticism are all relevant to the exploration of a work of art, the ultimate truth of which we are quite convinced that all our disputants are striving to discover.

A PORTFOLIO OF
STEREO DÉCOR ~ 1965



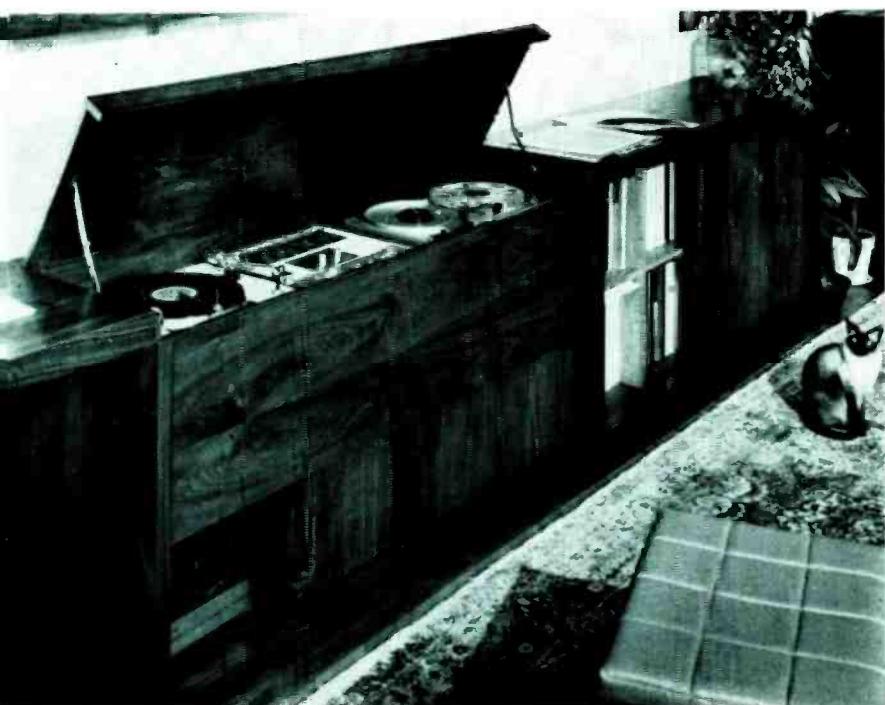
THANKS TO THE combined efforts of audio installationist and interior designer, more and more listening rooms today create a pervasive harmony of effect, flattering the eye with their beauty of proportions and materials as they charm the ear with the beauty of superlative sound. On this and the following pages are portrayed a number of rooms, in various styles of décor, that exemplify this concept. Owners of fine music systems will be able to imagine what the systems illustrated here sound like; the visual appeal of their settings will be self-evident. The photographs themselves, we feel with some pride, equally demonstrate the wedding of science and art, of technique and insight. Taken by the distinguished photographer Ezra Stoller, whose award-winning work has been widely acclaimed by architects and designers as well as by other master cameramen, they invite the viewer to enter these rooms and to linger, with a perhaps heightened perception of the pleasures that refresh both spirit and senses—including, of course, the aural delight of stereo sound heard in a setting of comparable felicity.



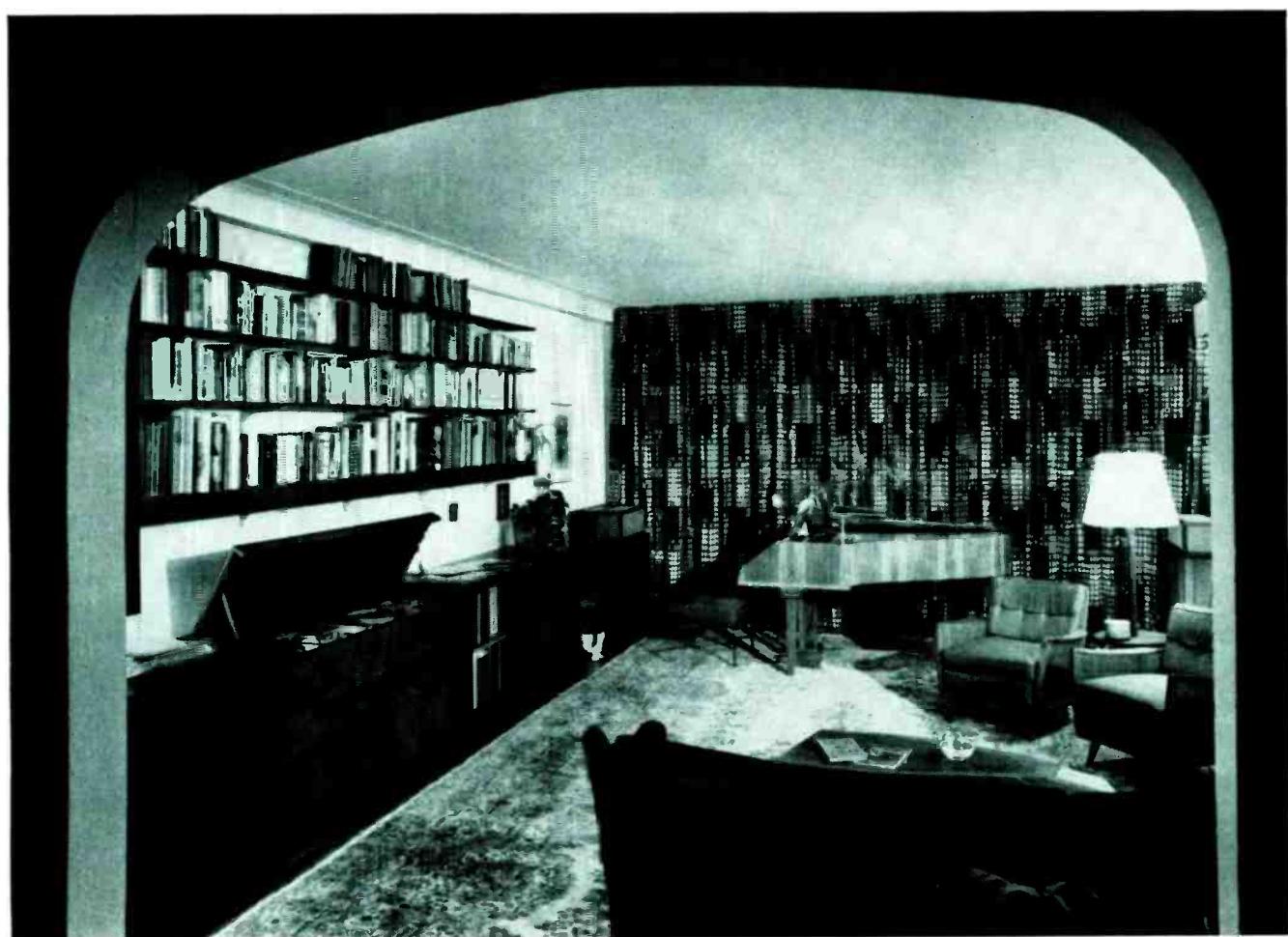
*A*t left is another view of the installation shown on our cover. The sliding panels have been moved back, and the speaker grilles removed, to show the placement of the equipment. This system, designed by Fred Kamiel of Sound Consultants, New York City, includes a Thorens TD-124 turntable with Ortofon arm and pickup, a Hadley 621 pre-amp, a REL Precedent tuner connected to a solid-state multiplex adapter built by Kamiel. Speaker systems, also built by Kamiel, employ Princeps woofers (from France) and midrange drivers fitted with dispersion domes. The tweeters are Neshaminy electrostatics. Each section of each speaker system is driven, via electronic crossovers, from 50 watts of amplifier power supplied by a trio of 100-watt Kamiel basics. These are installed in the basement because of their bulk and need for good ventilation.



Installation in the home of singer Sergio Franchi was engineered by Michael Kay of Lyric Hi-Fi, New York City. The system includes a Thorens TD-124 turntable fitted with a Shure/SME arm and a V-15 cartridge. Preamplifier and power amplifier are by Acustech; speaker systems are Bozak Urbans. The cabinetry was designed by Franchi himself, an accomplished draftsman and water-colorist as well as a mellifluous tenor. An unusual décor note is struck by the turntable housing: partly supported by the wall, it serves as a decorative element, is at a height convenient for use, and is well isolated from effects of external shock and mechanical feedback.



A system that has grown over the years to include stereo conversion occupies a prominent place in the living room of Dr. and Mrs. A. Frisch. A Fairchild turntable is fitted with an ESL arm and Shure cartridge as well as an ADC arm and cartridge. Dr. Frisch wired his own Lafayette KT-600 preamp and Citation II power amp from kits. His tuner is a Scott 330, updated with a Scott multiplex (FM stereo) adapter. The tape deck is a Concertone; speakers are Hegeman Professional systems, in walnut to match the custom-built cabinets. The entire family, including Kabi the Siamese cat, enjoys music—whether reproduced in stereo or live on the harpsichord.



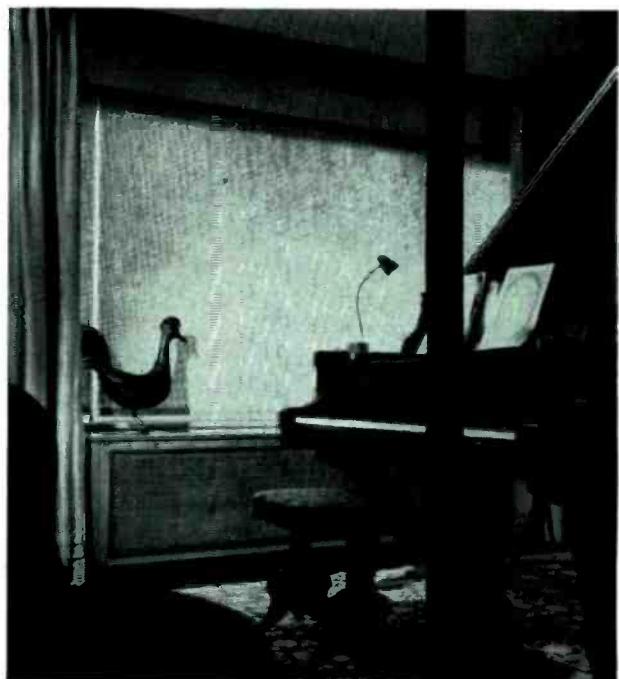


For Mr. and Mrs. John Avlon of New York, Michael Kay designed a storage wall that blends with the over-all décor scheme. Everything may be hidden or exposed, as desired. Equipment includes a Thorens turntable fitted with Ortofon arm and pickup, stereo preamp and Model 8B basic amplifier by Marantz, Karg FM tuner, the Ampex 1260 tape deck, Electro-Voice microphones, and a pair of Kay-designed three-way speaker systems.

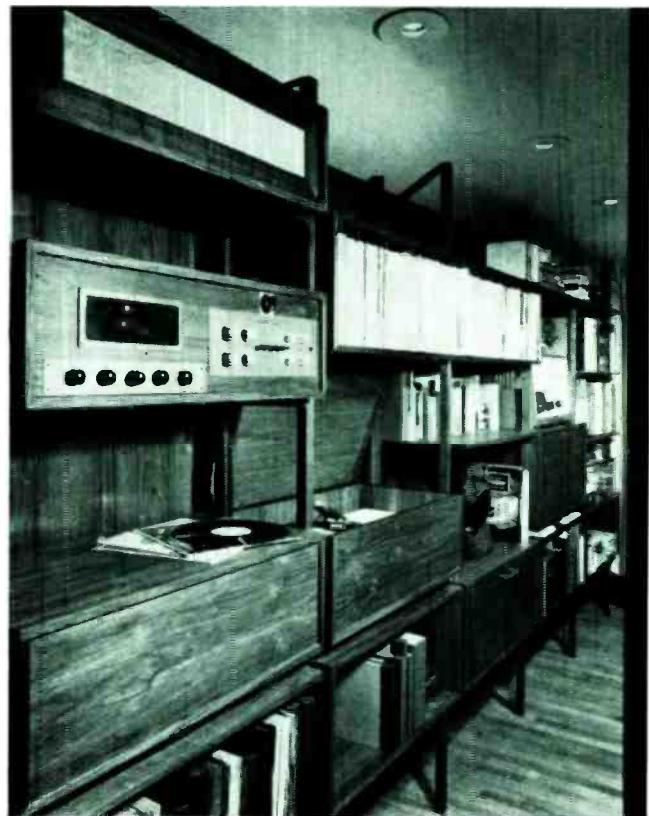




This superbly designed room is part of a floor-through, treated as internal architecture by Edward J. Wormley Associates of New York City. Its owner, Mrs. M. Falk, can entertain guests with music played on the Steinway, or from the stereo speakers installed beneath the window sill hidden behind the full-length draperies at the far end of the raised floor. Installed by Liberty Radio, the balance of the equipment—a Fisher receiver and a Garrard player—rests on shelves in a walk-in closet at the near end of the room.

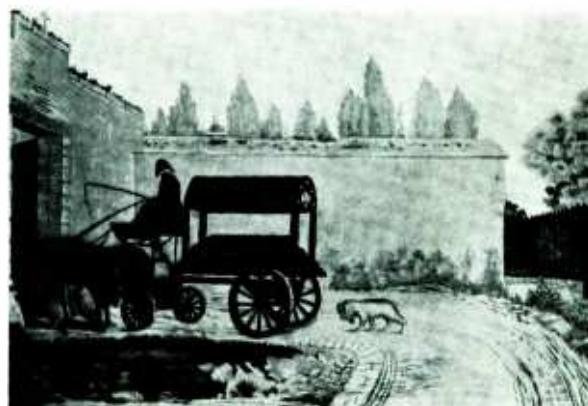


Dr. and Mrs. Arnold Thompson of Ossining, New York, wanted to have stereo in their living room but preferred to avoid a conspicuous display of equipment. Accordingly, Fred Kaniel divided each of his speaker systems and hung the tweeters on a draw drapery rod. Midrange and woofer units were housed in cabinets which he imbedded into the upper portions of opposite walls. A den, adjoining the listening room, is the repository for records and the other components: Fisher tuner, Marantz preamp and pair of basic amps, Thorens turntable with Grado arm and cartridge, Miracord changer with Elac cartridge. The equipment storage cabinets and shelves share space with books and other possessions.



by Else Radant

THE STRANGE DEMISE OF W.A.MOZART



Was it a lethal dose of acqua toffana that carried off Wolfgang Amadeus? The autopsy by medical historians is still in progress.

EVEN 173 years after the fact, the shocking circumstances of Mozart's death remain a subject of speculation. While some of the more lurid details have proved to be fiction rather than fact and while authentic documents are now at our disposal (see, for instance, O. E. Deutsch's *Mozart: Die Dokumente seines Lebens*, published in 1961 by the Bärenreiter Verlag), the popular versions of Mozart's last days still stand in need of revision.

It transpires that many of the most colorful anecdotes of the fatal year derive from a newspaper article published in the Vienna *Morgen-Post* on January 28, 1856, the centenary of the composer's birth. The newspaper said that its report was based on information given by "a man of the people" who had been in "personal contact" with Mozart. Since the name Joseph Deiner appears frequently in the article, it was for a long time assumed that Deiner himself, who is described as a *Hausmeister* (concierge), was the "man of the people" who told the tale. But Deiner could hardly have been alive in 1856, and there are many bloomers in the article. The substance is herewith condensed as follows:

On a "cold and unfriendly" November day in 1791, Mozart appeared at the beer house "At ye sign of ye Silver Serpent." [The beer house was named "Golden Serpent."] Instead of his usual beer, Mozart ordered wine. [There is no other documentary evidence that Mozart ever went to the "Golden Serpent," either for beer or wine.] *Hausmeister* Deiner comes into the room, sees Mozart very pale and with his "blond and powdered" hair in disorder. Deiner says: "I hear you've been in Prague: the Bohemian air won't have done you any good. Probably you've drunk too much beer in Bohemia and ruined your stomach." "My stomach is better than you think," said Mozart, "I've learned to digest all man-

ner of things." Mozart then complained of a coldness in his bones, told Deiner to finish his [Mozart's] wine, and added: "Come tomorrow morning. Winter's coming and we need wood. My wife will go with you and buy some. . ." Deiner took Mozart's wine, sat down with it, and said to himself: "Such a young man thinking of dying! Well, there's plenty of time for that. But I mustn't forget about that wood, for it's very cold for November." The next day, Deiner went to Mozart's flat, and when he knocked on the door, the maid let him in and said that Mozart was very ill: during the night they had had to get a doctor. Mozart's wife took him into the sickroom: Mozart lay in a bed with a white bedspread, and when he heard Deiner talking he opened his eyes and said, barely audibly, "Joseph, it's no good today; today is for doctors and apothecaries." Deiner left, remembering that a year earlier he had come to the Mozarts about wood for the winter, and when he had arrived, he had found Constanze and Wolfgang dancing merrily around the study. Deiner asked if Mozart was teaching his wife to dance, and Mozart answered, laughing: "We're keeping warm this way because we're cold and can't buy any wood." Deiner went and brought some of his own; Mozart took it and promised to pay well for it when he could get hold of some money.

On November 28 Mozart's doctors held a conference. During Mozart's illness, none of his operas was performed, and everyone waited anxiously to find out how things would turn out. [In fact, *The Magic Flute* was running at the Freihausstheater almost every night while Mozart was ill.] Mozart's illness became more acute every minute, and on December 5 his wife again fetched Dr. Sallaba, who came, followed by Süssmeyer [recte: Süssmayer], to whom Sallaba confided that Mozart would not live through the night. Dr. Sallaba then wrote a prescription for Constanze, who was also feeling unwell, took another look at Mozart and departed. Süssmeyer [again, thus] remained at the side of the dying composer. At midnight Mozart sat up in bed, his eyes were glazed, and then turned his face to the wall and appeared to be sleeping. At 4 in the morning he was a corpse. At 5 a.m. Mozart's maid, Elise, came to the

"Silver Serpent" and rang loudly. Deiner opened the door. "Herr Deiner, you're to come and dress the master." "To go for a walk?" "No, he's dead, he died an hour ago, come quickly." Deiner found Mozart's wife in tears and so weak that she couldn't stand up. He did what was necessary to the corpse and placed it in the study, next to the pianoforte. Mozart's remains were consecrated at 3 in the afternoon of December 7 [recte 6] at St. Stephen's, not in the church but on the outside, at the North transept, in the Kreuzkapelle [recte: Kruzifixkapelle]. The night Mozart died it was dark and stormy and during his consecration it began to blow and storm. Rain and snow fell simultaneously. . . . [In fact, the diary of Count Zinzendorf registers the following: for December 5 "tem[p]s doux. Trois[s] ou quatre brouillards par jour depuis quelque tem[p]s," and on December 6 "tem [p]s doux. En brouillard fréquent." Both days were in fact mild, with occasional fog or mist.] Only a few friends and three women accompanied the body; Mozart's wife was not there. These few friends, with umbrellas, stood around the coffin, which was taken down the Schullerstrasse towards the St. Marx Cemetery, but since the storm increased in vehemence, they decided to turn back at the Stubenthor [a town gate] and went to the "Silver Serpent." *Hausmeister* Deiner was also present at the consecration. He went to Constanze and asked her if she wouldn't like to set a cross over his body. "He'll get one anyway," she answered. Later she explained that she had thought the parish would provide a cross. This is why [concludes the report] no one knows the exact resting place of Mozart's ashes.

The man who invented this report was by no means uninformed. Many details are correct and others are, on the face of it, convincing; but there are obviously serious inaccuracies and there are data not confirmed by any of the other, earlier documents. It seems evident that we shall have to consign a good proportion of the *Morgen-Post*'s story—and the biographies that have been based on it—to the ashcan.

IT IS QUITE CLEAR that Mozart gradually came into disfavor with the court and with the nobility; it is not at all clear just why Mozart was given the cold (or even icy) shoulder. Mozart's first subscription concerts in Vienna included among their patrons the flower of Austrian nobility, and Joseph II was one of the first to applaud. But before long the court began to be deeply suspicious of Mozart. In 1789, Mozart wrote to his Freemason brother Michael Puchberg a pathetic letter—"Ah God! I can hardly bring myself to send this letter, and yet I must! If I weren't ill, I would not have to be so unashamed to my only friend; and yet I hope you will be able to forgive me, since you know the good and bad sides of my present position. . . . Adieu—and for God's sake do forgive me. . . ."—in which he again begs for a loan. In this letter, he tells Puchberg how he had decided to give a series of subscription concerts, but when he sent the list around, "at the end of two weeks it came back with one name: Swieten." (Baron Gottfried van Swieten, for whom Mozart arranged *Messiah*, and who wrote the texts for Haydn's *Creation* and *Seasons*, was court librarian.) If we consider that Mozart's list

of subscribers for his subscription concerts in March 1784 covers eight printed pages, we can see graphically the change that had come about during the intervening five years. (It cannot, as has been suggested, have been Mozart's Freemasonry that put the court off: Joseph II himself was a Mason, as were many of the first families among the nobility.)

Recently, Czech scholars have brought to light further confirmation of Mozart's position at court. It will be recalled that Joseph II took on Mozart as *Kapellmeister* (at a salary which was not nearly as small as biographers have insisted—800 Gulden: in 1765, Haydn, at thirty-three, was earning 782 Gulden, a good salary for a *Kapellmeister* in a small court). Joseph also interested himself in music and in Mozart, and while he cannot be described as a real protector either of Mozart the man or Mozart's music ("too many notes, Mozart," said he of *Seraglio*; "not more than necessary," said Mozart), he seems to have regarded Mozart with a tolerant, if not very understanding, eye. Joseph was followed, however, by Leopold II, who on his succession immediately dismissed Da Ponte and who seems to have taken a very suspicious view of Mozart. When Prague chose *La Clemenza di Tito* to celebrate the new Emperor's coronation, the officials met stiff opposition from the court at Vienna. The Empress, who arrived at the theatre with Leopold long after the opera was in progress, is reported to have described *Tito* as a "porcheria tedesca" (a German swinishness). At the repeat performances, it seems, the theatre was half empty, and the troupe wanted indemnity. As one of the reasons for *Tito*'s failure, one document turned up by Prague scholars notes: "Among the court, a strong distaste for Mozart's composition was shown." This remark is repeated in another document in the collection of the Prague Central Archives.

This enmity, particularly from Leopold, is interesting in view of what happened later. Mozart was sick by the time he was in Prague. The official Prague "Coronation Journal" notes: "The composition [of *Tito*] is by the famous Mozart, and does him honor, although he did not have much time to write it and became ill just when he had to compose the last part." We now come to the final chapter of Mozart's life, and it seems best to let the documents speak for themselves.

Among the most interesting of these contemporary reports are the diaries of Vincent and Mary Novello, who in 1829 went to visit Constanze and Mozart's sister Nannerl, both of whom were then living quietly in Salzburg. Novello, founder of the famous British publishing house of that name, had several long conversations with Constanze, and both he and his wife wrote these down in diaries which were discovered in Italy shortly after the last war and published as *A Mozart Pilgrimage* (transcribed by Nerina Medici di Marignano and edited by Rosemary Hughes; London: Novello & Co.). Here is Mary Novello's entry of July 17, 1829, based on information given by Constanze:



W.A. MOZART

"Some six months before his death he was possessed with the idea of his being poisoned—'I know I must die,' he exclaimed, 'someone has given me *acqua toffana* and has calculated the precise time of my death—for which they have ordered a Requiem, it is for myself I am writing this.' His wife entreated him to let her put it aside, saying that he was ill, otherwise he would not have such an absurd idea. He agreed she should and wrote a Masonic ode [K. 623] which so delighted the company for whom it was written that he returned quite elated. . . . But in a few days he was as ill as ever and possessed with the same idea. . . . Three days before his death he received the order of his appointment from the emperor of being music director at St. Stephen [Cathedral] which at once relieved him from the cabal and intrigue of Salieri and the singers. He wept bitterly: 'Now that I am appointed to a situation where I could please myself in my writings, and feel I could do something worthy, I must die.'

Vincent Novello's notes are more or less the same:

"It was about six months before he died that he was impressed with the horrid idea that someone had poisoned him with *acqua toffana*—he came to her one day and complained that he felt great pain in his loins and a general languor spreading over him by degrees—that some one of his enemies had succeeded in administering the deleterious mixture which would cause his death and that they could already calculate at what precise time it would infallibly take place. . . ."

Acqua toffana was a poison invented by Tofana, a Neapolitan woman; a Roman scandal concerning too many sudden widows brought it to the notice of the police in 1659. Its principal ingredients are purported to have been arsenic and lead oxide; and if it were given in small doses, the victims were supposed not to have detected the poison and to have died after a considerable interval. (This information is supplied in Miss Hughes's notes to the passages quoted above.)

The first "official" biography of Mozart, written by Franz Xaver Niemetschek in Prague in 1798 and dedicated to Joseph Haydn, notes the following:

"In Prague [1791], Mozart began to be ill and he started taking medicine: his color was pale and his features sad. . . . As soon as he returned to Vienna, he took up work on the Requiem and composed with great diligence and lively interest: but his illness grew constantly and made him most depressed. His wife followed all this with growing unrest. As she took him for a drive in the Prater one day, to take his mind off things and cheer him up, and as they were sitting quite alone by themselves, Mozart began to talk of death and asserted that he was writing the Requiem for himself. Tears stood in the eyes of the sensitive man. 'I feel it all too

strongly,' he continued, 'it won't last long with me: surely they've given me poison! I cannot rid myself of these thoughts.' Like a stone, this conversation fell on his wife's heart. . . ."

Later, many years after Mozart's death, his widow Constanze married a Danish diplomat, Georg Nikolaus Nissen, who wrote the first standard full-length biography of Mozart. He collected information for this biography with great care and reverence; among other sources, he asked Constanze's sister, Sophie Haibel, to send him a report of Mozart's last illness. This is the document which she sent and which, since Constanze of course saw it and allowed it to be used for Nissen's biography, is obviously as near to the truth as we shall ever come:

"D[iakovar in Slovenia], 7 April 1825. . . . Now to Mozart's last illness. M. grew more and more fond of our [Constanze's and her] late mother, and she too of him, and M. often rushed over to the Wieden (where our mother and I lived at the 'Golden Plough') in a great hurry, carrying a little package under his arm, with coffee and sugar in it, and he would give this to her and say: 'Here you are, dear Mama, there's a little snack for you.' This pleased her no end. This happened very often. M. never came to us empty-handed.

Now, when Mozart became ill, we both made him a nightgown which he could put on from the front, because he couldn't turn round on account of his boils [*Geschwulst*]; and because we didn't realize just how very sick he was, we also made him a lined dressing gown (for both these things his good wife, my dear sister, gave us the necessary material) so that when he got up again, he'd be comfortable, and thus we visited him frequently: he was very pleased about that dressing gown, too. I went into town every day, and once when I was there on a Saturday, M. said to me: 'Now, dear Sophie, you tell your mother that I'm quite well, really, and I'll come next week to congratulate her on her Name Day.' Who could have been more pleased than I, to bring my mother such good news, since she was always wanting to hear the latest anyway: so I rushed home to calm her, because he really did seem to be in very good spirits and well.

The next day was Sunday: I was still young and—I must admit—vain, and liked to make up, but I didn't like to go on foot, all made up, from the suburb into town, and to drive cost too much money: so I said to our dear mother: 'Mama darling, today I won't go to Mozart, yesterday he was so well and today he'll be even better, and the one day more or less won't make any difference.' She said: 'You know what? Make me a cup of coffee, and afterwards I'll tell you what you ought to do.' She was all set to have me stay at home, and my sister [Constanze] knows how often I had to stay home with her. So I went into the kitchen. The fire had gone out, so I had to light a candle and make the fire. I couldn't get Mozart out of my mind. My coffee was ready and the candle was still burning. Then I saw how wasteful I'd been with that candle, letting it burn all the time. The flame was still strong and I stared into the candlelight and thought, I'd like to know how Mozart is, and as I was thinking this and staring into the flame, the light went out, right out, and just as if it had never burned at all. There wasn't a spark in the big wick, but there wasn't a breath of air in the room. I swear there wasn't: I felt very creepy and ran to our mother and told her. She said: 'That's enough, you go and get dressed quickly and go into town and come and tell me how he is. Don't stay there too long.'

I rushed away as fast as I could. Ah God, how

shocked I was when my sister, half desperate but trying to keep herself under control, met me and said: 'Thank God you're here, dear Sophie; last night he was so sick that I thought he wouldn't live to see the day. Do please stay here, because if he's that bad again, he'll die this night. Go and see how he is.' I tried to pull myself together and went to his bedside, and he called to me: 'Ah, dear Sophie, good that you're here. You must stay here tonight. You must see me die.' I tried to make myself strong and talk him out of it, but he said to me: 'I've already the taste of death in my mouth.' And: 'Who will look after my dear Constanze if you don't stay here?' 'Yes, dear M.' [I said], 'but I have to go to our dear mother and tell her that you would like to have me stay, otherwise she'll think something has happened to me. . . .' 'Yes, do that' [said Mozart], 'but come back quickly.'—God, how I felt! My poor sister ran after me and said, 'For God's sake do go to the priests at St. Peter and ask a priest to come as soon as he can.' I did that, but they refused to do so for some time, and I had a lot of trouble to get one of those priestly beasts [*Unmenschen*] to go.—Then I ran to mother, who was anxiously awaiting me; it was already dark. The poor thing was terribly shocked. I talked her into going to her eldest daughter, the late Hofer, and to spend the night with her, and that's what she did, and I ran back as quick as I could to my inconsolable sister.

Sissmaier [Süssmayer] was at M's bedside; the well-known Requiem was on the bedspread and Mozart was explaining to him how he ought to finish it after his [Mozart's] death. He also told his wife to keep his death secret until Albregtsberger [*recte*: Albrechtsberger, who did later become Chapel Master at St. Stephen's Cathedral, which post Mozart had, as we have seen, just been given] could be informed, because that man deserved the post before God and man. The doctor, Glosset [*recte*: Closset; Mozart had at least two doctors in attendance, Dr. Nikolaus Closset and Dr. Matthias von Sallaba—*vide infra*], was looked for all over, till they found him in the theatre; but he had to wait till the piece was over—and then he came and ordered *cold* [stress original] compresses to be put on [Mozart's] feverish brow, and these provided such a shock that he did not regain consciousness again before he died. The last thing he did was to imitate the kettledrums in his Requiem: I can hear that even now. Then Müller from the Art Gallery came and took a plaster cast of [Mozart's] white, dead face. I just cannot describe to you, dear brother, how hopeless and pathetic his poor wife was, she threw herself on her knees and prayed for help to the Almighty. She couldn't leave him, as much as I begged her to; and if it were possible to increase her misery, the day after this frightful night, great mobs of people came trapesing through, weeping and sobbing. . . .

Mozart died at fifty-five minutes after midnight, on December 5. In the death register of St. Stephan's Cathedral, the diagnosis, laconic as was usual in the eighteenth century, is: "*Hitziges Friesel Fieber*": (roughly: a violent gripple with high fever), which means, medically, nothing. In the above-mentioned Niemetschek biography of 1798, there is the slightly ominous note: "The doctors were not agreed as to the exact nature of his illness." From the night of December 5 to 6, Mozart's remains were apparently placed in the Sterbehaus of St. Stephen's; on December 6 at 3 o'clock in the afternoon his coffin was consecrated in the "Crucifix Chapel" at the north side of the Cathedral: neither Constanze nor any of his best friends nor Baron van Swieten (who

had lost his job on December 5—he too was in disfavor with Leopold II) seems to have been present, and no one followed the coffin to its final resting place, in a cheap unmarked grave in St. Marx's Cemetery. Callous though all this sounds, to an eighteenth-century Viennese death and burial were regarded as unimportant things. Regarding the bleak funeral, Constanze wrote many years later (in a letter to a Viennese friend, October 14, 1841): "In those days it was the custom for the corpse to be put in the death wagon, taken to be consecrated in the church, and then without further ado [*ohne Weiteres*] to the cemetery. . . . My all too great grief and my youth are things one will have to make allowances for, and shaken as I was in my whole soul, and my brain numb as it was from this shock, I just didn't think to have the grave marked." In fact, Mozart died in debt, and a third-class funeral was all Constanze could have afforded: she paid a total of 8 Gulden 56 Kreutzer for the funeral services, and 3 Gulden for the death wagon.

Europe received Mozart's death with mixed feelings. His true greatness was hardly known (for instance, none of the late piano concertos, from K. 466 to K. 595, was published before Mozart's death, except for K. 595). Yet there were many corners where we unexpectedly meet great sorrow at his death: not only from Joseph Haydn, who "was quite beside [himself] for some time," but also in the Capelle at Eisenstadt, where they wrote on the *Graduale ad festum Beatae Mariae*, K. 273, "*Mozartt frantz / Bitt für ihm I Rosen-Krantz*" (a rosary for "Franz"—to rhyme with "Rosenkranz"—Mozart), and where, on the tenor part, someone wrote part of Psalm 133: I and "Mozart: *Requiescat in pace*: . . . [1]792." The report in the Berlin *Musikalischs Wochensblatt* at the end of December 1791 is slightly sinister; it says: "Mozart is—dead. He came home sickly from Prague and grew steadily worse: it was thought he had the water sickness, and he died at Vienna last week. Because his corpse began to swell up after death, it is even thought he was poisoned."

As the years after 1791 passed, the poison theory began steadily to grow. That Mozart had enemies was well known. In the Niemetschek biography of 1798, we read: "But Mozart also had enemies: many relentless enemies who pursued him even after his death." And there is that ghastly report about the composer—everyone whispered that it was Salieri—who said, the day after Mozart died, "Good riddance, too, otherwise we would all have been breadless in a short time." Relentless enemies. . . . But relentless enough to administer *acqua toffana* to Mozart? The first question: could it be done? Apparently in terms of physical circumstances it could: in early June, Constanze left with one of the children for Baden, where she took the cure. In this month that Mozart was alone, he seems to have had his lunch served from a nearby

Gasthaus. The first two weeks of October, Constanze was also in Baden.

Time passes, and Antonio Salieri, Mozart's enemy, lies ill. It is again whispered that Salieri has confessed to poisoning Mozart, and Schindler comes and tells this to Beethoven (the passage is in one of the "Conversations-Hefte"). The *Allgemeine Musikalische Zeitung* reports, on May 25, 1825 (from a letter written in April in Vienna): "In his [Salieri's] fantasies he is really supposed to have admitted his part guilt as to Mozart's early death." Salieri died on May 7, 1824, and four years later, Vincent Novello notes in his diary: "Salieri first tried to set this opera [*Così fan tutte*] but failed, and the great success of Mozart in accomplishing what he could make nothing of is supposed to have excited his envy and hatred, and have been the first origin of his enmity and malice towards Mozart." Mary Novello adds to this: "Salieri himself confessed the fact [of poisoning Mozart] in his last moments, but as he was embittered all his life by cabals and intrigues, he may truly be said to have poisoned his life and this thought. [Mozart's] son thinks, pressed upon the wretched man when dying."

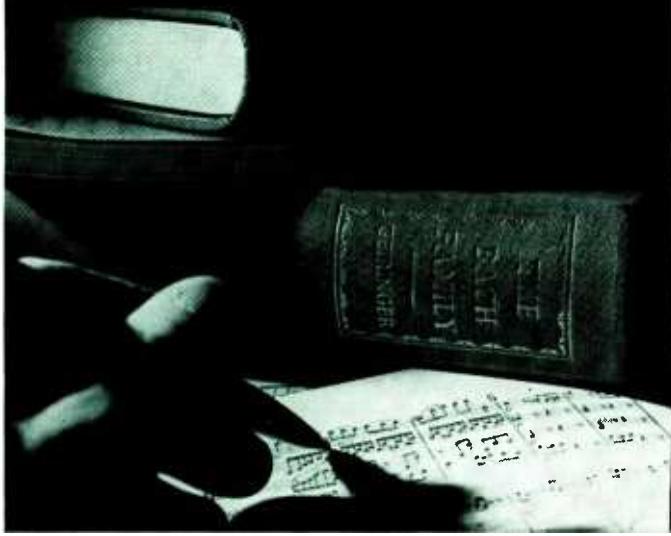
One of the most interesting of these later documents is a letter by Dr. Eduard Guldener von Lobes to Giuseppe Carpani, dated June 10, 1824. Guldener seems to have been the friend of both Mozart's doctors, Closset and Sallaba, and may have been consulted by both. Carpani, an early biographer of Haydn, was an Italian resident in Vienna and a friend of Salieri, interested in clearing up the reactivated scandal that his compatriot was responsible for poisoning Mozart. Dr. Guldener describes Mozart's illness as a rheumatic-inflammatory fever which, he says, was then raging in Vienna and attacked many people. Closset told Guldener (who says he didn't go to visit Mozart but kept himself informed through his colleague) that Mozart was getting steadily worse and he (Closset) feared that from the very inception the illness would deposit itself in the head (*cioè un deposito alla testa*). "One day I met him [Closset] and Dr. Sallaba, and they said positively: Mozart is lost, it is no longer possible to hold back that deposit in his head." Guldener adds that Mozart's death was the object of general interest, and it never even remotely occurred to anyone that he had been poisoned. After discussing Closset's value as a diagnostician, Guldener adds that not a few people who caught this virus infection also died from it, just as Mozart did, and with the same symptoms.

Thus, it seemed, matters rested. But since World War II, the whole rumor has started again. Although most doctors have diagnosed Mozart's terminal illness as a protracted and infectious kidney ailment, Dr. Dieter Kerner of Mainz has recently (*Acta Mozartiana*, 1963, Volume 1) dropped a bombshell. His thesis is quite simple: Mozart was poisoned. A summary of his sensational article follows:

In the last years of Mozart's life there is no evidence of a chronic sickness. Mozart could not have undertaken the big journey to Germany in 1789, nor the trip to the coronation ceremonies at Frankfurt-am-Main in the autumn of 1790, if he had been sickly or had had a chronic illness. Kerner quotes part of the Novello diaries, in which Mozart says he was poisoned. When he was writing the last parts of the *Magic Flute* at the end of September, he suffered under frequent spells of exhaustion and occasional fits of unconsciousness; yet he worked, though nervous, edgy, and afraid, most of each day. From July to 4 December he produced music steadily. During the last four weeks of his life, Mozart begins to have hallucinations; there are repeated attacks of dizziness, unconsciousness, vomiting, and a continual loss of weight. On 20 November Mozart takes to his bed; there are boils on his hands and feet, and he can barely move them, he vomits frequently; boils appear on his rump, as well. . . .

There have been many diagnoses as to Mozart's death [continues Dr. Kerner]: none of them, however, is able to support a serious clinical examination. Space prevents a thorough analysis, but this much may be said: those who have suggested a kidney ailment have come closer to a correct clinical analysis. Yet a real, organic kidney ailment, the classical uraemia, cannot have been Mozart's illness; otherwise he would have been unable to work for weeks, even months, *ante finem* and would have been unconscious many days before death. In the many sicknesses Mozart had as a child there is no reference to a kidney ailment which could in later years have led to a kidney failure; also there is no reference that Mozart complained of acute thirst. But in what can this kidney failure have consisted? There is only one clinical answer to this: acute toxic failure, that is to say, the kidneys are suddenly unable to fulfill their normal function. In fact, Mozart's terminal illness shows all the signs of a chronic quicksilver poisoning: the details of such a poisoning have only in the last half century been clinically investigated, but they all fit the classical picture of mercurial poisoning: apart from the fits of dizziness and fainting, we have the ability to continue work to the end, the lack of a long period of unconsciousness *ante finem*, the lack of acute thirst, the swelling of the body (toxic nephrosis) in the last stages, headaches, nausea, hallucinations, a rapid loss of weight, and terminal cramps, as well as widely spread skin infection ("Hitziges Friesel Fieber" had as a principal symptom acute changes of the skin).

Dr. Kerner's article has, as might be expected, caused something of a controversy among medical historians as well as Mozart experts. Bernhard Paumgartner, with whom I have discussed the whole problem, is cautiously inclined to agree with Dr. Kerner; Paumgartner has also put the evidence before other leading doctors, who say that poisoning through *acqua toffana* is entirely possible from the clinical evidence (sparse enough) at our disposal. On the other hand, Professor Otto Erich Deutsch dismissed the whole Kerner theory out of hand. Paumgartner, who admires Deutsch, has this to say: that there are apparently well-founded rumors that the Emperor Leopold II, who died less than three months after Mozart, did not die a natural death; he, too, had "many relentless enemies." So, as Paumgartner points out, people were poisoned. About Mozart's end, it is doubtful if we shall ever learn the whole truth.



BY PATRICK J. SMITH

The astute music critic, argues our author, should not make mountains out of musicologists' molehills.

A QUESTION OF FUNCTION

IN THE November 1964 issue of this magazine, H. C. Robbins Landon, reviewing a record of two Haydn symphonies, made the following statement (I quote the paragraph in full):

It is no good playing Haydn or Mozart or Bach or Handel without a profound knowledge of their respective styles and also of eighteenth-century performance practice in general. You read, 'So-and-so wears the mantle of scholarship lightly.' Balderdash! Scholarship is light only if it is poor. Similarly, you read, 'Sir Thomas Beecham uses the wrong edition of Haydn's Symphony No. XYZ, but what does that matter confronted by the Beecham wit and scintillating verve.' etc., etc. Well, I dislike sounding dogmatic, but it *does* matter. When Sir Thomas recorded Symphony No. 96, he used an edition with the wrong flute and bassoon parts throughout the work and with wrong trumpet and timpani parts for the first, third, and final movements; conversely, he omitted the authentic trumpet and timpani parts for the slow movement; furthermore, his recording (or rather the score he used) has 10,000 wrong notes, wrong dynamic marks, and wrong phrasing marks. People who overlook this just cannot read music; and if a critic says it all doesn't matter, he ought to take up a new profession.

I feel that the last sentence of this paragraph is at base mistaken, and I want to try and point out exactly why.

The source of Mr. Landon's error is his confusion of the roles of two interdependent but quite separate

branches of what can loosely be embraced by the term "music criticism." These are the roles of the music scholar and the music reviewer.

The music scholar or, as Mr. Landon correctly calls him, the musicologist, is the student of the history of music, both of its minutiae and of its larger trends. It is his job to tell us, the uneducated, what trills and mordents were in use in the eighteenth century, how their use differed from country to country, how music was played in a specific place at a specific time; it is his duty to pursue and run to ground the varying editions of a composer's work and to determine which is the nonspurious one, to compile catalogues of the works of composers and to annotate them, using the full range of scholarly knowledge at his disposal; it is his duty to point out the origin and development of musical techniques and to trace musical influences. In short, the task of the musicologist is to clarify as much as possible the mists and fogs that shroud the history of music, so that it may stand revealed in a light as close as possible to the light of verity. At this point the role of the musicologist ceases.

The role of what we choose to call the "music critic"—that is, the daily, weekly, or monthly reviewer of musical performances—covers quite a separate area. His role vis-à-vis that of the scholar has been, is, and will continue to be denigrated, for as a reviewer of performances, he makes a contribution that is by its very nature ephemeral. This, however, in no way lessens the importance of the critic: he is in no sense an unnecessary middleman between the musicologist and the public. His qualities and functions are separable from those of the musicologist

A QUESTION OF FUNCTION

but equally indispensable within the framework of musical commentary.

THE MUSIC CRITIC should have three qualities not necessarily found in the musicologist: eclectic knowledge, nonpartisanship, and common sense. By eclectic knowledge I mean a good general knowledge of his field, fed constantly by the more specialized researches of musicologists, as well as a reasonable familiarity with related fields (an opera reviewer should have some acquaintance of the theatre, for instance). The cultivation of this quality could alone occupy a conscientious critic for a good part of his life. Yet, important as it is, it seems to me not so important as nonpartisanship and common sense, for here the music critic has the advantage over the musicologist. The danger of the musicologist is that he will become dogmatic. Since he has done more research in his chosen corner of music than anyone else (or so he thinks), since he has (let us assume) made several—or even many—contributions to the clarification of musical history in that corner, he begins to think of himself as an oracle, whose pronouncements must be unquestioned. Although a musicologist may think that his findings are immune from the vagaries of taste from age to age, since he deals with the unchangeable truths of history, experience has shown that even these truths are susceptible to revision when viewed through the glasses of another age.

It is one of the tasks of the critic, then, to evaluate as best he can the sometimes conflicting data of musicology in the light of his general musical knowledge and of his nonattachment to any "side." He is able to do this through the use of his common sense. Common sense, a portmanteau word for a number of qualities, has been all too little considered in evaluating the role of the critic, yet it is of vital importance. It comprises the ability not to be carried away, either by pedantic cant or by emotional exuberance; the ability to see and hear, weigh and judge in the light of the totality of experience. Inherent to common sense are flexibility and a sense of humor (both often lacking in the musicologist), the sense (fatal to the musicologist) that basically nothing, really, is that serious. The hallmark of all the greatest critics is their common sense.

The crucial difference in the roles of the musicologist and the music critic lies in their areas of study. The musicologist studies facts and data which resolve into facts: the staved page and its annotations, the documentary evidence of a man's life and times. The critic studies the performance: that is, the expression and realization of these facts. Exactly that sets the critic apart, for performance per-

force means something at two or three removes from fact. Performance, whether of a piece for solo violin or a Meyerbeer opera, involves endless shades of nuance and emotion, each purporting to reproduce the exact notes, markings, and, primarily, the intent of the composer.

Ernest Newman, in common with a number of his colleagues, used to say that the best performances of music he heard were those at which he sat at home in his easy chair with the score in his lap. The statement was and is something of a critical conceit. Newman must have meant that at home he could "hear" the score as the composer intended it to be heard, without cuts, transpositions, misplaced accents, wrong notes, and all the rest of the possible circumstance of performance. If he had meant that he actually heard, in his inner ear, the music he was reading, then he would have been merely indulging in the harmless (if a bit pathetic) egoism of the frustrated-conductor that all performers are convinced all critics are, at heart. He would have been doing only what any conscientious conductor would say he was doing: playing the music as it was written. If Newman had actually meant that the notes and markings on the staved page were in themselves a complete realization of the music, then he would have been wrong.

The score, however fascinating it may be to a student of music and however much of a gold mine it may be to a musicologist, is nothing as evidence of the composer's work until it has been, quite literally, "brought to life" in performance. We have today lost sight of this simple truth because the modern composer, unlike his counterpart of earlier ages, must work in a vacuum as it were, completing his work in isolation from performing musicians and hoping it will eventually be given a hearing. The eighteenth-century *Kapellmeister*, for instance, had a band of musicians at his immediate disposal; the notation of the work was a part of the performance itself, in the sense that the notes were written down only so that the musicians could see what to play. The idea of an Urtext score of unimpeachable authority would have been considered an absurdity: the notes on the stave were but means to an end, not ends in themselves. The end was the sung song.

WHILE the musicologist and the critic are not wholly separate species—indeed all critics are in part musicologists (Newman's *Life of Wagner* is but one example), and probably most musicologists now and then write music criticism—the roles of the musicologist and the critic should not be confused. It is this confusion that we find in Mr. Landon's review of the Haydn symphonies. To a musicologist, to ignore the evidence of a more accurate score and to say that the score chosen didn't matter would be arrant folly; it is his duty to determine which score is an accurate edition, to document the proof of his contention, and to demonstrate why its use is mandatory. The duty of the critic, however,

is to weigh the evidence and decide—in the light of a specific performance—whether it matters or not what edition is used. If he does not believe it does, I hardly think he should be counseled to "take up a new profession."

Let me take a few examples. In the paragraph quoted at the beginning of this article, Mr. Landon states that a conductor should have as a prerequisite "a profound knowledge of [Haydn, Mozart, Bach, or Handel's] respective styles and also of eighteenth-century performance practice in general." This, of course, is a criterion that many critics have postulated, for it is beyond question that each composer has his own "style." In principle, it is a statement similar to one declaring in favor of God, Motherhood, and Country, and, like many such statements, it carries with it a certain validity. But, if one thinks further about Mr. Landon's assertion, it becomes less transparently simple than it might first appear. Without a doubt any conductor who truly had a "profound knowledge" of eighteenth-century performance practice and who employed it in giving a performance of, say, Mozart, would produce a reading that would be quite unrecognizable to a twentieth-century audience. For Mozart, in conformity with eighteenth-century performance practice, used his compositions as bases for great ornamentation and embellishment, the notes written serving not as a limitation but as a starting point. While it is true that Mozart insisted on a greater degree of fidelity to the score than did most of his contemporaries, we in our age of slavery to the printed note and of almost neurotic emotional reserve have interpreted the composer's injunctions to permit only the most restrained elaboration, if any at all. Another age, with differing critical criteria, could just as easily play Mozart's works with lavish interpolations and appeal for sanction to the same standard of "eighteenth-century performance practice."

One recalls Wanda Landowska's discussion of "the liberties I take": ". . . the fear of adding a note which cries out to be inserted, or of interpreting an ornament when its theoretical realization would be insufficient is a misconception of the spirit of the music of the past" (*HIGH FIDELITY*, December 1964, p. 52). Again, consider Harold Schonberg's statement in his book *The Great Pianists* about Beethoven's playing of his own sonatas (and consider what a tyrant for "perfection" Beethoven was!): "But there is only one thing wrong with playing those sonatas [the way Beethoven did] in the year 1963. The pianist who tried it would be laughed off the stage as an incompetent, a stylistic idiot who knew nothing about the Beethoven style. . . . Twentieth-century pianists know as much about Beethoven's pianistic style as he knew about ours. We would consider his performances sheer anarchism if he returned today, while he would listen to current Beethoven specialists and consider them dry, unmusical, and anything but expressive." And remember that Beethoven came almost a hundred years after the age of Handel and Bach, and a generation after Haydn and Mozart.

If he were to be considered a "stylistic idiot" who knew nothing about his own style, what would we think of a Mozart redivivus? Hermann Scherchen, one of the more scholarly of current conductors, may be closer to the mark than Mr. Landon when he defends his performances by saying: "It is very fine if a man knows absolutely how it should be. I don't know."

It might be thought, however, that if style is not subject to being faithfully reproduced, at least the notes should be. Mr. Landon attacks Sir Thomas Beecham (another conductor known for his scholarly approach to music) for using the wrong edition of a Haydn symphony. Mr. Landon obviously believes that he knows what the right one is. But Robert C. Marsh (also one of *HIGH FIDELITY*'s panel of reviewers) writes in an article on the Landon review in the *Chicago Sun-Times*: "George Szell and I once had a long talk about the Robbins Landon corrections in the finale of the *Oxford Symphony*. Szell thought that the traditional texts might represent Haydn's revisions, and that they should not be discarded because they cannot be traced to early sources. I am inclined to agree." So now we have two well-informed people who dispute Mr. Landon as to which are the correct notes in a Haydn symphony. What can decide the issue? The intent of the composer? The truth is that we manifestly do not know Haydn's intent.

BUT WHY GO BACK to the days before the writing down of notes was a commonplace? Consider the case of the symphonies of Anton Bruckner. Because Bruckner had an abnormal inferiority complex and because his symphonies generated violent abuse (when they were not being totally dismissed as unplayable), he frequently consented to undertake revisions or to permit others to do so. Which revisions—if any—are most reflective of his intent? Certainly he time and again defended his later revisions as "better," but musicologists as well as critics will always differ as to whether he meant what he said. Anyone can point to specific examples (a cut developmental section, a truncated coda), but whereas to one student this is deformative (and therefore, *ipso facto*, contrary to Bruckner's real, inner intent) to another it is an improvement (and therefore, *ipso facto*, an expression of Bruckner's real, inner intent). Thus the average reader can only ride the merry-go-round until his head spins so much that he falls off.

To the critic, wearied of these cacklings of discord that resemble nothing so much as the quarreling Jews' scene in Strauss's *Salomé*, there is an escape. That escape is in the actuality of the performance itself, for in performance all these differences become trivial. Mr. Landon, despite his castigation of such an attitude, seems to be aware of its truth when he says, a few paragraphs later in the same review: "Of course we all know that getting the trills and mordents right does not make a great performance." Indeed so, and a

Continued on page 135

IN A PROPERLY WIRED HOME

THERE CAN BE MUSIC WHEREVER YOU GO.

EXTENSION

TOO MANY people who have wonderful stereo sound appreciate its delights solely in the confines of the living room. This is plain self-deprivation. The options for extending stereo to other parts of the house are limited only by the number of rooms (including outdoor rooms) at your disposal. In fact, a whole family—dispersed in kitchen, bedroom, study—can enjoy a good measure of the sound that on other occasions fills the main listening room.

The way to such expanded listening vistas lies not in turning up the volume to a level audible from one end of the house to the other but in setting up new auxiliary sound paths, using extension speakers placed where you want them and wired back to the system's amplifier. This does not mean duplicating the speakers you already have, although you of course can do that if your budget permits. Generally speaking, extension speakers will be of a more modest kind than the main speakers; happily, there are on the market a variety of reasonably priced, compact, wide-range speaker systems that qualify for the ancillary service of providing satisfying, if not spectacular, listening in rooms hitherto unblessed by music. Outdoor speakers can be moved indoors for additional use. Even small, inexpensive "replacement" speakers—installed in modest baffles—often make useful additions for secondary listening areas. And a single speaker—while it of course won't deliver stereo—can provide some measure of listening pleasure wherever you want it.

The techniques of setting up additional speakers and hooking them into the main system are by no means beyond the ability of the average audiophile if he limits his number of remote setups to three or four. (Remote speaker systems more numerous than this are best handled by a professional technician.) If he is to get the most out of these additional speakers, however—conveniently, and without detracting from what the amplifier continues to feed the main speakers—he requires a little know-how.

In general, there are two approaches to installing extension speakers: 1) they may be wired to function *instead of* the main speakers; or 2) they may be wired to function *either* instead of or simultaneously with the main speakers. The former approach demands less technical skill; the latter, while affording greater flexibility, not only involves relatively complex wiring and switch arrangements

but presents other problems. In the first place it presupposes a driving amplifier with enough reserve power to handle the added load of several speaker systems operating at once. (Even when extension speakers are turned down, their level controls continue to draw amplifier power, which is dissipated as heat; the resultant wattage drain could detract from main speaker performance.) Furthermore, if the extension speakers are of very low quality, their resonances can ripple through the wiring to produce subtle distortions or loss of response in the sound of the main speakers.

A SIMPLE BUT SERVICEABLE extension setup to operate independently-only can be achieved by following the basic plan illustrated in Fig. 1. Note that in addition to the extra speakers, you will need a change-over switch, L-pads on the remote speakers for controlling their volume level, and interwiring. The switch is a common knife switch of the double-pole, double-throw variety. L-pads should be selected to match the impedance of the speaker each will control (an 8-ohm speaker requires an 8-ohm L-pad). The control may be mounted in a hole drilled in the side of the speaker cabinet, or it may be positioned nearby. As for the wiring, ordinary lamp cord will serve in most installations. Its two conductors (No. 18 wire) dissipate little power up to distances of about 100 feet. For concealing cables under a carpet use the flat twin-lead wire customary for TV antennas or the new Scotchflex flat cable system (which also adheres neatly and unobtrusively to walls or woodwork). For really long runs, larger-size No. 16 wire will carry audio energy to about 200 feet with negligible loss—or, again, the Scotchflex cable can be employed, but with its double conductor lengths paired to form one conductor.

Fig. 2 demonstrates how to wire the L-pad level control, and Fig. 3 shows how the same speaker can be used in different rooms. If only one of a pair of remote speakers is wanted, only one speaker is wired, and the stereo amplifier is adjusted for its mono function.

If the extension speakers have an impedance approximately the same as that of the main speakers, the correct load is presented to the amplifier regardless of which system, remote or main, is in opera-



by Len Buckwalter

SPEAKERS

tion. When there is a large difference between the impedances of main and remote speakers, however, an impedance selector switch may be added, as shown in Fig. 4.

To set the extension speakers into operation, adopt the following procedure. With the knife switch in the "Main" position, adjust the main speakers for normal balance and tone. The amplifier volume control is set somewhat higher than for the usual listening level. The reason is that this control determines the loudest sound level at the remote points: the L-pads can only reduce total power from the amplifier. Next, the change-over switch is thrown from "Main" to "Remote." An important precaution: no audio should feed the line as the switch is operated. To assure this, temporarily turn the amplifier input selector to an unused input. Thus, during the change-over the amplifier is protected against sudden loss of the speaker load. Next, the sound levels at the remote speakers are adjusted. Each L-pad control may be rotated to yield the desired over-all volume and stereo balance. If the highest setting of the controls does not provide ample loudness, the volume control on the main amplifier may be raised slightly. All tone control, of course, is accomplished at the main amplifier. These settings may prove different from what you have been using for the main speakers; some unobtrusive markings may be made on bass and treble controls as a guide to their adjustment when listening to the remote speakers.

WITH THIS BASIC arrangement of main speakers and one extension setup, it is also feasible to extend the coverage to additional rooms. To employ the same pair of extension speakers in different locations, simply carry them to any desired spot, using a quick disconnect, as shown in Fig. 3. A plug-and-socket arrangement is convenient, but keep away from AC plugs and sockets for this purpose (someone could inadvertently insert the speaker into house current—with disastrous results!). Other connectors, such as those used in the Scotchflex system, are available for the purpose.

When several remote speakers are to operate simultaneously in more than one area, matching considerations become important. In the interest of

simplicity, the parallel hookup may be used for two such extension speaker systems. This is the same as shown in Fig. 4, except that the additional pairs of wires are tapped into the line after the change-over switch. Strictly speaking, two extension speakers, each rated at 8 ohms, should connect to the 4-ohm terminal on the main amplifier. If the listener is willing to reconnect wires on the amplifier each time the switch is made from main to remote, a perfect match is attained. This inconvenience can be eliminated if one is willing to tolerate a small loss in power, though not necessarily in quality. A perfect match, with no need to reconnect wires each time remote speakers are used, is made possible by using an impedance selector as shown in Fig. 4.

The stereo installation covering three or more rooms (in addition to the main area) heightens the matching problem, especially when the listener wants the option of having all extension systems play at the same time. In the following examples, just one channel is described (otherwise, the diagrams would be unduly complex), and it should be understood that the other stereo channel and its speakers are handled in identical fashion. The two basic matching systems are "series" and "parallel." Which one to use is largely a matter of the impedance of the extension speakers. The rule-of-thumb is that if extension speakers are quite low in impedance (4 ohms or less), the series connection is selected to build up impedance to a value found on the amplifier's taps. Wired in series, as shown in Fig. 5, the speaker impedances add up to the necessary total. The four 4-ohm speakers, therefore, are wired to the 16-ohm tap on the amplifier. If three 4-ohm speakers are placed in series, for a total of 12 ohms, they may be connected to the lower of two possible amplifier taps (8 ohms in this example).

A parallel wiring of speakers would be chosen for speakers of relatively high impedance—e.g., 16 ohms—inasmuch as the total impedance decreases when units are connected in parallel. Thus, four 16-ohm speakers in parallel present a total of 4 ohms to the amplifier. A more common parallel example would be three 8-ohm speakers, shown wired in Fig. 6. Since in this case too high an impedance (24 ohms) would be produced by a series connection, the parallel configuration is used, bringing the impedance down to about 2.6 ohms. The

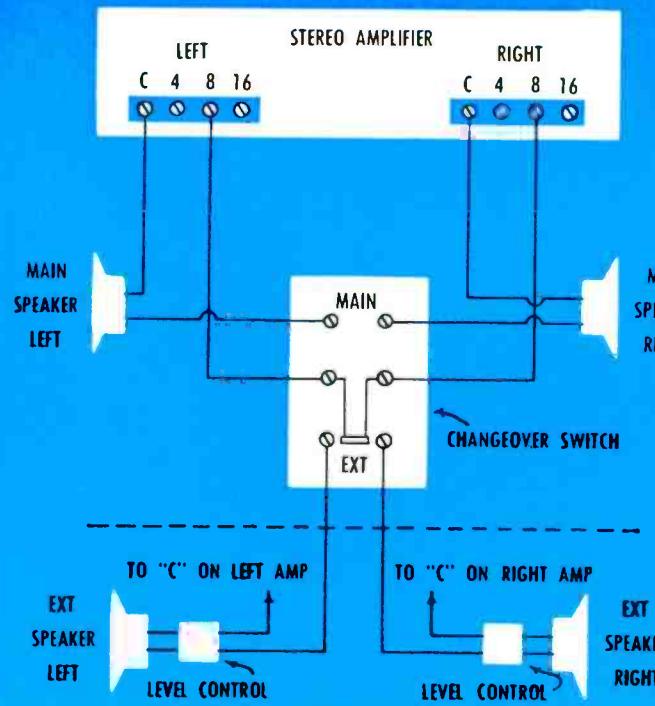


Fig. 1

Fig. 1. Wiring guide for adding a pair of extension speakers.

Fig. 2. How to wire L-pad level control (shown in Fig. 1).

Fig. 3. Some extension speaker can be used in different rooms with convenient plug-and-socket arrangement.

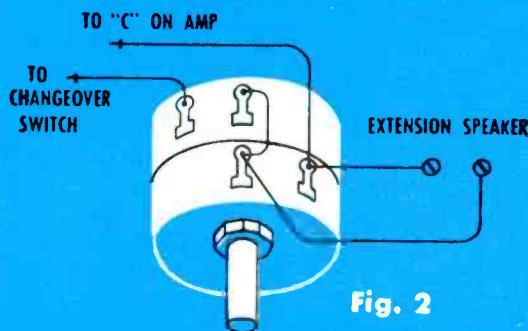


Fig. 2

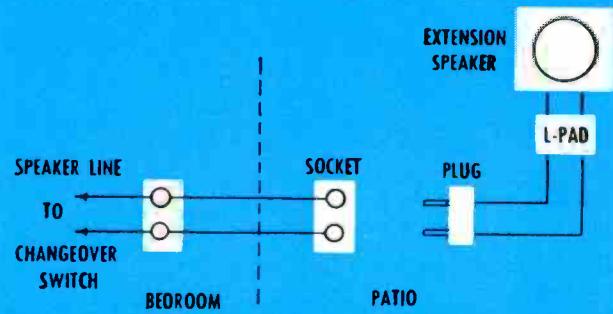


Fig. 3

Fig. 4. An impedance selector permits choosing different amplifier taps to match the output to whatever speaker (or speakers) may be in use at any time. Switch shown here is a rotary type. If it is a "non-shorting" switch, it instantaneously disconnects the load from the amplifier during switching. On some amplifiers, even an instantaneous "no load" condition may cause circuit trouble; if in doubt, consult the manufacturer or your dealer. Alternately, you can turn off the amplifier whenever you are using this switch, and turn it on again after making your speaker impedance once selection.

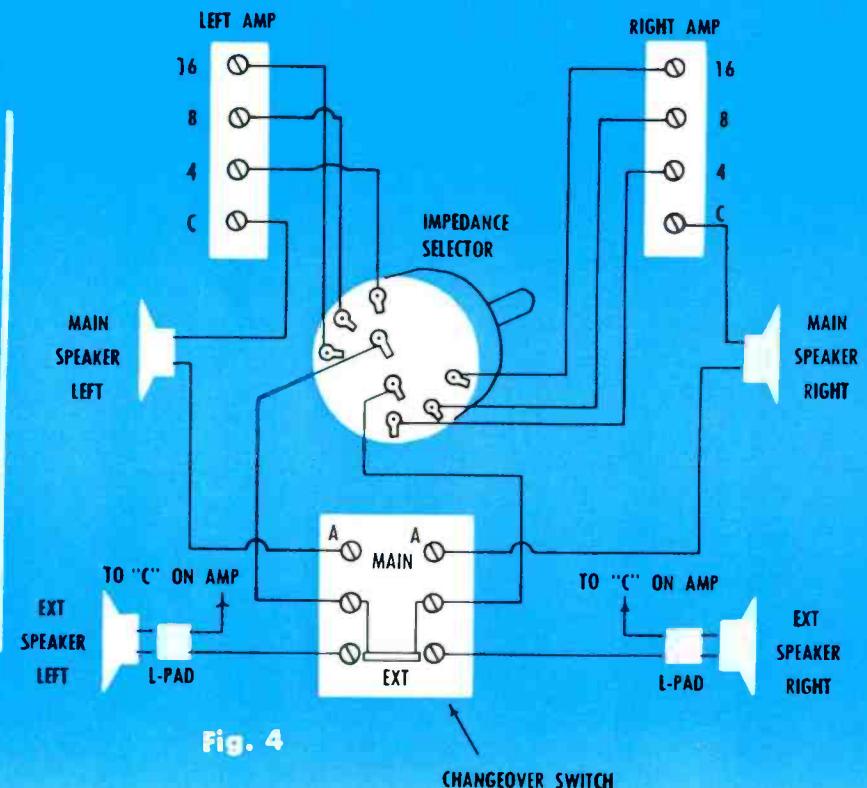


Fig. 4

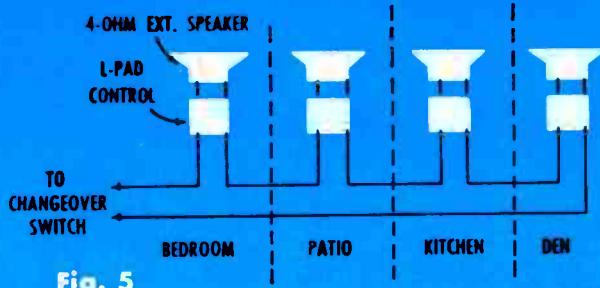


Fig. 5

Fig. 5. Series connection for extension speakers (one channel is shown).

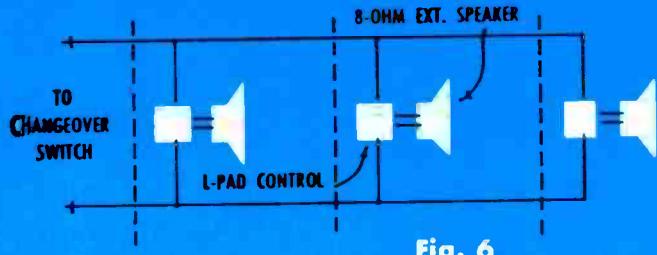


Fig. 6

Fig. 6. Parallel connection for three speakers (one channel is shown).

Fig. 7. Series/parallel connection for four 8-ohm speakers (one channel is shown).

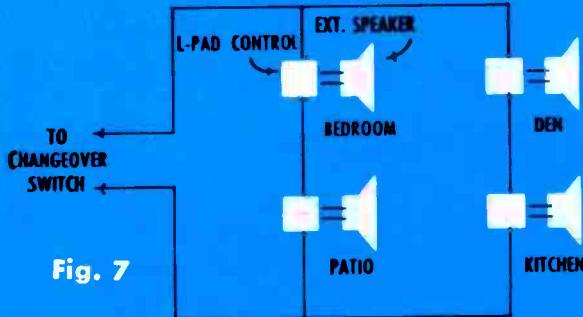


Fig. 7

speaker line connects to the amplifier's closest tap, or 4 ohms.

A close match for four 8-ohm speakers is provided by a series parallel system, illustrated in Fig. 7. Two 8-ohm speakers in series build up to 16 ohms while the other (identical) branch halves it back to 8 ohms. The total load, then, is a perfect match for the amplifier, which will distribute power equally among all the extension speakers. Again, the impedance selector shown in Fig. 4 takes care of mismatch between main and remote speakers.

ALL OF THE preceding systems are predicated on the use of the remote speakers *instead of* the main speakers, the choice between them being determined by the setting of the change-over switch. If you wish to play both the main and the remote speakers simultaneously, you may simply "jump" the terminals (indicated in Fig. 4) on each leg of the change-over switch. This places both the main and remote speakers across the output of the amplifier. Thus, when the switch handle is thrown "down" (to the normal extension speaker position), all the speakers will play; when the handle is lifted, only the main speakers will play. With this hookup, perfect impedance matching may not be possible in all cases, and some power loss is to be expected. In elaborate systems, using many speakers, it would be best to follow the series parallel arrangement

described earlier. Where no more than two or three extension speakers are to be added on each channel, the simple series setup for the remote speakers may give the best results.

The option of using both main and remote speakers simultaneously, or either set individually, is probably most conveniently arranged by means of a speaker selector switch designed specifically for this purpose and available from audio dealers. It is made to accommodate the two sets of lines for stereo speakers. The impedance selector switch is virtually a must in such setups. An individual remote speaker then may be controlled at its location by means of the L-pad, or a plug-in arrangement, or an additional off-on switch installed near it.

A final refinement for an extension speaker system is a method of turning off AC power to the main amplifier from a remote point. Extension speakers, of course, can be turned off by their individual controls, but the amplifier remains on. To overcome the considerable expense of having AC switches installed at various points throughout a house, a clock-timer is a good compromise. Such a device, available for approximately \$7.00 at most dealers', connects to the amplifier's AC plug and the wall outlet. The listener sets the timer to the desired switch-off hour for the system. Then speakers located in a bedroom, for example, may be turned off on the spot, while the automatic timer downstairs shuts off the complete system.

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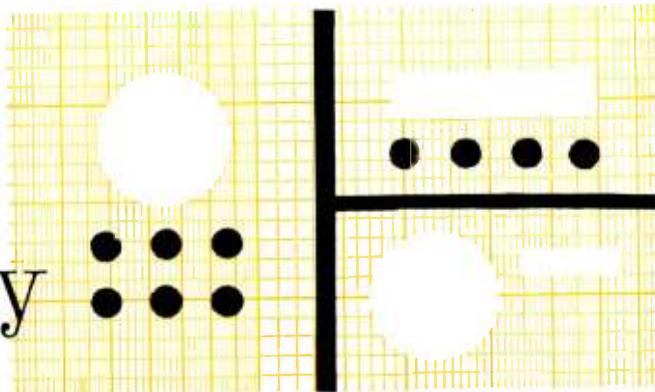
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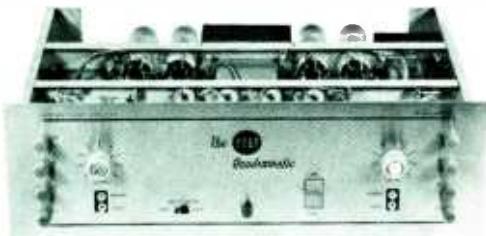
CIRCLE 53 ON READER-SERVICE CARD

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

high fidelity



EQUIPMENT REPORTS



THE EQUIPMENT: Pure Sonics Model 402-C, a stereo basic amplifier. Dimensions: 17 by 11 by 5 inches. Price, \$314. Manufacturer: Pure Sonics, Inc., 5707 W. Division St., Chicago, Ill. 60651.

COMMENT: The 402-C is a basic stereo amplifier, designed to be used with a separate preamp-control unit or indeed with any signal source supplying enough voltage to suit its input sensitivity. Inasmuch as it is supplied with two level controls (one for each channel), it could conceivably be driven directly from an FM tuner, or from a tape deck that had its own preamps. The level controls as well as other controls and connections all are conveniently located on the amplifier's front panel. Itself handsomely styled and featuring the "low silhouette" appearance common to many recent audio components. Speaker terminals—four binding posts per channel (common, 4, 8, and 16 ohms)—are located at either end of the panel. The level controls and a pair of "music-test" input jacks are next to the speaker posts. There also is an input sensitivity switch, a power off-on switch, and a pilot lamp. Two fuses—one in the primary circuit of the power transformer, and another in the "B plus" circuit—are located near the bottom of the chassis.

The circuitry of the 402-C, termed the "quadramatic," employs unusually high amounts of feedback to reduce distortion and improve linearity of response within the audible range. Each channel has two voltage amplifier stages and each stage consists of both halves of dual-

Pure Sonics Model 402-C

Basic Amplifier

triode tubes (type 12AX7). Normally, such a tube is used as two stages, each half serving an independent function. In the 402-C, the halves of the dual-triode are connected in parallel, so that it performs as one ultra-big or "super" triode tube. In addition to permitting high gain, this type of hookup provides automatic compensation, without the need for adjustments, to help maintain original levels of tube performance despite aging. It also serves as a fail-safe provision in case of deterioration of a tube element. A similar approach is found in the amplifier's power supply, where two full-wave rectifiers (type GZ34) are used instead of only one. Normally, the GZ34—with two anodes—is connected to serve as a full-wave rectifier; here, the two anodes are tied together to serve as one.

This amplifier clearly has been built to a very definite "design philosophy"—which was confirmed by tests conducted at United States Testing Company, Inc. In general, the 402-C shapes up as a high-powered amplifier offering interesting, and in some respects superb, performance—but some care must be exercised in the choice of speakers, more of which later. Power output vis-à-vis distortion was excellent: the wattage-per-channel exceeded the manufacturer's own rating, and harmonic distortion at mid-frequencies was too low to be measured accurately. The IM characteristic was generally quite superior, except for a rise at the 20-watt output level: even so, IM was practically immeasurable up to 10-watts output and was comfortably below the 0.5 per cent level.

REPORT POLICY

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at the amplifier's full rated output of 40 watts. The 402-C's damping factor was a whopping 181, which is the highest yet measured on any amplifier.

The amplifier's frequency response, measured through the "music" input, rolled off at the low end from about 200 cps, and was down by 3 db at about 35 cps. Measured through the test input, response remained perfectly flat to below 10 cps. These characteristics are substantiated by our square-wave response photos at 50 cps: the one taken through the test input is virtually a replica of the input test signal and indicates superb bass response; the other, taken through the music input, shows the effect of bass rolloff. The extreme high end response in this amplifier also is rolled off, though more gradually; this effect—also in keeping with the amplifier's design approach—again shows up on the 10-kc square-wave response.

The input sensitivity switch was found to change the amplifier's feedback circuit, and the position for lower sensitivity ("high" on the switch) will produce best performance. Thus, if possible, the 402-C—while it can be driven by relatively low-level signals—will yield best performance when fed from a high quality preamp that itself can deliver sufficient signal to use the 402-C with its switch set to the "high" level input position. Signal-to-noise ratio, in either mode, was excellent.

The very high amounts of feedback used in the 402-C, combined with its rolloff in the extreme highs, do result in very linear response and very low distortion within

the so-called "music" range; in fact, the manufacturer has stated that he regards 50 to 15,000 cycles as adequate response for a good music amplifier. This design approach, however—while very successfully applied in the case of the 402-C—does at the same time make this amplifier stability-sensitive to its load. That is to say, oscillation may occur if the amplifier is loaded with a speaker system having a considerable amount of capacitance, such as electrostatics or inexpensive conventional speaker systems in which the crossover network is not of the "constant impedance" type. Should the amplifier go into oscillation, it most probably will occur at a supersonic frequency which, while not audible, could damage a speaker.

The obvious solution would be to use the 402-C to drive only the better conventional speaker systems—with which it does perform admirably. According to the manufacturer, some electrostatics are supplied with isolation networks; these are described as "purely resistive" loads and are fully compatible with the 402-C. Alternately, he advises that other electrostatics may be used if connected to the amplifier through a series resistor about 25 per cent the value of the speaker impedance (thus, a 2-ohm resistor for an 8-ohm speaker). This, of course, will reduce the amplifier's damping factor, but it provides the necessary isolation. On the question of conventional speaker systems, the manufacturer recommends those which employ I.C.-type networks (in which the capacitor is connected in series with an inductor

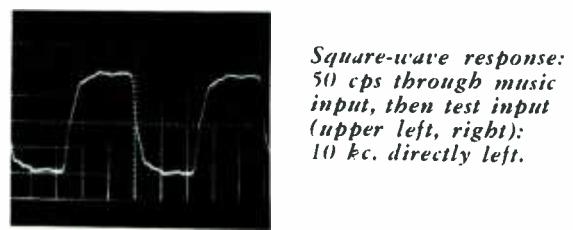
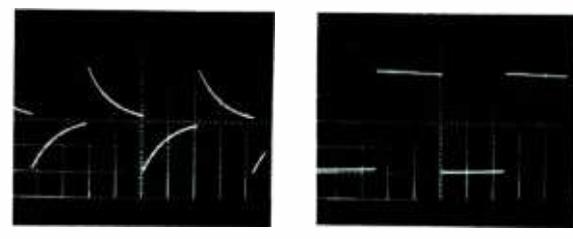
Pure Sonics Model 402-C Amplifier

Lab Test Data

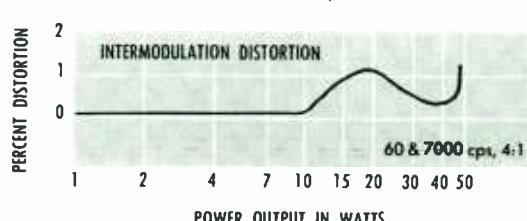
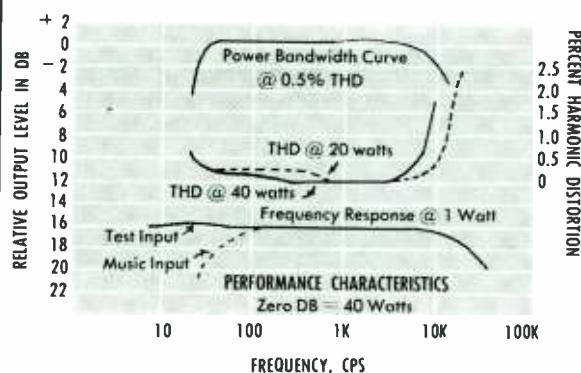
Performance characteristic

Measurement

Power output (at 1 kc into 8-ohm load), chs individually	
Left at clipping	42.7 watts @ less than .05% THD
Left at 0.5% THD	45 watts
Right at clipping	41.8 watts @ less than .05% THD
Right at 0.5% THD	44.1 watts
Both chs simultaneously	
Left at clipping	33.2 watts @ less than .05% THD
Right at clipping	36.1 watts @ less than .05% THD
Power bandwidth for constant 0.5% THD	22 cps to 12 kc
Harmonic distortion	
40 watts output	less than 0.5%, 24 cps to 7 kc; 1% at 8.5 kc
20 watts output	less than 0.5%, 24 cps to 11 kc; 1% at 14 kc
IM distortion, 8-ohm load	less than 0.1% up to 10 watts output; rise to about 1.09% at 20 watts; drop to 0.35% at 40 watts
Frequency response, 1-watt level	test input: +0.2, -2 db, 7 cps to 24 kc; -3 db at 33 kc music input: rolls off to -4 db at 28 cps
Damping factor	181
Sensitivity	high level, 2.85 v low level, 1.47 v
S/N ratio	high level, 96 db low level, 92 db



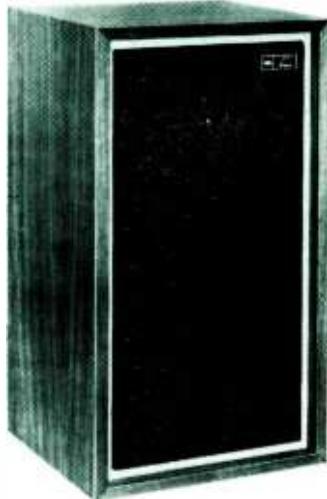
Square-wave response:
50 cps through music
input, then test input
(upper left, right);
10 kc, directly left.



to make the network effectively resistive rather than capacitive). Such networks are found on the better speaker systems; indeed, the manufacturer does not recommend mating his amplifier to "a small speaker system in the \$60 to \$80 price class."

With all the speaker systems available on today's market, it would be out of the question for us to document which specific models would be suitable for use with the 402-C, although it seems fairly certain that

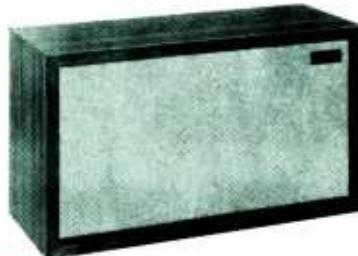
because of the amplifier's characteristics it ought to be used, or indeed merits being used, only with the best-designed speaker systems. Those who are interested in the amplifier's general performance characteristics and its special features—such as the built-in "fail-safe" provision of its tube arrangement, or its unusually high damping factor for controlling speaker diaphragm motion—probably ought to query the manufacturer for his recommendations as to speakers.



Audio Dynamics

ADC 325 and 303A

Speaker Systems



THE EQUIPMENT: ADC 325, a full-range speaker system in integral enclosure. Dimensions: 19 by 10½ by 8 inches; price, in oiled walnut, \$49.50. ADC 303A, a full-range speaker system in integral enclosure. Dimensions: 23¾ by 13 by 11¾ inches; price, in oiled walnut, \$95. Manufacturer: Audio Dynamics Corp., Pickett District Rd., New Milford, Conn. 06776.

COMMENT: The Models 325 and 303A speaker systems (known respectively as The Caprice and The Brentwood) are recent additions to the ADC speaker line in which the design effort has been to achieve multi-driver action without the use of an elaborate crossover network. Accordingly, the lows and much of the midrange are handled by one speaker unit, but its cone is physically divided into two sections, held together at some distance from the apex by a compliant membrane. This serves as a mechanical crossover or, as ADC describes it, a decoupling device. The outer edge of the cone is held to the speaker frame by a fairly loose, high-compliance suspension; the inner portion of the cone is treated and suspended in such a way as to make it more responsive to a comparatively higher range of tones. There is, consequently, a fairly gradual "slope" or overlap of frequencies from one section to the other. In the Caprice, the nominal dividing frequency is about 1,000 cps on a six-inch-diameter speaker; in the Brentwood, this frequency is about 600 cps on an eight-inch cone.

The gradual decoupling of a large portion of the cone with respect to rising frequency is intended to present a fairly constant mechanical impedance to the voice-coil throughout the reproduced range; it also is designed to minimize phase shift in the interest of an improved separation of complex signals.

The highs, in each system, are handled by separate tweeters. In the Caprice, the tweeter is a two-inch cone that cuts in at about 2,500 cps. The tweeter in the Brentwood, of more sophisticated design, consists of a dome of Mylar of the same diameter as that of its voice-coil; it cuts in at about 2,000 cps. The design approach used here is consistent with that of the two parts of the larger cone. The tweeter, in either system, is connected through a simple series capacitor, and the

tweeter is permitted to respond (at its lower range) along with the inner portion of the large cone (at its higher range). The net result is a very gradual crossover and a calculated overlap of frequency coverage.

In both systems, the large and small speakers are mounted behind a grille cloth and are direct radiators. Cabinets are sturdily constructed, internally padded, and completely sealed. The systems are equipped with switches on the rear to adjust relative levels of midrange and highs. Input impedance of each is 8 ohms. The systems are of moderate efficiency.

Our tests of the Model 325, Caprice, indicated smooth response down to about 50 cps. Some doubling was evident at this point, and increased at about 40 cps, depending on how hard the system was driven. Response upward through the midrange and highs was quite smooth, with no significant peaks or dips, and an apparent rolloff beginning just above 12 kc. Directionality was moderate up through 8 kc, very slightly pronounced at 10 kc, and fairly strong at 12 kc. White noise response was moderately smooth but had a hint of "hardness" and some noticeable directionality.

The Model 303A, Brentwood, had (as expected) a wider response. Bass held up cleanly to about 40 cps; doubling could be induced here by driving the speaker very strongly, and if one accepts a slight rise in distortion or a lower output volume, the bass could be said to be useful to somewhere between 35 and 40 cps. Response from here upward was very smooth and exhibited no audible peaks or dips, except for a hint of "brightening" above 6 kc. Directionality was hardly discernible up through 8 kc. At 10 kc, the output was the least bit more directive but this effect was no poorer at 14 kc, and test tones at this frequency were audible well off axis of the system. There was an apparent slope above this frequency to beyond audibility. White noise response was smooth but showed evidence of a strong midrange and treble component.

On program material, both speakers impressed a wide number of listeners as satisfactory and representative of their respective price classes. The Brentwood provided a good sense of bass weight and heft and was very clear and precise throughout the midrange and highs. The over-all impression was one of a very bright-sounding speaker system and indeed, the preferred setting of the midrange and highs level switches was the "down" position. The Caprice, while not as full in the bass or as prominent in the highs, was felt to be very listenable in a more modest system, such as one installed in a small room.

Dynatuner FM-3



THE EQUIPMENT: Dynatuner FM-3, a stereo/mono FM tuner. Supplied with metal cover. Dimensions: chassis $13\frac{1}{8}$ by $7\frac{1}{8}$ by $3\frac{1}{8}$ inches; front panel overhangs chassis, $4\frac{1}{8}$ by $13\frac{1}{2}$ inches. Price: kit, \$109.95; factory-wired, \$169.95. Manufacturer: Dynaco Inc., 3912 Powelton Ave., Philadelphia, Penn. 19104.

COMMENT: Dynaco's new FM-3 tuner combines this company's original FM-1 monophonic tuner and its subsequent FMX-3 stereo adapter into one improved and updated set. In addition to featuring Dynaco's recent change in styling, the FM-3 boasts new features and circuit changes. For one thing, the set now has a stereo defeat switch that enables the user to switch readily from stereo to mono reception. This switch is incorporated with the volume control knob: when pulled out, it disables the multiplex circuits in the tuner and clears up monophonic signals; when left in, it reconnects these circuits for the reception of stereo signals. An additional touch: the numbers on the station dial match the color of the tuning and the stereo indicators.

These indicators, located at the left of the dial, are two sections of a dual-purpose tuning-eye tube of the maximum closure type. One half shows the signal strength of incoming stations; the other half lights up the word "stereo" that is printed across it when a stereo station is received. The station tuning knob, the volume

control (with its stereo/mono switch), and power off/on switch comprise the full complement of controls. The tuner presents an unusually neat appearance, and also is about the easiest of the high-quality sets to use. The rear of the chassis contains the stereo signal output jacks, the AC line cord, a fuse-holder, and AC convenience outlet, and connections for both 300-ohm (twin-lead) and 75-ohm (coaxial cable) antenna lines.

Internally, the circuit employs a redesigned IF section with a new arrangement of certain critical parts, and improved coupling inside the transformer "cans." The parts' reorientation has been designed mainly to lower the set's hum level with respect to its full output. This improvement is readily perceived, incidentally, in a direct A-B comparison with the older Dynatuner.

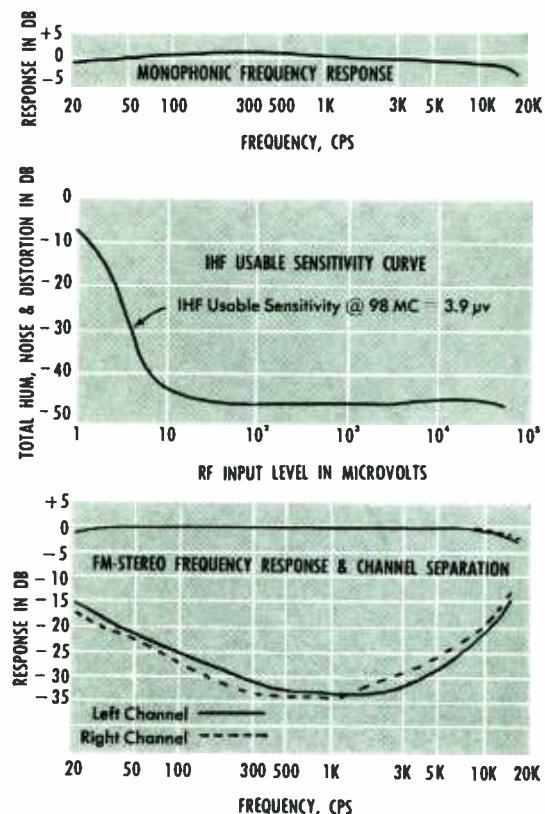
In tests conducted at United States Testing Company, Inc., the new Dynatuner confirmed the original impression that this set is a "no-frills" but high-performing instrument. As specified, IHF sensitivity averaged 4 μ V across the FM band. As explained in an earlier report (November 1961) this is not the highest numerical sensitivity ever measured on an FM tuner, but combined with the set's very low distortion, effective noise rejection, and high capture ratio (better in the new model than in the former one) the quality of reception proves, in actual use, to be comparable to some tuners with higher sensitivity ratings. The FM-3 should provide excellent

Lab Test Data

Performance characteristic

Measurement

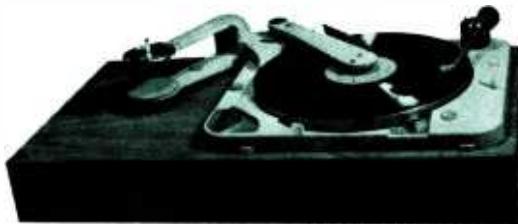
IHF sensitivity	3.9 μ V at 98 mc; 4.1 μ V at 90 mc; 4 μ V at 106 mc
Frequency response, mono	+0.5, -3.5 db, 20 cps to 17.5 kc
THD, mono	0.38% at 400 cps; 0.59% at 40 cps; 0.48% at 1 kc
IM distortion	0.29%
Capture ratio	4
S/N ratio	62 db
Frequency response, stereo	
left channel	+0, -2.5 db, 20 cps to 15 kc
right channel	+0, -2 db, 20 cps to 15 kc
THD, stereo	
left channel	0.75% at 400 cps; 1.3% at 40 cps; 0.51% at 1 kc
right channel	0.9% at 400 cps; 2.2% at 40 cps; 0.7% at 1 kc
Channel separation, either channel	better than 33 db at 1 kc; better than 25 db, 100 cps to 5.5 kc; better than 15 db, 20 cps to 13.5 kc
19- kc pilot suppression	-37 db
38- kc subcarrier suppression	-43 db



stereo and mono reception in virtually all locales. When fed from a relatively elaborate outdoor antenna, it is possible to pull in signals from distances much longer than normal. Channel separation on stereo is excellent: the usual rise in distortion over that of mono operation is only moderate; the suppression of the unwanted stereo pilot and subcarrier signals is better than in the former Dynatuner (which was quite low to begin with). In general, the new set puts out a little more signal, with less noise, than the older model. Calibration of the tuning

dial is very good. Response, on both mono and stereo, is uniform across the FM audio band. On stereo, both channels are very closely balanced.

Using and listening to the FM-3—played through external amplifier and speaker systems—is a gratifying experience. It becomes apparent—from its quick response to stations all across the FM band, from the positive action of its tuning indicator, and from the clean, open sound it provides—that this disarmingly simple-looking set is one of the best FM tuners available.



THE EQUIPMENT: Thorens TD-224, a four-speed turntable-and-arm assembly for manual (single-play) or fully automatic operation. Dimensions (on base): 27 $\frac{1}{4}$ by 14 $\frac{3}{4}$ inches; 9 inches high, including clearance for top of stacking spindle. Cost, \$250. Walnut base, \$30; alternately, may be installed in any suitable cutout (template supplied). Manufactured by Thorens S.A., Sainte-Croix, Switzerland; distributed in the U.S.A. by Elpa Marketing Industries, Inc., New Hyde Park, N.Y. 11040.

COMMENT: Long regarded as one of the finest turntables available, the Thorens TD-124 now appears slightly modified, linked to an elaborate and somewhat fascinating record-changing system, as the TD-224. It is supplied with an integral tone arm (the Thorens BTD-12S, which also is used on the Model TD-135 manual player), and built-in record-cleaning brush based on a design of Cecil E. Watts, the British audio inventor.

The operation of the TD-224 really must be seen to be fully appreciated. Referring to the photograph: the stacking and changing mechanism consists of a two-piece (upper and lower) stationary arm and, just to its right, a movable arm. Records are stacked initially on the upper platform of the two-piece arm. When the machine is started, the one-piece movable arm lifts up and over, engages the top record, and places it on the table. The tone arm then senses the diameter of the record; the record is dropped over the spindle, and playback begins. During play, the cleaning brush—attached to the movable record-lifting arm—gently sweeps the entire surface of the disc. When the end of the record is reached, the tone arm is raised automatically and moved to its rest position. The record then is lifted from the table and moved to the lower portion of the two-piece stacking assembly. After depositing the disc here, the lifting arm then swings back to the upper platform to engage the next record. (If there are no more records in the pile, the machine is shut off automatically.) The changing cycle takes about 23 seconds, is independent of turntable speed, works silently and efficiently, and has proved—in tests conducted at United States Testing Company, Inc., and later in prolonged use tests—to be very gentle on the records themselves.

As in the TD-124, the turntable of the TD-224 has a fairly heavy (7 pounds, 3 ounces) platter and a magnetic-type variable-speed control that permits varying the speed by roughly plus or minus 3 per cent from the nominal settings of 16, 33, 45, and 78 rpm. To facilitate exact speed settings, there is a built-in illuminated stroboscope that is both accurate and easy to use. The table has four knurled wheels to help level it during

Thorens Model TD-224

Turntable and Record Changer

installation, and a built-in spirit-level indicator. For manual use, without the changing mechanism, the TD-224 may be operated in much the same manner as the TD-124: the machine is started when a speed is selected, and the tone arm may be cued manually.

The arm itself is the same as that incorporated on the TD-135 (reported on here in October 1962). It is a metal tubular type, counterbalanced at the pivot end and equipped with an accurate adjustment for setting tracking force. The arm has no major resonance above 10 cps, which is of course excellent. Bearing friction, while not as low as in the finest of separate arms, was about average for a good automatic. The pickup shell is removable, has a convenient finger-lift for manual cuing, and can accept any known cartridge. The arm comes with a stereo signal cable harness wired to it, and ready to connect to the preamp.

Wow and flutter of the turntable were measured at 0.07% and 0.04% respectively—very low figures and of no significance in performance. Rumble—unweighted by the NAB standard (that faulty one, but the only one we have so far to go on!) was -29 db.

It is important, we believe, to recall that a weighted rumble figure for the last Thorens turntable we reported on was -45 db. The wide discrepancy of these figures indicates the need for a new rumble standard (NAB, please note!) and—as is true of other turntables tested recently—really is no indication of actual performance. In any case, the rumble in the TD-224 occurs at a subsonic frequency; combined with the arm's very low resonance, it is of no importance in performance. This can be definitely verified in the most stringent of listening tests: the TD-224 is truly a silent turntable—automatic or manual.

Workmanship throughout is of a high order and shows every sign of precision craftsmanship. By exercising a normal amount of care in its use, and following the well-written instruction manual that accompanies it, one can expect that the TD-224 should provide years of trouble-free, high quality service.

REPORTS IN PROGRESS

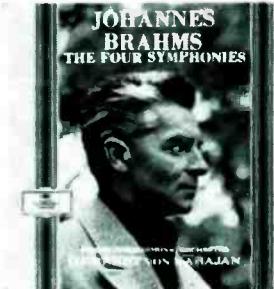
Harman-Kardon SR 900 Tuner/Amplifier

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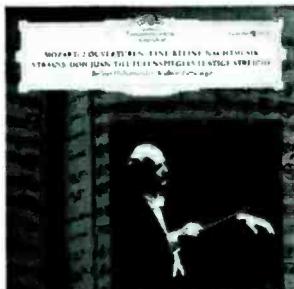
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From the final scene, as produced at Bayreuth.

by Conrad L. Osborne

A Stereo *Parsifal*—for the Faithful and New Converts

If *Die Meistersinger* is the Wagner opera for non-Wagnerites (as often seems to be the case), *Parsifal* is the Wagner opera for Wagnerites only. I do not refer to the work in its ill-fitting guise as an overlong Communion service, dutifully endured by Westchester ladies at the Good Friday matinee, but in its truer position as the logical culmination and distillation of Wagner's artistic method. Indeed, *Parsifal* is a little like the Grail itself—accessible only to the pure believer, something of a puzzle to everyone else. It can be apprehended only if one endorses Wagner's highest and most difficult goal; otherwise, it is simply an extremely long opera with some churchy associations, a few patches of extended lyricism, and almost nothing in the way of the overtly theatrical moments that can pull even an unsympathetic listener through Wagner's other works.

By "highest and most difficult goal" I mean that of encompassing and interpreting the basic myths of the Western peoples, and of transmitting their meanings in theatrical terms—i.e., by means of an emotional reexperience. It is this that the composer is constantly after, most significantly in the *Ring*, *Tristan*,

and *Parsifal*; this was, in fact, drama's vital function so far as Wagner was concerned—he wanted a return to the Greek concept of drama not simply in terms of form but in terms of a literally religious function (the assembling of the community for a ritual, consecrative re-enactment of its essential myths).

In his music, Wagner strove to make these experiences personally meaningful. As an artist, he struck out into territory which has only since his death been the subject of any intense analysis or intellectual exploration. He assumed, instinctively, the connection between ancient myth and the lives of modern man—the connection, in other words, between anthropological and psychological meanings.

Of all his works, *Parsifal* aims most directly at this goal. Like the *Ring*, it is an astounding amalgam of legendary materials, in this case the nominally "Christian" outgrowths of underlying Indo-European myths. It is silly to speak of *Parsifal* and the *Ring* as antithetic, for they are twigs of the same branch, in the same sense that "pagan" is by definition a Christian concept. In the case of *Parsifal*, the immediate mythological an-

tecedents were French, but on a more basic level they are Middle Eastern and "pagan"—not surprising, in view of Christianity's classification as a Middle Eastern mystery religion. Jessie Weston's *From Ritual to Romance* brilliantly clarifies the sources of the Grail legend, and of all the figures attendant to various versions of the Perceval story. From her work and other readily accessible studies, it is possible to reconcile what sometimes seem to be mutually contradictory symbols and to clarify the connection between *Parsifal* and Wagner's previous works.

The origin of the myth is found in pre-Christian fertility rites. In its earliest forms, we already find the Infirm King (*re-pêcheur* or *pêcheur*, both "Sinner King" and "Fisher King"—Amfortas, of course) who reigns over a country where prolonged drought, identified with his weakness or wound, has rendered his people moribund. Amfortas' sexual encounter—the breaking of his brotherhood oath of chastity—results in his incurable wound and the low estate of the kingdom, and the symbolic connection between his sexual expenditure and the infertility of the land is obvious. We also

have the pre-Christian Grail symbol, the chalice or cup wherein the essence of spiritual life is contained and which is hidden on a sacred mount from the impure. (It was not until relatively late in the Christian era that this was identified with the bowl from the Last Supper which Joseph of Arimathea is supposed to have held at the side of Christ.)

Parsifal himself makes an entrance long before the Arthurian legends in which he plays an important part. The name has two fascinating etymological derivations. One, from Gaelic (Peredur or Pergedur), means "seeker after the basin"; the other, from the Arabic (Parsch-Fal) means "innocent fool." In Wagner, of course, he becomes both, though in the opera as in the various forms of the legend his essential function is the cure of Amfortas. (In the legends, he effects this by means of a question which could be asked of Amfortas only by a "fool"—"What ails thee?" But Wagner has introduced the means of curing through touching the bleeding spear of Longinus to the wound, a brilliant dramatic solution.)

Gurnemanz is an offspring of the legendary hermit who shelters Parsifal (and still does, vestigially, in the Good Friday scene of the opera and in his defense of Parsifal to the esquires) and who, in Chrétien de Troyes' and Wolfram von Eschenbach's accounts, also acts as a tutor in knightly virtues (which parallels his function in Act I of Wagner).

Wagner's treatment of these figures, his dramatically apposite amalgamation and humanization of them, and his use of them in a ritual-drama which is Christian in the profoundest sense but not in any dogmatic sense is the work of genuine genius. But the most incredible of all his achievements in *Parsifal* is in the character of Kundry. She is essentially the embodiment of two female figures found in the legends—that of the wild Grail-messenger and that of the sorceress or temptress, Orgeluse. It was the idea of combining these two characters into one anguished soul that gave Wagner the final key he needed for the construction of *Parsifal* (see his letter to Mathilde Wesendonck of May 30, 1859). He also uses her in her guise as Herodias, though in the opera it is Christ himself at whom she laughed and not at the severed head of John the Baptist. In his invocation at the opening of Act II, Klingsor summons up most of the incarnations under which Kundry may be found: "Dein Meister ruft dich Namenlose: Ur-Tenfelin! Höllen-Rose! Herodias war'st du, und was noch? Gundryggia dort, Kundry hier: / Hieher! . . ." Nameless, she-devil, rose of Hades, Herodias, and Gundryggia, the horsewoman of the Grail. And out of these embodiments Wagner has created a woman who incorporates nearly every conceivable female duality, the tortured Kundry who seeks only salvation in death, but who is sentenced forever to repeat the sin that has condemned her. She and Amfortas, between them, represent guilt through betrayal. She seeks expiation through service. He yearns to be made whole again. Both long for death.

As for Parsifal, his innocence leads us astray, for the key to this figure is his understanding, or compassion. That is, he knowingly rejects Kundry—he is open to her spell, to the recollected delights of his mother's love, but he is open also to the sufferings of Amfortas, and the turning point of the drama comes when (at "Amfortas! Die Wunde!") he connects these two things. Remember that in Act I he observes the entire Grail ceremony and the outcries of Amfortas without comprehension, only with a feeling of awe and sympathy. Now, in Act II, the sudden stab of pain brings him to the knowledge that Klingsor's world of illusion and the allurements of Kundry (who to him represents, above all, a return to *Herzeleide*) will doom him, too. Because he rejects this, the spear cannot touch him, the illusion disappears, and Parsifal sets forth on years of wandering in search of his own path to salvation. (Many years pass between Act II and Act III, when Parsifal returns as a knight to the domain of the Grail.) He cannot comprehend the world of Monsalvat without an understanding of the magic garden, and vice versa. One could formulate it this way: Parsifal, who has seen suffering, rejects illusion, especially the illusion of a return to mother-love, and sets off in search of the way to a full realization of himself. He is thus not doomed to ceaseless repetition, as are Amfortas and Kundry, and when, after much time and many difficulties, he returns to the domain of the Grail, it is with full understanding and compassion. But this would be psychoanalytically derived, and I'm not out to pick fights.

To discuss the music of *Parsifal* as if it were separate from these and other meanings of the drama, or from Wagner's mature concepts of the forms and functions of drama, is impossible. One may be led by the beauties of the music into an investigation of the drama, but one cannot fully understand and love the score without having made such an investigation. To the true *Parsifal*-ite (I am one) it is not a long opera at all, nor a static one, nor an unvaried one. Gurnemanz's narratives are "undramatic"

only if one has no understanding of the things he is talking about (by "understanding" I do not mean simply a knowledge of German). If Gurnemanz were listed in the program as Leader of the Chorus, one would not be bothered at all, for one doesn't expect "action" from a chorus—one expects narrative, explanation, comment, and this is what Gurnemanz provides. But because Wagner has gone to the trouble of making a human being of him and has put him to non-choral uses, people ask "Why is this fellow just standing there narrating for fifteen minutes on end?" (Granted, the performers who can comprehend and vitalize Gurnemanz are few and far between.)

I suspect that Philips' new recording may win some converts to the work. If it does, the credit must go chiefly to Hans Knappertsbusch, whose interpretation of the score, through the media of the magnificent Bayreuth orchestra and chorus, is a profound experience; to the obvious intelligence and sincerity of the singers; and not least to the Philips engineers, who have made this far and away the most satisfying "live" recording I have heard. True, the 1951 Bayreuth set (also under Knappertsbusch) is a splendid achievement in its own right, and I do not suggest that anyone give his copy to the Salvation Army, logical as the gesture might be. In fact, one could make a good case for the vocal superiority of the old set, at least in certain roles; one would still be left with the wonderful sound of the new one, so rich and warm and clear, and this is of tremendous importance for this work.

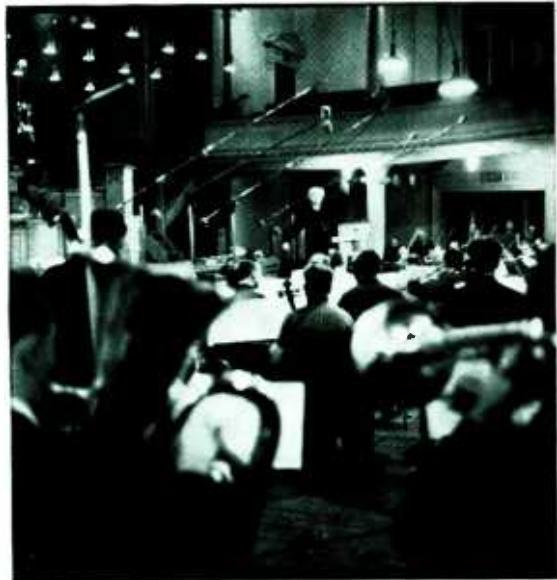
Pages could be written on Knappertsbusch, for he makes every bar into a revelation of beauty and meaning, every phrase into a long, even breath. As always with this conductor, the tempos lean towards slowness, though not as much as I had expected—I have surely heard slower preludes, for instance. But nothing seems slow, for the movement, the direction are never in doubt. And the sheer sound! The strings are soft and beautiful, the woodwinds round and firm, the brass warm and plump—listen to the first statement of the Faith Motive (p. 8 of the Peters vocal score) and you will fall in love again with the sounds of orchestral choirs. Yet nothing is overrich or simply colorful. There is a luminous, cantabile quality about the whole reading, as if the score were one long enchanted song. And there is the melding of sound, the elements at once distinguishable yet united, that seems possible only to great Germanic conductors leading great Germanic orchestras. If you have any doubts, play the Act III transformation music or the Good Friday Spell—if you can resist the shattering weight of the combined trombones, gongs, and timpani in the former or the shining, soaring violins of the latter, you're in trouble.

Within this frame of great conducting, playing, and choral singing, almost any competent cast would realize the essentials of the work. Fortunately, we have a first-rate group of artists who are able



Hans Knappertsbusch

Continued on page 116



Stokowski and men of the London Symphony.

MAESTRO Stokowski and Phase-4—the combination surely must have been predestined. It comes at the right time, too: the recent invasion of the symphonic repertory by Decca/London's special multichannel technology has been sadly handicapped, musically at least, by the lack of a top-rank conductor. It's also high time that Stokowski should be making audio headlines again after his relative inactivity, phonographically, of the last couple of years—inactivity highly uncharacteristic of a man who led the very first electrical recordings of an orchestra nearly forty years ago, who conducted the first public demonstrations of stereophonic sound (live in 1933, via film sound tracks in 1940), and who made a number of exceptionally impressive contributions to the earliest stereo disc repertory. With such a master magician leading one of the best British orchestras, and with Phase-4 engineering virtuosos presiding over a fabulous 20-channel console mixer, the resulting sonic analysis and final synthesis of so dazzling a display score as Rimsky-Korsakov's *Scheherazade* could hardly fail to achieve its express goal—a new "landmark" in the recording art.

It is indeed that. But the question of whether or not the "landmark" represents true progress is likely to be the subject of hot controversy. Generally speaking, record listeners can be divided into two camps: those for whom the most accurate possible facsimile of actual concert hall sound is the only aesthetically valid aim of recorded music; and those who hold that the highest virtue of recording is its potentiality for conveying maximal sonic effects—what the composer, freed from the restrictions imposed by a given number of players in a given acoustic environment, would ideally have wanted. These antithetical points of view might be called the "classical" or "realistic" vs. "romantic" or "ideal" outlook. Stokowski often has been a spokesman for the latter philoso-

phy, and this *Scheherazade* is its latest challenging embodiment.

While it's an oversimplification to assume that multi-miking is essential to the "romantic" approach to recording, or that the use of a single microphone only (or of course one per stereo channel) is demanded in the "classical" approach, these contrasting methods do effectively represent the philosophical differences. There have been many examples in the past of recordings of the same work demonstrating the rival approaches, but I doubt that any previous pair provides such striking and consistently fascinating contrast as does the combination of London's new *Scheherazade* and the same company's famous Ansermet version (CS 6212) of 1961.

Interpreatively, the present Stokowski release is not likely to provide any surprises to listeners who remember any of his earlier recorded performances, which include (after an acoustical-era coupling of two heavily cut movements only) the first electrical recording of *Scheherazade*, Victor M-23 of January 1928; a 1935 re-recording, also with the Philadelphia Orchestra, M-269; and a 1953 mono LP, RCA Victor LM 1732, recorded in London's Kingsway Hall with the Philharmonia Orchestra. Stokowski's readings of this music never have been particularly sensationalized, nor is this one, although its tense grip and galvanic drive in the livelier sections give it perhaps even more dramatic impact than before. But in the slower parts his tendency always has been to overstress the sensuous languor of the music, and he does so, more lushly than ever, here. Thus, it is undoubtedly the conductor who is responsible for what may strike some listeners as the oversuavity of Erich Gruenberg's violin solos, or the massed violins' mannered phrasing and excessively juicy tonal qualities in the Young Prince and Young Princess (third-movement) melody. Yet if some of us miss the more *semplice* fairy-tale atmos-

phere of the Ansermet and Beecham (Angel) interpretations, others may definitely prefer the present more emotional and "exotic" approach. Certainly it is Stokowski who comes closest to meeting the ideal of the *Scheherazade* conductor as once sketched by Philip Hale: "A rhapsodist with admiration for the wild fancy, the humor now grotesque, now cruel, now Rabelaisian, for the sensuousness that is at times sensuality . . . with appreciation for the imagination that peopled the air with slaves of King Solomon's ring, hideous afreets and space-annihilating genii. . . ."

Where the sound itself is concerned, I must emphasize immediately that the Phase-4 technology is handled with no less skill than in the earlier pops spectacles and always within the bounds of good symphonic taste. There are, of course, some special engineering novelties: the use of one group of bassoons to sit with the cellos for part-doubling purposes only while another group in normal location among the other woodwinds handles the more independent bassoon passages . . . the presumably electronic repositioning of the ironic muted trumpet which now echoes antiphonally the brazen trombone fanfare-call in the second movement (rather than coming, as it normally does, from almost the same brass-choir location). But for the most part these make very good musical as well as sonic sense.

For that matter, so do some of the conductor's own touchings-up of Rimsky's score—such as the added cymbal roll in one spot (page 38 of the Eulenberg miniature score) near the end of the first movement and the added gong strokes on pages 189-90 of the last movement. I'm more dubious about what sounds like a harp-doubling of the clarinet runs near the beginning of the third movement (pp. 108-09); and I can't see any real justification for what sounds to me unmistakably like a xylophone italicizing the rhythm of the

Stokowski's *Scheherazade* From All of Phase 4's Twenty Channels

woodwinds and violas on pp. 90-91 of the second movement. Elsewhere, it's a guess that the *tamburo* (i.e., drum) part in the third movement, beginning on p. 117, is played here by a side- rather than the usual snare-drum. But what accounts for the singular "flapping" sounds on pp. 192-93 of the last movement? The effect is unnecessarily disconcerting, indeed rather ugly.

But except in this particular instance, neither the Stokowskian nor the engineer's idiosyncrasies are objectionable (I'm not sure they would be even noticeable without the printed score). More important—and truly admirable—is the superlucidity, the microscopic clarity with which practically every, even the most minor, detail of the scoring is captured and reproduced. The results can't be described as "spotlighting" in the usual pejorative sense, for great pains obviously have been taken to preserve proper balances and proportions. Yet the over-all effect is indeed one of spotlighting—of everything's being exposed in incandescent illumination, as if one were listening with almost abnormal acuteness from right in the center of the orchestra. And of course these oversize sounds, while by no means dry or entirely lacking in reverberation, are most definitely lacking in any normal airy ambience.

Exciting? Most certainly! Natural? Of course not, but what matter! Satisfactory in the long run? Well, we go back to that basic difference in listening tastes. For myself, a claimant to at least some degree of philosophical impartiality, I expect to find the Stokowski/Phase-4 *Scheherazade* a permanent source of fascination. But I am also sure that it never will delight and satisfy me in the way the Ansermet version does so richly. At the time that recording appeared, I hailed it as the most authentic home-reproduction of true concert hall sound I had ever heard. That judgment, reinforced by several years of frequent replaying and the more recent direct comparisons with the new Stokowski version, still stands.

Close study of the Stokowski and Ansermet (Beecham too, if possible) *Scheherazades* provides some of the most illuminating listening experiences I know. But for anyone in a hurry, I suggest listening to the final four bars of the third movement, first in the Stokowski, then in the Ansermet version. In either case, any competent music student probably could notate every detail called for in the printed score, including the delicate percussive interplay of timpani, triangle, tambourine, *tambour*, and cymbals. But where each instrument is individually profiled in sharp-focus close-ups by Stokowski, they are blended more distantly in floating airiness by Ansermet.

In audio, as in heaven, there are many mansions. Take your choice!

RIMSKY-KORSAKOV: *Scheherazade, Op. 35*

Erich Gruenberg, violin; London Symphony Orchestra, Leopold Stokowski, cond.

- LONDON PM 55002. LP. \$4.98.
- LONDON SPC 21005. SD. \$5.98.

by Alan Rich



Carmina Burana (But Not by Orff)

IN THE Middle Ages traveling students attached to minor religious orders and known as Goliards were the authors of poems which they set to music of their own composition. These works—their subjects ranged from praises of the Virgin through paens to wine and wenching—were collected in many manuscripts, of which today by far the best known is the *Carmina Burana* (Songs of Beuron), so-called because it was found at the Benediktbeurn Monastery near Munich. The manuscript is now in the Bayerische Staatsbibliothek in Munich, where scholars are still at work deciphering it. With the present Telefunken release twenty of these songs have at last made their appearance on records.

The problem in leaching out the music from the manuscript has to do with the musical shorthand used by the composers, a complex set of symbols appearing over the words, without staff lines to orient the actual pitches. When a song can be worked out, it is only because another version of the same work has been found, more completely notated, in other manuscripts. Even then, modern transcribers must use their imaginations as to rhythmic interpretation and instrumentation, relying more on inferences from other sources (e.g., paintings, descriptions by contemporary observers, etc.) than on anything buried in the original pages.

The reason for the present-day fame of the Beurn manuscript is, of course, the existence of the work by Carl Orff also called *Carmina Burana*. (It is interesting and significant, by the way, that in the copious notes accompanying the Telefunken album Orff's name does not appear.) Orff set some twenty-four of the poems, and his music certainly attempts to re-create some impression of the kind of melodic line typical of the period. He does not, however, seem to have used any of the actual music in the Beurn Ms; at least the one poem on the record that also appears in his score (*Chrumer gip diu varwe mier*) is in no way related melodically. What Orff does to convey a medieval quality is to rely a great deal on the kind of percussive accompaniment to the vocal line that the Goliards undoubtedly employed. Then too Orff follows the pattern of these songs in employing a simple, stanzaic form with exact repetitions many times over of short (two- or four-line) verses. Otherwise, Orff's music

is a purely twentieth-century production.

All this is really a preamble to welcoming the appearance of a perfectly delightful collection of medieval songs, worked out for performance—with an imagination that closely approaches genius—by a young American scholar, Thomas Binkley. Beyond the actual translation of the notes in the manuscript, Binkley has provided a rhythmic shape for these songs and a disposition of voices and instruments which—whatever its actual authenticity—certainly has the ring of truth. As such, his work resembles that done by Noah Greenberg and Rembert Weakland on *The Play of Daniel*. That too was a work by high-spirited medieval students; the modern *Daniel* and the Binkley *Carmina Burana* capture beautifully a feeling of youthful inventive exuberance.

The songs themselves are, for the most part, extremely simple and stanzic. The forms are not so complex as the involved poetry-oriented settings by the French trouvères, and some have even simpler, repeated-word refrains. Melodically, they are extremely unsophisticated, limited in range and mostly scalar. What gives them most of their shape is the poetry, in medieval Latin and German, and the rhythmic interpretation by Binkley quite wisely follows word rhythms. Since most of the poetry is little more than doggerel, the rhythms become in this way quite catchy and dancelike, and the effect is enhanced by the totally charming deployment of the accompanying instruments (percussion, lute, fidel, rebec, and several winds).

The performances are perfectly lovely. Binkley himself is the lutanist and percussionist, and several of the other performers are Americans. The singers are well trained, and their work makes one aware of what "devotion" really means. A few of the songs use boys' voices, singly or in groups, and the effect is not unlike the distant piping of shepherds. Blessings galore on everyone involved!

ANON: *Carmina Burana* (20)

Andrea von Ramm, mezzo; Grayston Burgess, countertenor; Willard Cobb, tenor; Karlheinz Klein, baritone; Kurt Rith, baritone; Münchener Marienkneaben; Ensemble of Ancient Instruments.
• TELEFUNKEN AWT 9455-A. LP. \$5.98.
• • TELEFUNKEN SAWT 9455-A. SD. \$5.98.

Classical

ANON.: *Carmina Burana* (20)

Soloists: Münchener Marienkaben; Ensemble of Ancient Instruments.

For a feature review of this recording, see page 88.

BACH: Brandenburg Concertos, S. 1046-1051

Concentus Musicus (Vienna). Nikolaus Harnoncourt, cond.

• TELEFUNKEN AWT 9459 60. Two LP. \$5.98 each.

• • TELEFUNKEN SAWT 9459 '60-A. Two SD. \$5.98 each.

The *Brandenburgs* have certainly not been neglected on records. There are nineteen complete versions listed in Schwann, and a number of others—some of them excellent—have been recorded on LP and later deleted from the catalogue. They have been done by large ensembles and by small ones, by groups approximating the original instrumentation. The latter have used violino piccolo in No. 1, recorders in Nos. 2 and 4, and gambas in No. 6, but modern instruments for the rest. The present ensemble scorns such half-measures. In addition to violino piccolo, etc., it employs natural hunting horns, a small coiled natural trumpet, either original baroque woodwinds or reconstructions of them, a violone instead of a double bass; the stringed instruments all have bridges, fingerboards, etc., of the old proportions and are played with baroque bows. Finally, all instruments are tuned about a half tone lower than modern pitch. Harnoncourt states in his notes that no tricks were employed in the recording. The orchestra was disposed in the normal way in the baroque hall of the Schönburg Palace in Vienna, two microphones were set up, and that layout was not changed.

One improvement here over many other recorded versions is that the balance between instruments is almost perfect. In No. 2, trumpet, recorder, oboe, and violin have practically equal weight; none of them covers the others. Similarly in No. 5, where flute, violin, and harpsichord are equal partners. The violino piccolo, well played, sounds frail but pleasant and not squeaky; the trumpet too is skillfully handled, except for a couple of uncertain trills; the horns are a bit distant, muffled, and not very steady. In general the playing is clean and singing, the sound warm and lifelike. Harnoncourt believes Bach is played

too slowly nowadays, but his tempos do not differ greatly from the usual ones except in the finale of No. 3, where because of the speed he misses the grace of the music, and the first movement of No. 6. In the Andante of No. 4 he applies some mild dotting to the slurred eighth notes, but everywhere else he follows the score faithfully. Except in one important respect: most of the time he ignores the dynamic contrasts that Bach supplied this time; there is, for example, no trace of the pianissimo prescribed in No. 5. Otherwise the performances are quite acceptable, and in some places achieve eloquence. The principal interest of this set, however, resides in the authenticity of its sound. N.B.

BACH: Cantata No. 208, *Was mir behagt*

Erna Spoorenberg, soprano; Irmgard Jacobeit, soprano; Tom Brand, tenor; Jacques Villisech, bass; Monteverdi Choir (Hamburg); Amsterdam Chamber Orchestra. André Rieu, cond.

• TELEFUNKEN AWT 9427C. LP. \$4.98.

• • TELEFUNKEN SAWT 9427B. SD. \$5.98.

This cantata is a welcome newcomer to the domestic catalogues. Written in 1716 for a hunting festival in celebration of the birthday of Duke Christian of Sachsen-Weissenfels, it is Bach in a delightful, lighthearted mood. The lovely aria usually known to us as "Sheep may safely graze" is by no means the only charming number here. The two choruses are of a Handelian transparency and directness, and some movements, such as the soprano aria "Weil die wollenreichen Herden," approach folk music in their simple, pastoral melodiousness. As always, whatever the occasion, Bach is the careful and inventive craftsman. Everything is finely worked out, horns scamper about in a hunting aria, a fine piece for bass is accompanied by double reeds only, and the pale glint of recorders shines on the grazing sheep.

The singing too is simple and direct. Erna Spoorenberg is especially pleasing, in an unsophisticated way, and Jacques Villisech handles his arias satisfactorily. So does Tom Brand, despite a rather thin voice. The voice of Irmgard Jacobeit, who is entrusted with "Sheep may safely graze," is a little unsteady and pale on top. The sound is excellent. The notes are in German and English, but only the

German text of the Cantata is given. It is to be hoped that in future releases of this sort Telefunken will bear in mind the needs of English-speaking listeners who don't read German, and will provide bands between movements when there is room for them, as there is here. N.B.

BACH: Sonatas for Flute

For Unaccompanied Flute, in A minor, S. 1013. For Flute and Harpsichord: in B minor, S. 1030; in E flat, S. 1031; in A, S. 1032; in G minor, S. 1020; for Flute and Continuo: in C, S. 1033; in E minor, S. 1034; in E, S. 1035.

Karl Bobzien, flute; Margarete Scharitzer, harpsichord; Sebastian Ladwig, viol; Emil Buchner, viol (in S. 1033).

- ARCHIVE ARC 3225 26. Two LP. \$5.98 each.
- • ARCHIVE ARC 73225, 26. Two SD. \$5.98 each.

All the flute sonatas written by Bach and several attributed to him are included on these discs. The four whose authenticity has not been questioned (S. 1030, 1032, 1034, 1035) are based on attractive materials worked out with delicacy, and at least one of the doubtful sonatas (S. 1020) is very agreeable work no matter who wrote it.

Karl Bobzien—presumably a German (the recording sessions took place in Nuremberg)—differs from most of his European colleagues by playing a gold flute made in America. He produces a pleasant but cool tone, and his playing too is rather impersonal. Technically, it is admirable: he can roll off a long unbroken chain of fast sixteenths in one breath, without gasping at the end, and he is always accurate and in tune. Most of the time, however, the playing is merely businesslike, and occasionally, as in the Andante of S. 1034, it becomes pedestrian. The recording is well balanced, with even better character and definition in stereo than in mono. I think that despite a slight inferiority in quality of sound, there is more musical pleasure to be derived from the old Wummer Valenti recording of these works on Westminster. N.B.

BACH. C. P. E.: Sonatas for Flute and Harpsichord

No. 1, in B flat; No. 2, in D; No. 3, in G; No. 4, in D; No. 5, in B flat; No. 6, in G.

Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, harpsichord.

- NONESUCH H 1034. LP. \$2.50.
- • NONESUCH H 71034. SD. \$2.50.

Carl Philipp Emanuel made no bones of the fact that the works he wrote on order were of an altogether tamer sort than those dictated purely by his own fancy. There is little in these flute sonatas that would have jarred the comfortable evening assemblies at which Frederick was star performer, but at the same





Sutherland: *Norma* sung tenderly.

time the works prompt us to respect the executant achievements of the King—even though rumor hath it that his rhythm was not of the best. Several of the fast movements are nothing short of acrobatic, and the expansive melodic slow movements must have brought forth the best he had to offer in sustained and even tone production. They surely bring forth the best Rampal has to offer, which is, of course, superb. Although the continuo part is properly modest (confined to picking up tag ends of the flute phrases and occasionally joining in a bit of imitation), much is added by Veyron-Lacroix's sensitive registration. Sound is clear, warm, and well balanced. S.F.

BEETHOVEN: Symphonies: No. 1, in C, Op. 21; No. 2, in D, Op. 36

Cleveland Orchestra, George Szell, cond.
• EPIC LC 3892. LP. \$4.98.
• • EPIC BC 1292. SD. \$5.98.

Szell's account of No. 2 has a taut propulsion, a magnificent rhythmic poise, and a tonal sheen which always promises to burst into glowing song. One would have to go back to Toscanini on one of his best days for a performance so absolutely right in every respect (and Szell's is far superior to the one that the Maestro actually did record for RCA Victor in 1949-51). Furthermore, we are given gorgeous, lean, realistic recorded sound from Epic, and orchestral playing that is exemplary even by the Clevelander's own astral standards. Despite the availability of other fine versions of this work—Ferencsik, Scherchen (mono only), Steinberg, Leibowitz, and Beecham, for example—Szell has hit dead center with this one.

I suppose it is too much to expect that any living conductor could perform the same miracle two times running. Szell's No. 1 is not quite in the same class with his Second. In its impeccably tailored discipline, its kinetic phrasing, its choice of tempos, and its general orchestral philosophy, the reading is very much in the Toscanini-NBC tradition. Every ingredient of a Toscanini performance is present, save one—the *laughter*. This lack is especially felt in the first

movement, which here sounds a bit dogged and joyless. Still, Szell scores over the recent fine (and similarly Toscaninian) Steinberg version by virtue of a certain positive, articulate, and incisive vehemence missing in the Pittsburgh conductor's reading. I also find Epic's sound preferable to Command's: there is less distortion and a more centralized ensemble tone.

In sum, Szell has surpassed Toscanini in one Beethoven symphony recording, and come within a hairsbreadth of equaling him in another—a pretty good average! For stereo collectors, this record is not to be missed. H.G.

**BEETHOVEN: Symphony No. 6, in F, Op. 68 ("Pastoral")
+ Haydn: Symphony No. 100, in G ("Military")**

London Symphony Orchestra, Antal Dorati, cond.

- MERCURY MG 50415. LP. \$4.98.
- • MERCURY SR 90415. SD. \$5.98.

Although Dorati gives an unhurried performance of the Beethoven, complete with a double exposition in the first movement and the repeat in the Scherzo, Mercury's tight grooving finds room for a reissue of his earlier performance of the *Military*, which now becomes available in stereo for the first time.

Bargain hunters may well delight that the disc is so full, and with reason. These are clean-cut, no-nonsense performances which remain cool and crisp throughout. Dorati is interested in tight structure rather than sentiment (his *Pastoral* can be taken as the opposite pole from Bruno Walter's) with even meters and a general sense of balance and control. Color is applied with restraint, and dynamics, especially in the Beethoven, are somewhat reserved. In music such as this, which is so frequently overdramatized, these qualities can be taken as a mark of taste. But it must nonetheless be noted that Dorati's pacing of the Haydn is just a little too fast to communicate all the content of this score, while his classicism and discipline in the *Pastoral* cannot rival the older, but more imaginative and flexible approach of Toscanini. R.C.M.

BELLINI: *Norma*

Joan Sutherland (s), Norma; Marilyn Horne (ms), Adalgisa; Yvonne Minton (ms), Clotilda; John Alexander (t), Pollione; Joseph Ward (t), Flavio; Richard Cross (bs), Oroveso; London Symphony Chorus and Orchestra, Richard Bonynge, cond.

- RCA VICTOR LM 6166. LP. \$14.94.
- • RCA VICTOR LSC 6166. SD. \$17.94.

The first thing to be noted about RCA Victor's new recording of *Norma* is that it presents a view of the opera quite different from that to which we are accustomed. Here neither the sumptuousness of the Wagnerian orchestra nor the dramatic tensions of the Italian verismo

school are operative. Instead, under Richard Bonynge's leadership, *Norma* is put back into a true stylistic perspective, and we are given a reading that may well be close in flavor to what Bellini heard in 1831.

In this performance the orchestral fabric is consistently light, the dramatic accents carefully considered yet understated. Compared with Serafin's on the 1960 Angel recording, Bonynge's interpretation may at first seem overly small-scaled and even anemic. All heroics, sharply etched contrasts, and dramatic emphases are purposely avoided, while Bonynge molds a quiet but expressively pliant accompaniment for his singers. I find a good deal to be said for this approach. The vocally conceived instrumental lines breathe naturally under his hands, and the extended orchestral passages in the opera are made especially enjoyable. Although this is not a *Norma* for everyone's tastes—especially for those who relish the tension and grandeur that Serafin commands—it offers musical rewards of a very high order.

Certainly Bonynge's conception of the opera provides a perfect framework for Joan Sutherland's talents in the title role. That her performance is conceived primarily in vocal rather than dramatic terms will come as a surprise to no one. Whatever the misgivings were that prompted the postponement of her New York appearances as *Norma*, they could scarcely have been dictated by vocal insecurity. She sings the role as no other soprano could today: passage after passage is phrased with melting beauty and shaped with a gracious and meaningful musical line. Only two moments gave me discomfort: the repeated scooping on syncopated Bs in an otherwise superbly done "Casta Diva," and a gratuitous E flat interpolated at the conclusion of her duet with Pollione—a curious lapse in taste, especially since elsewhere she is so careful to omit more traditionally sanctioned but superfluous high notes.

Dramatically, Sutherland is most successful in Norma's tenderer moments—the "Oh, rimembranza" duet with Adalgisa, where Norma recalls her past happiness with Pollione, is particularly moving—and she is properly grand and majestic in her official capacity as the Druid high priestess. The wrath of a woman scorned is, alas, not captured at all, and it is here that comparisons with Callas cannot be avoided.

When Callas recorded the opera in 1960, she was possibly in the worst vocal estate of her entire career, and much of her singing is painfully strained. Still, Callas is a fascinating artist and her many-faceted characterization of Norma is one of today's great operatic experiences. The hair-raising ferocity with which Callas delivers such lines as "No, non tremare" is simply beyond Sutherland's capabilities and temperament. In addition, Callas scores with her sharper rhythmic sense and superb diction. It is Sutherland, however, who bests Callas during at least one important exchange: in the final scene, as Pollione sees Norma advancing upon him with drawn knife, he exclaims, "Whom do I see? Norma!"

to which she replies with heartbreaking sadness, "Yes, Norma." Here Callas is still the tigress; Sutherland reveals the woman of nobility and tragic resignation. The moment is a very moving one. In their own separate ways the two performances are equally spellbinding and equally valid: Callas in the twentieth-century tradition of dramatic truth, and Sutherland in the nineteenth-century tradition of vocal perfection. For those who love this opera, both are indispensable.

Of the other singers Marilyn Horne, as Adalgisa, is wholly admirable. Although her extremely high-ranging voice allows her to sing soprano roles, Miss Horne possesses a true mezzo quality of the Stignani-Barbieri school—a full, rich voice with a burnished metallic luster, completely even throughout the course of her range. She matches Sutherland note for note during their duets and their voices blend most beautifully. Fine an artist as Christa Ludwig is on the Angel set, she never seemed particularly attuned to the Bellini idiom. Miss Horne clearly is, and one eagerly awaits more of her work.

John Alexander as Pollione and Richard Cross as Oroveso complete the cast (which is, incidentally, identical to the one that appeared with Sutherland during her only stage appearances in the role, at Vancouver in 1963). Mr. Alexander is a far more ingratiating Pollione than most tenors who have assayed this role in recent times, and his attractive voice and sensitive musical presence are always welcome. Although somewhat woolly of voice, Mr. Cross presents an authoritative Oroveso, and he makes his two solo scenes with chorus tell impressively.

Norma is hardly ever cut to any considerable extent in modern performances, but Mr. Bonyngé has made several small restorations: the repetitions to Pollione's cabaletta and Norma's "Ah! Bello a me ritorno" are taken, and the trio concluding the first act is heard in a slightly extended version. RCA's sound is generally excellent, and there is some modest but effective use of stereo staging.

PETER G. DAVIS

BOIELDIEU: *Concerto for Harp and Orchestra, in C*

+**Handel:** *Concerto for Harp and Orchestra, in B flat*

+**Debussy:** *Danse sacrée: Danse profane*

Marie-Claire Jamet, harp; Paul Kuentz Chamber Orchestra (Paris). Paul Kuentz, cond.

• Vox PI. 12730. LP. \$4.98.

• • Vox STPL 512730. SD. \$4.98.

While Mlle. Jamet is a good harpist, straightforward and accurate, she lacks a distinct artistic profile of her own. The same might be said of the orchestral playing.

The Handel is a harp version (or, some claim, the harp original) of the work best known as the Op. 4, No. 6 Concerto for Organ and Orchestra. In this performance the work sounds as if it were being played on a rather un-

orthodox harpsichord—an unusual and not unpleasing effect. Here, as in the other pieces on the disc, all performers are mirrored in a rather close-in recording that plants them squarely in the living room.

On the whole this recording adds up to an attractive harp collection. But it must be added that Grandjany plays the Debussy with greater suavity on a Capitol Paperback disc and that Zabaleta finds considerably more of interest in the Boieldieu in his DGG set. R.C.M.

BRAHMS: *Ein deutsches Requiem, Op. 45; Variations on a Theme of Haydn, Op. 56a*

Gundula Janowitz, soprano; Eberhard Wächter, baritone; Wiener Singverein; Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

- DEUTSCHE GRAMMOPHON LPM 18928/29. Two LP. \$11.96.
- DEUTSCHE GRAMMOPHON SLP 138928/29. Two SD. \$11.96.

Karajan made the first complete recording of the Brahms *German Requiem* for English Columbia in the late 1940s, and that reading demonstrated what was already a good basic conception. Over the years, however, he has radically altered his approach, and in my opinion perfected it.

For one thing, the conductor is now far more interested than in the past in

removing the effect of dark brown treacle from the writing. In this new version his rhythms are clipped and absolutely unambiguous. Furthermore, he consistently stresses the brighter instruments of the orchestra (i.e., high woodwinds, harp, plucked strings), and enlivens the somber sections by permitting the brass and timpani to sound very prominent in the balance. His entire rendition is so unorthodox in its handling of detail, in fact, that a movement by movement synopsis is in order.

The opening section begins very softly and gradually swells into audibility. The bright and rather distant sound lets details fall gently, but unmistakably, on the ear. Karajan's tempo is moderately brisk and very intense, with a fine sense of *dolce* intimacy. The harp is especially attractive, and so are the exquisitely molded woodwind lines.

Karajan turns the second section into a processional by making the phrases sound very clipped, and by letting the timpani rhythm punctuate with striking clarity. The syncopated woodwind emerges with telling effect in the trio section. Although Toscanini (in his 1943 broadcast performance, of which I have heard transcriptions) took this movement at an altogether slower pace and created a black, dirgelike effect unlike any other performance I have ever heard. Karajan's comes closer to that strikingly individualistic reading than any others known to me. I am reasonably sure that had Toscanini himself returned to the *German Requiem* in his later years (he was originally supposed to close his 1953-54 season with the work) it would have sounded very much the way Karajan's does: since the speeding-up process occurred in the Beethoven *Missa Solemnis* and Verdi *Requiem*, why not in the Brahms work too?

At the beginning of the third section Wächter is far forward in relation to the orchestra, but the recording's resonant acoustics make his firmly centered, kinetic baritone sound less tight and pugnacious than it has on other occasions. The tempo moves ahead with square-cut angles and brightly focused rhythm. The conductor produces a stirring effect of whispered mysteriousness occasionally shattered by violent, explosive passionate outbursts. Karajan scores by taking the finale at a slower than customary pace: this, again, is reminiscent of Toscanini's way with the music.

The fourth section is, to my mind, the high spot of Karajan's performance. Here he sounds exactly like Toscanini. (Both conductors adopt a slow pacing which allows for all of the swaggering syncopations and canonical entrances to emerge clearly.) Some of the plucked strings at the beginning are slighted by the microphone placement, but not by Karajan.

Gundula Janowitz's flutelike soprano cuts through the *echt* woodwinds with striking purity and beauty. Karajan's interpretation is again like Toscanini's in its very lean intensity and spare *animato* tempo. Mengelberg's account, with Jo Vincent's luscious soprano as an ideal instrument, was equally intense and dedicated, though altogether dissimilar in its

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creamy repose and real *adagio* feeling. Next to these three performances, those of other conductors sound ordinary, flabby, or just plain sentimental.

At the beginning of the sixth movement, Wächter appears to be having a bit of difficulty vocally. The high notes make him strain and his voice loses attractiveness. (This music really calls for the timbre of, say, Jerome Hines, who is unfortunately wasted on the undistinguished Ormandy presentation for Columbia.) Karajan's incisive conducting propels the fugal passages ahead with magnificent force, and the forward timpani and slightly dry brass attacks help immeasurably in making this movement the climax it should be. One really hears the triplets in the *tremolando* string figures, and the steady tempo for the final part of the movement is completely successful. Once again, Karajan has come closer to the reading Toscanini gave us than has anyone else.

A firm, resolute delivery of the final portion of the score concludes the Requiem on a note of confidence and devotion. The choral work here, as throughout the entire performance, is truly excellent. All considered, then, this is a superb realization of a difficult and elusive work.

The *Haydn Variations* which fill out Side 4 are masterfully done, with the possible exception of Variation II, which sounds a mite lugubrious. Elsewhere, the performance often reminded me of the old Toscanini New York Philharmonic version—the *ne plus ultra* for this music. When Herbert von Karajan is good, he is very, very good indeed. In this album, he is exemplary.

H.G.

BRAHMS: Piano Works

Capriccios and Intermezzos, Op. 76; *Capriccios and Intermezzos*, Op. 116; *Intermezzos*, 117; *Fantasias*, Op. 118; *Fantasias*, Op. 119.

Julius Katchen, piano.

- LONDON CM 9396, 9404. Two LP. \$4.98 each.
- • LONDON CS 6396, 6404. Two SD. \$5.98 each.

These discs offer a superb exhibition of resourceful piano playing—and a minimum of perceptive musicianship. Katchen coaxes appropriately pearly sound from his instrument in the delicate pieces and storms mightily through the bravura ones. Time and time again, however, he allows a line to grow impossibly limp by engaging in perverse little hesitations and vagaries of tempo. His dynamic shadings, moreover, obscure rather than heighten the cogency of the writing. Those who complain of archness and treacle in late Brahms (I am not one) will certainly find chapter and verse here to prove their point. Wilhelm Kempff has recently recorded much of this repertoire for DGG, and his beautifully poised, autumnal interpretations are far and away preferable to the puerile accounts of which Katchen is guilty here.

H.G.

BRUCKNER: Mass No. 2, in E minor; Ave Maria; Locus iste

Vienna Kammerchor; Vienna State Opera Orchestra, Hans Gillesberger, cond.

- LYRICHORD LL 136. LP. \$4.98.
- • LYRICHORD LLST 7136. SD. \$5.95.

Bruckner's E minor Mass is certainly the most "religious" of the three he wrote: solemn, soft-spoken for the most part, built largely out of slow-moving and blocky sonorities. The orchestra consists merely of winds and brass, and the scoring is largely organlike. The instruments double the choral parts much of the time, giving the work added austerity. There are no solo vocal parts. One thinks at times of *Parsifal*, which is very much to Bruckner's credit.

This is the only available recording at the moment, although some larger shops may still have the superb Electrola-Odeon disc under Karl Förster (80010, mono only) which also includes a blazing performance of the Te Deum, certainly a work of more consequence than the two short motets provided here. Gillesberger's performance is not bad, but that is about the highest rapture I can summon. This is music that needs a powerful shaping force from the podium, and Gillesberger's rather prosaic phrasing is of little help. The recording is reasonably clean, but even the monophonic sound of the Förster is richer. A.R.

CLEMENTI: Sonatas for Piano: in G minor, Op. 50, No. 3 ("Didone abbandonata"); in G, Op. 40, No. 1

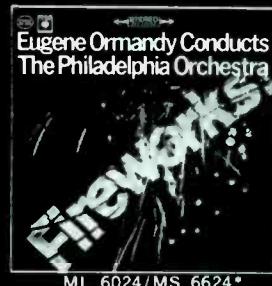
John Newmark, piano.

- FOLKWAYS FM 3342. LP. \$5.95.

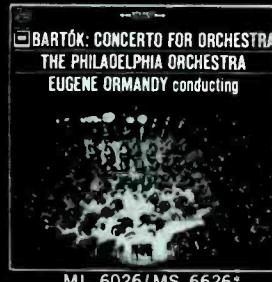
Some years ago Vladimir Horowitz revealed to the record-buying public that Clementi was something more than just a composer of sonatinas and students' exercises: the distinguished pianist gave us remarkable performances of some big and musically substantial sonatas by this Italian-English composer, publisher, and piano manufacturer. The present recording affords us two more such pieces, showing Clementi as a man of ideas, at home in a Haydn-ish idiom, and even at ease with counterpoint (the Minuet and Trio of Op. 40, No. 1 are a couple of canons). The G minor Sonata is not very graphic: it simply appears to aim at depicting the moods of the abandoned queen, and this it does in a rather naïve fashion—Clementi seems to have had no experience writing for the stage. Some formal looseness in the G major Sonata is offset by the interest of the materials and the manner in which they are handled.

John Newmark has a tendency towards romantic phrasing, but on the whole his performances are smooth, efficient, and musical in spirit. He plays on a square piano made by Clementi's firm about the time the sonatas were written. Its tone, compared to that of a modern grand, is somewhat thin and muffled, but it has some of the crispness

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"Bravo, Felix!" a Berlin critic wrote after hearing the Mendelssohn Concerto in A-Flat Major for Two Pianos and Orchestra. The occasion was the first public performance of the work in 1827. At the time Mendelssohn was eighteen. For more than a century this exuberant, youthful concerto was forgotten and presumed lost. Then duo-pianists Gold and Fizdale stumbled upon it, in addition to the similarly neglected Mendelssohn tour de force, the Concerto in E Major.

Now they have recorded these delightful concertos with Eugene Ormandy and the Philadelphia Orchestra on Columbia Masterworks. "What inventive sparkle and sureness of touch," one critic wrote of their interpretation. "Absolute perfection," exclaimed another. Bravo Gold and Fizdale! THE SOUND OF GENIUS ON COLUMBIA RECORDS



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of the harpsichord together with an ability to sing and a considerable dynamic range. Altogether, a very interesting disc.

N.B.

COUPERIN: *Mass for the Parishes*

Robert Noehren, organ.

- LYRICHORD LL 128. LP. \$4.98.
- • LYRICHORD LLST 7128. SD. \$5.95.

COUPERIN: *Mass for the Convents*

Robert Noehren, organ.

- LYRICHORD LL 129. LP. \$4.98.
- • LYRICHORD LLST 7129. SD. \$5.95.

These two works constitute all of the known compositions for organ by François Couperin. "Le Grand." Written when he was twenty-one, they are uneven in quality but at their best admirable in facture and evocative in mood. The more elaborate of the two, the *Mass for the Parishes*, contains a big, rather striking Offertory, while the other Mass is at its most eloquent, it seems to me, in the section for the Elevation, a kind of arioso. Both compositions are well performed on instruments built by the player, the *Mass for the Convents* in an Episcopal church in Chicago and the *Mass for the Parishes* on a larger organ in a Presbyterian church in Deerfield, Illinois. Although Couperin's own instrument in St. Gervais was a five-manual affair, the registration he indicated for these pieces is rather limited and thus they do not show off Mr. Noehren's skill as an organ builder very well; but to judge from the stops used, he is as gifted in construction as he is in performance. Both instruments are recorded clearly.

N.B.

COUPERIN: *Les Nations: L'Espagnole; La Piémontoise; La Françoise*—See Rameau: *Concerts en sextuor: Nos. 1, 4, 5, 6.*

DEBUSSY: *Danse sacrée; Danse profane*—See Boieldieu: *Concerto for Harp and Orchestra, in C.*

DVORAK: *Quartets for Strings: No. 6, in F, Op. 96 ("American"); No. 2, in D minor, Op. 34*

Janáček Quartet.

- LONDON CM 9394. LP. \$4.98.
- • LONDON CS 6394. SD. \$5.98.

The Janáček gives us a fine pair of Dvořák performances here, which convey (even more than the Kohon versions on Vox, which I still admire) a sense of the long view of every movement. The Kohons concentrate on articulating each important voice as it emerges; and if they are not particularly subtle in calling attention to the fact that a motive is moving from instrument to instrument, they nevertheless make it worth your while to sit up and take note. The present players are less purposeful in spelling out procedures step by step, but they build to gradual climaxes with an ad-



Eisler: songs of Brechtian irony.

mirable sense of foresight. (It is interesting, in this respect, to compare either of these versions with that of the Budapest—which sounds almost immature in its more pronounced take-things-as-they-come attitude.) The Janáčeks do particularly well by Dvořák in allowing certain inherent contrasts to come forth: they are just as cryptic and forceful as the Kohons, for example, in the opening of the American first movement, but they give much more significance to the lovely folksy second theme, which the Kohons treat rather flippantly. My only complaint of the performance at hand concerns the first violinist's tendency at times towards ferocity. He might, I think, have afforded an extra half-inch of bow in order to avoid biting so tightly into the swinging dance of the American fourth movement—which is, after all, a happy occasion, not a battle of wits. The sound is clear and bright, with very little emphasis on stereo directionality.

S.F.

EISLER: Songs

Viennese Song; Und endlich stirbt; The Love Market; Failure in Loving; There's Nothing Quite Like Loving; Change the World; Supply and Demand; On the Sprinkling of Gardens; On Suicide; The Wise Woman and the Soldier; Song of the Moldau; And What Did She Get?; Solidaritätslied; On the World's Kindness; Berlin, 1919; Das Lied vom Trockenbrot; Tree and the Branches; Easter, 1935; Ballad of Marie Sanders; January 7, 1937; To the Little Radio; A German Soldier at Stalingrad; German Misere; Song of a German Mother; Homecoming, 1945; The Poplar on Karlsplatz; Keiner oder alle!; Peace Song.

Eric Bentley, tenor, accompanying himself on piano and harmonium.

- FOLKWAYS FH 5433. LP. \$5.98.

As this recording of songs written to texts by Bertolt Brecht and others suggests, it becomes increasingly clear that

the musical style of Hanns Eisler, like that of Kurt Weill in his early years, was deeply influenced by Brecht himself. The irony, the biting wit, and the powerful tenderness of the latter's manner, expressed in language that partakes of the coarse crudities of the language of the people, worked its way deeply into the consciousness of these composers. Weill lost some of this after he came to America; Eisler kept it.

Eisler is now two years dead, and the political climate in this country allows us now to hear his songs without pulling the shades. From a certain standpoint, these pieces are a kind of non-music: terse, satirical tracts employing popular tunes, marching rhythms, and dances so simple that they are all but obliterated by the words. Eisler himself enhanced this impression by setting his texts in such a way that the musical phrase and the textual phrase seldom coincided. Eric Bentley has respected this technique in his extremely artful translations.

Critic, teacher, and translator, Mr. Bentley has recently taken upon himself the added role of performer of this repertory. His voice is best described as eager, and this also applies to his work at the keyboard. This is hardly repertory for a sophisticated concert singer, however, and it is remarkable how much of the flavor comes across in these performances.

A.R.

HANDEL: *Alexander's Feast*

Honor Sheppard, soprano; Max Worthley, tenor; Maurice Bevan, bass; Oriana Concert Choir and Orchestra, Alfred Deller, cond.

- VANGUARD BG 666/67. Two LP. \$9.96.
- • VANGUARD BGS 70666/67. Two SD. \$11.96.

Handel added pomp to Dryden's circumstance in his setting of the slightly rearranged poem for St. Cecilia's Day, and its early performances were much admired in London and the provinces. Numerous English composers before Handel had done this kind of thing (among them Purcell), producing a musical form that emerged as a cantata, with alternating airs, recitatives, and choruses. Handel, however, was too deeply immersed in opera to pen a merely pallid imitation of Alessandro Scarlatti, and in *Alexander's Feast* he pointed up every phrase of Dryden's that could be turned to dramatic account.

The principal singers here realize this as they should, and thanks to their excellent diction the listener experiences no difficulty in making out the text. If the recitatives are on the dull side, it is less the singers' fault than that of the anonymous organist, who provides singularly lifeless accompaniments. In Handel's day the composer's role was to play the organ, the harpsichord, or (Handel's favorite) the clavichord, and play it he did! That was what attracted the crowds to Covent Garden in 1736. There was no conductor, for no conductor was necessary.

With Handel at the keyboard, the performance took fire, and orchestra, chorus, and soloists would have given their last ounce of musical strength. In these discs, there is a sorry lack of ornamentation in the vocal lines, for which the flexible singers are surely not responsible. The chorus sounds robust enough, but some of the vowels are oddly distorted. The orchestra gives fairly good support, though there are numerous spots where poor ensemble shows through (e.g., in the tenor recitative, No. 25). How much of all this is due to Deller's direction can only be guessed. Some of his tempos are good, but there seems to be a partial failure to grasp the momentum of the work as a whole. Nevertheless, this album ranks as a welcome contribution to the growing number of Handel's major works on record. D.S.

HANDEL: *Concerto for Harp and Orchestra, in B flat*—See Boieldieu: *Concerto for Harp and Orchestra, in C*.

HANDEL: *Psalm 109: Dixit Dominus*

Ingeborg Reichelt, soprano; Lotte Wolf-Matthäus, contralto; Choir of the Church Music School, Halle; Berlin Bach Orchestra, Eberhard Wenzel, cond.
• CANTATE 645204. LP. \$5.95.
• • CANTATE 655204. SD. \$5.95.

Written in Rome a few weeks after Handel's twenty-second birthday (the MS is dated April 11, 1707), this Cantata could easily be taken for the work of any number of skilled baroque craftsmen. Even so, it contains quite a few interesting pages, especially in the first part, and a stereo recording is welcome.

The Cantate edition is not an ideal one—the florid singing, while reasonably accurate, is strained and lacks zest, and some passages cry for stronger rhythmic definition, bolder phrase outlines, and a greater sense of thrust. Happily, however, the essential qualities are in evidence in some of Handel's best passages of writing, such as the setting of the opening verse, and the stereo effects are nicely managed.

R.C.M.

HAYDN: *Armida: Overture; Symphonies: No. 44, in E minor ("Trauer"); No. 49, in F minor ("La Passione")*

Little Orchestra of London, Leslie Jones, cond.

• NONESUCH H 1032. LP. \$2.50.
• • NONESUCH H 71032. SD. \$2.50.

Opportunities to buy overtures to Haydn operas are few. *Armida* is a late work, 1784, and the Overture is the last extant composition in the form which we can accept as genuine without some scholarly reservations. It's an attractive curtain raiser in the eighteenth-century manner, quite attractive enough to justify the pur-

chase of the record. As a matter of fact, though, both the Symphonies presented here are well played and the disc would be most welcome without the bonus of *Armida*. This is the finest stereo version of the *Trauer* we have and the first to put the movements in the right order according to H. C. Robbins Landon's view of how they ought to go. I take it that the performances follow the B&H edition with the Robbins Landon corrections.

In the slow movement of the *Trauer* the line is allowed to unfold with a beautiful relaxed lyricism, equal to Scherchen's distinguished achievement of some years ago, but this level is not quite matched in *La Passione*, where the old Scherchen performance of the opening slow movement remains the supreme one on records. (The reference, you will recall, is to Easter week rather than to *amour*.) However, in the fast sections Jones is preferable to Scherchen—especially in the finale, which has a liveliness in the stereo version quite lacking in Scherchen's more solemn statement. One must also add that Robbins Landon feels that there should be a keyboard continuo in this score. Jones has it, Scherchen does not. When it is absent, I really don't miss it very much; and when it's present, it appears at times to get in the way. Perhaps I am out of tune with all these nuances. But there you are: a nice job, a good buy. R.C.M.

HAYDN: *Quartets for Strings*

Op. 1: No. 1, in B flat; No. 2, in E flat; Op. 20: No. 1, in E flat; No. 2, in C; No. 3, in G minor; No. 4, in D; No. 5, in F minor; No. 6, in A.

Dekany Quartet.

• Vox VBX 55. Three LP. \$9.95.
• • Vox SVBX 555. Three SD. \$9.95.

Everyone agrees that Haydn was one of the supreme masters of the string quartet, but try to get people to agree on how many he wrote or how those we have should be numbered! The commonly cited total is eighty-three, and the brave folk at DGG actually issue Haydn quartet recordings with numbers that add up to that sum. But there are obvious grounds for dissent: Robbins Landon believes that the six Op. 3 quartets are probably fake; and debate continues as to whether the quartet version of *The Seven Last Words* (Op. 51) is to be counted as seven quartets in the space between Op. 50 and Op. 54. There is the further issue that Haydn himself seems to have regarded the more youthful quartets as entertainment music, which would start us off with Op. 9, No. 1—Quartet No. 19 in the DGG sequence. If we take the number 83 as a basis for our chronology, the Op. 20 works, recorded here, are the Quartets Nos. 31-36 while the two Op. 1 works are Quartets Nos. 2 and 3—an anomaly due to the existence of a Quartet Op. 0.

However you work the problem it comes out with Op. 1 being very early,

and, as might be expected, craftsmanlike but not very serious. The Op. 20 series, on the other hand, is rather intense writing from the *Sturm und Drang* period of the 1770s as the composer (in his forties) first came into the full command of his dramatic powers. Often called the *Sun Quartets* (after an ornament on the original title page), they are remarkable transitional works in which contrapuntal devices of the baroque are mixed with an emotional freedom (two of the slow movements are marked *affettuoso*) that anticipates the passion of a young Beethoven.

A stereo edition of this music has been overdue for a long time. We have it now, and it's a good one. Moreover, it is the first of a ten-volume series in which all the Haydn quartets will eventually be brought to us. That is something to look forward to—especially if the promise of this first set is realized.

The Dekany Quartet, Vox informs us, was formed about a year ago expressly for this project. The membership appears to be of Hungarians now resident in Holland, although the leader, Béla Dekany, has served as concertmaster of the London Philharmonic. Obviously the group is made up of first-quality string players. Equally obvious is the fact that they have been working together long enough to form the basis for a notable ensemble and that they are blessed with a fine hall in which to record. On the technical side these records are splendid, with agreeable depth, vivid presence, and a nice stereo spread.

Interpretatively, the group is not as suave as I trust it will become. There is a slight tendency to play things a little too fast and impose a little more reserve than is always necessary for a classical style. The dazzling fast movements, and there are several of them in Op. 20, seem to come off best. Even so the competition is easily matched. The Fine Arts version of Op. 20, No. 4 (the only stereo rival) is rather slow and stuffy in comparison with this, and the old Schneider mono sets, excellent as they are, betray their age. If sound is a factor (and it can hardly help but be in this music) the Dekany group triumphs.

A further attraction, of course, is the very reasonable price of the Vox Box series. To be offered music of this merit at bargain prices is a sure way for one's sales resistance to be overcome. R.C.M.

HAYDN: *Symphonies: No. 16, in B flat; No. 19, in D; No. 52, in C minor*

Vienna State Opera Orchestra, Max Goberman, cond.

• or • • LIBRARY OF RECORDED MASTERPIECES HS 16. LP or SD. \$8.50 on subscription: \$10 nonsubscription.

There is available a stereo version of No. 52 from Harry Newstone (Oiseau-Lyre), but this is a considerably more powerful performance with the subtle distension of phrase and sustained line which make the Goberman editions so consistently fine. The work is one of the

most eloquent from Haydn's *Sturm und Drang* period, revealing fully the composer's symphonic mastery and passionate nature. The two earlier works are numbered out of chronology. No. 19 shows us little more than the skilled young craftsman, but Goberman does him justice. No. 16, on the other hand, is a work from the Eisenstadt period with much of the charm of the "Morning, Noon, and Night" series. It's worth discovering.

R.C.M.

HAYDN: *Symphony No. 100, in G ("Military")*—See Beethoven: *Symphony No. 6, in F, Op. 68 ("Pastoral")*.

KABALEVSKY: *Concerto for Piano and Orchestra, No. 3, Op. 50 ("Youth")*—See Prokofiev: *Concerto for Piano and Orchestra, No. 3, in C, Op. 26*.

LOCKE: *Music for Voices and Viols*

Golden Age Singers, Margaret Field-Hyde, cond.; Elizabethan Consort of Viols, Dennis Nesbitt, cond.

• WESTMINSTER XWN 19082. LP. \$4.98.
• • WESTMINSTER WST 17082. SD. \$4.98.

A friend of Purcell's father and a character sufficiently noteworthy to be mentioned by Pepys, Matthew Locke was a crusty fellow who became Composer in Ordinary to Charles II. He wrote theatre music, choral music, and various other kinds. The present selection from his works includes four suites for a consort of viols, a sacred piece with Latin text, some glees, a duet in dialogue form, and two other choral works. One of the most interesting of them is the *Dialogue Between Thirxes and Dorinda*, a somewhat Monteverdian duet that becomes thoroughly English in an arioso beginning "There sheep are full of sweetest grass" and ends with a lovely chorus of considerable expressivity. *The Song of Echoes* is an attractive madrigal-like piece, though mostly chordal. I was struck most of all, however, by the suites for viols, modest but sweet music. The instrumental performances are excellent and the vocal ones entirely acceptable. Good sound.

N.B.

MAYER: *Overture for an American; Essay for Brass and Winds; Country Fair*
†Siegmeister: *Symphony No. 3*

London Philharmonic Orchestra, Russell Stanger, cond. (in *Overture for an American*); New York Brass and Woodwind Ensemble, Emanuel Balaban, cond. (in *Essay for Brass and Winds*); Robert Nagel Brass Trio (in *Country Fair*); Oslo Philharmonic Orchestra, Elie Siegmeister, cond. (in the *Symphony*). • COMPOSERS RECORDINGS CRI 185. LP. \$5.95.

The best thing here is William Mayer's

Essay for Brass and Winds. Chamber music for woodwinds is common enough and chamber music for brass is not uncommon, but chamber music for both is very rare indeed; offhand, the only other examples of such a combination I can think of are Stravinsky's octet and his *Symphonies of Wind Instruments*. In any case, Mayer writes some very fetching counterpoint for brass and woodwinds, the performance is superlative, and the recording is excellent.

Mayer's *Country Fair* is a little trio for trumpets and trombone which doesn't sound much like a country fair. His *Overture for an American* was written for the Theodore Roosevelt Centennial and sounds all too devastatingly like the roaring, open mouth, the table pounding, the restless he-manism, and the flying coat tails of the TR stereotype.

Siegmeister's work is a perfect example of the post-Harris, post-Copland, post-Piston American symphony. There are loads of such compositions. This is neither the best nor the worst.

A.F. N.B.
The soloists are efficient, the chorus competent, and the sound, except for some preëcho, quite acceptable. The disc is thus very welcome for adding, enjoyably, to our knowledge of an aspect of Monteverdi's output that is almost as important as his operas and madrigals. English translations (only) of the texts are given, and the liner notes, by the conductor, convey very little information about the music.

MONTEVERDI: *Sacred Music*

Therese Haim, soprano; Marie Blanche Guidicelli, soprano; Gladys Felix, contralto; Saint Eustache Choir; Orchestra of the New Bach Society, R. P. Emile Martin, cond.

• MUSICAL HERITAGE SOCIETY MHS 538. LP. \$2.50.
• • MUSICAL HERITAGE SOCIETY MHS 538. SD. \$2.50.

Here are seven works that, so far as I know, are not otherwise available in the domestic catalogues. There are three settings of psalms: *Beatus vir*, a six-voice piece built on a curious sort of compound ostinato, a little repetitive but frequently expressive; *Laudate Dominum*, in which melodious duets alternate with massive chordal sections; and *Lauda Jerusalem*, sung by a three-part male chorus and full of word painting. The other works include a fine six-part *Adoramus te*, with poignant harmonies, and the pleasing *O beatae viae*, sung by soprano and alto solo with organ, its effectiveness enhanced by the stereo separation of the voices.

MOZART: *Concertos for Violin and Orchestra: No. 1, in B flat, K. 207; No. 2, in D, K. 211*

Yehudi Menuhin, violin; Bath Festival Orchestra, Yehudi Menuhin, cond.

• ANGEL 36231. LP. \$4.98.
• • ANGEL S 36231. SD. \$5.98.

These pieces are not on the same high plane as the next three concertos by Mozart, but they are well worth an occasional hearing, especially when they are played as beautifully as they are here. The performance is songful throughout; in loud passages Menuhin can be vigorous without coarseness, in soft ones his tone is finely spun but never too thin. Especially striking, it seems to me, are the way in which he catches the playful spirit of the finale of No. 1 and the purity and simplicity with which he sings the Andante of No. 2. Except for a moment or two in the Allegro of No. 1, where the orchestra is a hairsbreadth behind the soloist, the conducting is as skillful as the solo playing. Menuhin's cadenzas in both first movements are rather long and, to my ears, a bit out of character, but on the plus side are the little interpolations with which he introduces each return of the theme in the Rondeau of No. 2.

With its fine sound in both versions, this performance of No. 1 is rivaled only by the Stern/Szell recording on Columbia. The reading of No. 2 is superior, in my opinion, to the only other one now in the domestic catalogues. N.B.

MOZART: *Quintet for Horn and Strings, in E flat, K. 407; Quartet for Oboe and Strings, in F, K. 370*

Sebastian Huber, horn (in K. 407); Alfred Sous, oboe (in K. 370); Endres Quartet.

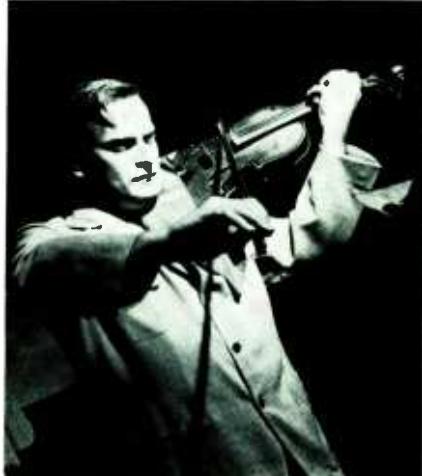
• Vox DL 1000. LP. \$4.98.
• • Vox STDL 501000. SD. \$4.98.

MOZART: *Quintet for Horn and Strings, in E flat, K. 407; Quintet for Clarinet and Strings, in A, K. 581*

Pierre del Vescovo, horn (in K. 407); Jacques Lancelot, clarinet (in K. 581); Barchet Quartet.

• MUSICAL HERITAGE SOCIETY MHS 557. LP. \$2.50.
• • MUSICAL HERITAGE SOCIETY MHS 557. SD. \$2.50.

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Sometimes he broke new ground with a specific rhythm — as he did with the *Beguine*. Sometimes the rhythms that fascinated him on his travels around the world were woven into his songs along with his own distinctive way with fashionable contemporary rhythms. He also used rhythm as an integral part of his lyrics — in the verse of *Night and Day*, for instance, when "the drip, drip, drop of the raindrop" sets up a rhythmic pattern that helps to create the scene his lyric is describing.

We think that Porter would have relished the flood of new rhythms that have come into popular music in the Nineteen Sixties. One of the sad results of his death in 1964 is that we will never know the unique treasures he might have found in the bossa nova or the swing waltz or the various outgrowths of the twist.

Yet, through the skill and insight of Enoch Light, we can hear how Porter might have dealt with these new rhythms.

Light is in a unique position to understand the rhythmic views of Porter because he was the leader of a popular dance band all through Porter's most productive years and was unusually close to Porter's music. When Porter's first hit, *Let's Do It*, was heard in Paris, Enoch Light, then a fledgling band leader, was playing it in the smart clubs of the French capital and on the Riviera. All through the Thirties, when Enoch Light and the Light Brigade were attracting dancers to the top hotel rooms and ballrooms throughout the United States, Porter's new songs were added to the band's repertoire as quickly as they appeared.

Today Enoch Light has an unmatched combination of background, understanding and technical facilities

to interpret Cole Porter in terms of the fascinating new rhythms that have brightened our music in recent years. Along with his practical experience as the leader of an outstanding dance band during those years that were made constantly exciting musically by the steady arrival of new toneful and rhythmic creations from Cole Porter, Light now leads an orchestra that is unique in today's recording world. The Light Brigade is a band that brings both exceptional skills and very distinctive individual interpretations to arrangements that are a constant challenge to both musician and sound engineer.

Beyond this, Light also commands the unmatchable technological knowledge and skills of a pioneering engineering staff which has developed a succession of astounding advances in recording techniques for Command Records. These are the engineers who made possible the first real exciting musical treatment of sound separation in stereo recording, which was revealed in Command's epoch-making *Persuasive Percussion* series. These are the engineers who developed Command's Dimension • 3 • Process which provides a third source of stereo sound — a "ghost" channel between

the right and left speakers — giving depth and fullness to sound reproduction that, for the first time, approaches total reality.

To show Porter's glorious melodies in the exciting emotional and rhythmic context of our immediate, contemporary life, Enoch Light has drawn on all these facilities that he has accumulated over the years — his intimate knowledge of Porter's music, his magnificent, unparalleled group of musicians, the total knowledge of advanced sound reproduction developed by Command's engineers.

Light has conceived this album as a varied set of treatments of Cole Porter's songs as the intensely rhythm-conscious Porter might want to hear his music played today. Of course, no one can say that these arrangements are exactly what Porter would have envisioned himself. But, as Light points out, "the rhythms that dominate today's music are, I think, the kind of rhythms that Porter loved."

"And," Light adds, "wouldn't he have had a wonderful time with them?" And won't you have an incredibly marvelous time listening to the incomparably brilliant combination of Cole Porter and Enoch Light on Command. **Selections:** Begin the Beguine • I've Got You Under My Skin • Just One of Those Things • C'est Magnifique • Friendship • I Get a Kick Out of You • Get Out of Town • What Is This Thing Called Love • Night And Day • Easy to Love • My Heart Belongs To Daddy • Let's Do It.

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CIRCLE 13 ON READER-SERVICE CARD

Vox disc, the woodwind instrument is favored to such an extent that it sometimes covers a countertheme, say in the viola. The whole work is made to sound like a solo with accompaniment, when it should of course sound like a string quartet with the oboe replacing the first violin. Add to this the fact that Alfred Sous plays at a practically unyielding mezzo-forte throughout, and you have one of the less appealing versions of this work on records. In the Horn Quintet the balance is generally better, but the sound of the horn is sepulchral and blurry.

On the Musical Heritage disc the horn has a sharper, cleaner sound, but Mr. del Vescovo avoids many of the trills and his rapid sixteenths are not immaculate. The Clarinet Quintet is more fortunate. It has had more mellow as well as more imaginative performances, but it is hard to spoil this masterpiece and a good deal of its magic comes through. The violin sound here, as well as on the Vox, is a bit overbright. The liner notes for the present disc are unusually nonsensical. Sample: "Mozart, like Ravel, but contrary to Beethoven, was one who was stimulated by the beauty of pitches. . . ." N.B.

MOZART: *Die Zauberflöte*

Gundula Janowitz (s), Pamina; Lucia Popp (s), Queen of the Night; Ruth-Margret Pütz (s), Papagena; Elisabeth Schwarzkopf (s), First Lady; Agnes Giebel (s), First Boy; Anne Reynolds (s), Second Boy; Christa Ludwig (ms), Second Lady; Josephine Veasey (ms), Third Boy; Marga Höffgen (c), Third Lady; Nicolai Gedda (t), Tamino; Gerhard Unger (t), Monostatos and First Priest; Karl Liebl (t), First Armored Man; Walter Berry (b), Papageno; Gottlob Frick (bs), Sarastro; Franz Crass (bs), The Speaker. The Second Priest, and the Second Armored Man; Philharmonia Chorus and Orchestra, Otto Klemperer, cond.

• ANGEL CL 3651. Three LP. \$14.94.
• • ANGEL SCL 3651. Three SD. \$17.94.

With the cast and conductor listed above, this *Magic Flute* would seem to promise a near-ideal performance. In fact it is, musically, an extremely satisfying account of the score, and one that at certain points could hardly be surpassed. My own dissatisfactions with it relate primarily to my feeling that a recording ought to reflect a work's form. *Die Zauberflöte* has its faults of dramatic construction, but it is, nonetheless, an opera, a theatre piece, and in my opinion a recording of it should convey the feeling of an opera. Characters singing in a vacuum tend to add up to very little.

I am getting at two things here. The first is the omission of the dialogue, making of *Zauberflöte* a series of musical numbers. There is, of course, precedent, notably that of the remarkable old Beecham set (which, however, can be at least partially excused in view of the exigencies of 78-rpm recording). But in this opera in particular the dia-

logue is in a real sense a part of the score—we badly need breaks between some of these numbers, and some of them are so obviously initiated by what on Broadway would be called "lead-ins" that the music itself seems altered by the omissions. For me, a *Zauberflöte* that does not have at least enough dialogue to provide breaks, to assure some continuity, and to create dramatic contexts starts with a handicap. My second point concerns the general atmosphere of Dr. Klemperer's reading. Even though the aforementioned Beecham set deleted the dialogue, Sir Thomas' leadership had such life, the characters such individuality, that we still got something of the spirit of a merry and moving evening in the theatre. Dr. Klemperer works in a more exclusively "musical" manner. His reading has astounding clarity, balance, structure; under his direction the soloists, all able, are careful and discreet, extremely musical, but not always terribly invigorating or "real."

And that is the feeling I have about the set as a whole. It is full of beauty and lucidity; there are things I understand now about the score (why some numbers are placed as they are, how one leads most logically to the next, and so on) that I did not understand before hearing this version of it. But I do not much feel the sense of a drama taking place, nor the presence of identifiable people.

The cast is exceptionally strong. Certainly the recruitment of Elisabeth Schwarzkopf, Christa Ludwig, and Marga Höffgen as the Three Ladies, or of Karl Liebl and Franz Crass as the two Armored Men, is extraordinary largesse, and the quality shows—the trio of the ladies in the opening scene, complete with its repeat, is practically a concert in itself. Of the two relatively little known female singers, Gundula Janowitz, the Pamina, has an exceptionally pure, lovely voice and an extraordinary measure of control. While there is about some of her work a slightly "down" feeling that makes for little personal projection and a lack of incisiveness, there is no question of the beauty and focused ease of her singing. Lucia Popp, who seems to have materialized as mysteriously as the Queen of the Night herself, sounds like an exciting singer in the making. Her voice is free and full, with a true *Hochsoprano* quality in the upper-middle portion. The high extension is firmly connected to the rest of her voice, and while she does not exactly tear into the runs, she negotiates them clearly and without pain. A find.

Nicolai Gedda sings cleanly and sensitively, as always. In the *Bildnisarie*, I would like to hear a bit more vocal fullness and stylistic flair—which is to say that Gedda is not Tauber—but he is never less than satisfying, and has moments of exceptional strength and animation in the scene of the three portals and the succeeding search for Pamina ("Wie stark ist nicht dein Zauberton," etc.). The Papageno of Walter Berry is pleasant, musical, rather dark-voiced. With the dialogue gone and a firm hand in charge, some bad old bits

of business are gone from this character—but so are some good old ones; this suicide scene has little flavor.

Neither of the two basses is, for me, really right. Gottlob Frick's timbre is suited to Sarastro, and of course he sings in a dignified way, but his bass does not have the sort of deep beauty or flowing line wanted, and his notes below the stave are not easy or full enough. (This role is in fact a terrible problem in an age when bassos are either of a lighter *cantante* type or of the get-through-the-evening-somehow school of *parlando* bellowers. Frick actually comes as close to a sensible compromise as any, though Jerome Hines, consistently overlooked by recording companies, is very fine in this role.) Some of the same objections can be made to Crass—an excellent singer, and a splendid voice, but a little too tough and ponderous-sounding for *Der Sprecher*. Gerhard Unger is a good a Monostatos as I have ever heard.

Little need be said about the accustomed standards of the Philharmonia chorus and orchestra. They are up to their usual high level and seem completely at one with Dr. Klemperer. I am less delighted by the sound, which has a somewhat hard, metallic quality, with little warmth. Balances are excellent.

C.L.O.

NARDINI: *Concerto for Violin and Orchestra, in E minor*—See Tartini: *Concerto for Violin and Orchestra, in D minor*.

PALESTRINA: *Masses: Sine nomine; Ecce ego Joannes*

Choir of the Carmelite Priory, London; John McCarthy, cond.

• OISEAU-LYRE OL 269. LP. \$5.98.
• • OISEAU-LYRE SOL 269. SD. \$5.98.

The Mass *Sine nomine* is for four voices and is based on the chanson *Je suis déshéritée*. It is a fine work, performed here in a flowing style with definite contrasts in tempo and dynamics. The pace and intensity of the music are inflected according to the meaning of the text, which makes for variety and maintains interest, but in one or two passages this seems overdone, as when in the Gloria there is a marked slowing up and crescendo-diminuendo on the words "*Jesu Christe*." Generally, however, the performance is as free of exaggeration as of pallor. The chorus sounds rather sizable, but balances are excellent, and the sections sung by a solo quartet ("*Christe*") or trio ("*Benedictus*") are the more effective for the contrast.

In the six-part *Ecce ego Joannes* the size of the group renders the texture a bit thick. In mainly chordal passages, like the "*Qui tollis*," the sound is rich, but in contrapuntal ones it is often hard to follow any lines except the principal one. High spots here are the beautiful "*Christe*," exquisitely sung by a high solo quartet, and the soft, lovely singing of both settings of the *Agnus Dei*. Very good sound throughout.

N.B.

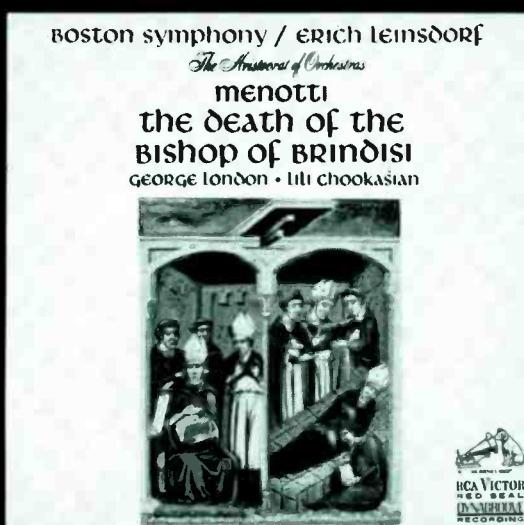


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The Death of the Bishop of Brindisi expresses the heart-wrenching guilt felt by the man who sanctioned the tragic Children's Crusade. For the première recording, George London sings the Bishop, Lili Chookasian, the nun. They, the chorus and the Boston Symphony under Leinsdorf, give a deeply moving performance. This new recording also includes Schönberg's "Song of the Wood-Dove" from Gurre-Lieder, poignantly sung by Miss Chookasian. Recorded in Dynagroove sound.



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PERGOLESI: *La Sèrra padrona*

Virginia Zeani (s). Serpina: Nicola Rossi-Lemeni (bs). Uberto: Musica et Litera Chamber Orchestra. George Singer, cond.

- Vox OPX 380. LP. \$4.98.
- • Vox SOPX 50380. SD. \$4.98.

This is a quite enjoyable performance, and vocal enthusiasts will be happy to find that Nicola Rossi-Lemeni, from whom we have heard little lately, is in fairly good shape. In fact—though there is still too much spread, woolly sound in his voice—he sings better here than on many of his later Angel opera recordings. He also does a great deal to make a funny and believable character of Uberto—one would like to hear him in more buffo roles of this sort. His only real failure here is in the difficult "Sono imbrogliato io già," which sounds huffy and uncertain as to pitch.

Virginia Zeani, always an interesting actress with the voice, is an expert Serpina, vocally sufficient in the arias and interesting in the recitatives, so that the play between the two characters always has a sense of motion.

A choice between this edition and Mercury's will depend mainly on one's personal taste as to the singers. Mercury does, though, have three marginal advantages: 1) the sound is somewhat clearer; 2) Renato Fasano's tempos have a bit more variety than Singer's, who tends to push everything along at a uniform briskness (there is little of the teasing languishment that "*A Serpina penserete*" ought to have, for instance); 3) Mercury supplies the text, as against Vox's synopsis. I also like Mercury's idea of indicating Vespone's presence, in disguise as the guardsman/fiancé, by means of footsteps and stompings—a stereo "gimmick" that for once fits.

Just the same, if Zeani and Rossi-Lemeni appeal, as opposed to the fine pairing of Renata Scotto and Sesto Bruscantini, then the Vox is a good choice.

C.L.O.

PROKOFIEV: *Concerto for Piano and Orchestra*, No. 3, in C, Op. 26 †Kabalevsky: *Concerto for Piano and Orchestra*, No. 3, Op. 50 ("Youth")

Emil Gilels, piano: Moscow State Radio Orchestra, Kiril Kondrashin, cond. (in the Prokofiev). Dmitri Kabalevsky, cond. (in the Kabalevsky).

- MONITOR MC 2061. LP. \$4.98.
- • MONITOR MCS 2061. SD. \$5.98.

These two performances from Soviet tapes made in the mid-Fifties have been reprocessed in electronic stereo for the present disc release. On the whole, the operation has been a success, but occasionally there is some stridency and harshness in the sound.

Gilels' reading of the Prokofiev is steely, dryly diabolic, ironic, dynamic. If you long for a vein of underlying lyricism, you had better go to Samson François (Angel), for you will not find it here. In its fierce way, Gilels' perfectly

valid structural account is unique, and it is well supported by Kondrashin. (For an approach combining the Gilels brittleness with the François nostalgia, Byron Janis' Mercury disc—also conducted by Kondrashin—is recommended.)

As you might infer from its subtitle, Kabalevsky's Concerto is one of a series of works which he wrote for young people. It is doubtful whether the Soviet Union's younger set are as "square" as Kabalevsky's opus would indicate. Certainly our own up-and-coming generation would never accept such banalities with a straight face!

H.G.

PROKOFIEV: *The Love for Three Oranges*

T. Kallistratova (s), Ninette; N. Polyakova (s), Fata Morgana; N. Postavnicheva (ms), Smeraldine; T. Medvedeva (ms), Nicolette; L. Rashkovets (c), Clarisse; T. Erofeyeva (c), Linette; V. Makhov (t), The Prince; Y. Yelnikov (t), Truffaldino; I. Kartavenko (t), Master of Ceremonies; I. Budrin (b), Pantalon; V. Rybinsky (bs), King of Clubs; G. Troitsky (bs), Tchello; G. Abramov (bs), The Cook; Y. Yakushev (bs), Farfarello; M. Markov (bs), The Herald; Moscow Radio Chorus and Symphony Orchestra, D. Dalgal, cond.

- ULTRAPHONE ULP 121/22. Two LP. \$9.96.

Since the departure of Epic SC 6013 a recording of Prokofiev's dazzling and hilarious fantasy has been badly needed. Ultraphone's new album fills the bill very nicely; it is well enough recorded (mono only, however) to bring out the details of the gorgeous scoring, and the balance between the large cast and the orchestra is splendid. The performance is obviously from a radio broadcast rather than a staging, since the voices remain firmly on-mike throughout; and naturally a stereo version would greatly enhance the opera's continual sense of hectic movement. What we have here, however, is in itself a brilliant, mercurial, and thoroughly delightful production of a work that merits nothing less. Certainly this new set supersedes Epic's album by the Slovenian National Opera in every way.

It is hard to realize that *The Love for Three Oranges* shocked audiences at its world premiere (Chicago, 1921) by its modernity. Today, it seems stylistically very mild, with most of its audacity merely a result of an extremely witty, icy, and sophisticated use of the orchestra. Whatever its style, it is the work of a master of the musical theatre, with a feeling for musical humor and satire remarkable in any era. In this setting the wry little fable of Gozzi sizzles and sparkles; the score is terse and nimble, without a moment's letdown.

There are no great voices in the present performance, but there is something even more to the point: immense theatricality and ensemble. Every role is beautifully filled by a singer-actor capable of discharging his task with skill and gusto, and the conductor has welded all ele-

ments into a superb unity. I urge everyone to sample its manifold pleasures.

A.R.

PURCELL: *Suites for String Orchestra*

Abdelazer, or the Moor's Revenge: The Married Beau: The Gordian Knot Untied; The Virtuous Wife.

Chamber Orchestra of the Hartford Symphony, Fritz Mahler, cond.

- VANGUARD SRV 155. LP. \$4.98.
- • VANGUARD SRV 155SD. SD. \$5.98.

Just as we begin to feel that some progress has been made in the matter of proper observance of performance styles and customs in music up to and including that of Bach and Handel, a really poor specimen comes along and sets us back fifteen years.

Such a one is this Purcell disc containing Suites, or excerpts from Suites, that were played as incidental music to theatrical extravaganzas of the late-seventeenth century in London. Some of Purcell's best and most characteristic music was poured into these overtures and dances, and a competent conductor usually experiences no difficulty in bringing out their baroque felicities. Nevertheless, a French overture, even when written by an English composer, demands special handling. All it gets here is a ponderously literal reading, in which the typical upbeat figures sound turgid and Teutonic instead of vivacious and exciting. Most of the dance tempos are hopelessly wrong, and boredom soon sets in when the listener finds that a three-beat measure contains three accents, and a four-beat measure four accents. The all-important harpsichord continuo is omitted entirely.

Two of the Suites appear also in a recording of Günther Kehr for Nonesuch (reviewed recently in these columns) and a comparison of the two versions proves without a shadow of doubt that Kehr's interpretation is far superior in every way to that of Fritz Mahler. The former plays the Overtures exactly as they should be, and his dance movements exude a charm entirely absent from Vanguard's presentation.

D.S.

RAMEAU: *Six Concerts en sextuor*

Jean-François Paillard Chamber Orchestra, Jean-François Paillard, cond.

- MUSICAL HERITAGE SOCIETY MHS 567. LP. \$2.50.
- • MUSICAL HERITAGE SOCIETY MHS 567. SD. \$2.50.

RAMEAU: *Concerts en sextuor: Nos.*

1, 4, 5, 6

†Couperin: *Les Nations: L'Espagnole; La Piémontoise; La Françoise*

Stuttgart Baroque Ensemble, Marcel Couraud, cond.

- MERCURY MG 50402. LP. \$4.98.
- • MERCURY SR 90402. SD. \$5.98.

The works by Rameau arranged by

someone as string sextets, mostly from trios that had begun life as harpsichord pieces, are delightful little suites, consisting of character pieces or dances or both, nicely contrasted in mood and rhythm. Thus No. 5 begins with a fugue (*La Forqueray*), continues with a rather deeply felt piece (*La Cupis*), and ends with a kind of gavotte (*La Marais*). This is all fine: rococo music, some of it grave, some of it graceful, and all of it elegant. The same may be said about the Couperin, the titles of which seem to have little relation to their content.

Couraud's men, on the Mercury recording, play with warmth and evident enjoyment. In Rameau's Concert No. 1 he indulges in some discreet dotting. Paillard, for Musical Heritage, seems to use fewer players and achieves a lighter touch. Aside from a romantic crescendo in the second Minuet of No. 2, his performances are stylish and a bit more nuanced than Couraud's. There is some distortion near the beginning of this disc, but the sound of the rest of it, and of all of the Mercury, is excellent. N.B.

RIMSKY-KORSAKOV: *Le Coq d'or: Suite*—See Stravinsky: *The Firebird: Suite* (1945).

RIMSKY-KORSAKOV: *Scheherazade, Op. 35*

Erich Gruenberg, violin; London Symphony Orchestra, Leopold Stokowski, cond.

For a feature review of this recording, see page 87.

ROSSINI: Overtures

La Gazza ladra; La Scala di seta; Guglielmo Tell; Semiramide; Il Barbiere di Siviglia.

Rome Opera Orchestra, Tullia Serafin, cond.

- DEUTSCHE GRAMMOPHON LPEM 19395. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPEM 136395. SD. \$5.98.

There are plenty of recordings of Rossini overtures in the catalogue: but if you ask for first-class stereo and an Italian conductor, the number thins out rather quickly. In fact, the present disc offers probably the best Rossini performances by an Italian maestro since the retirement of Toscanini. Not even a musician as impressive in his artistic range as Reiner could record this music with the sense of stylistic integrity which comes from a man of comparable artistry and born to the idiom.

Sonically, there is no Italianate competition at all. Serafin, at eighty-six, has made the Rome orchestra an instrument on which he can play with ample expression of his skills, although it is obviously less than a great ensemble, and wide-range stereo spacing gives one a remarkably bright and vivid sense of presence. The result is an opportunity to

hear one of the legendary conductors of our day at his vintage peak. R.C.M.

ROUSSEL: *Bacchus et Ariane: Suite; The Spider's Feast; Sinfonietta for String Orchestra*

Orchestre de la Société des Concerts du Conservatoire de Paris, André Cluytens, cond.

- ANGEL 36225. LP. \$4.98.
- • ANGEL S 36225. SD. \$5.98.

Bacchus et Ariane and *The Spider's Feast* are standard concert items which I have never liked very much, but Cluytens' superlative performances and Angel's magnificent recording have won me over completely. Cluytens brings *The Spider's Feast* precisely down the middle between Debussy and Ravel, with much of the former composer's impressionism and sensitivity and much of the latter's classical clarity and transparency. For the first time in my experience, the extra-musical implications of this ballet score (it is based on Henri Fabre's widely read nature studies and its dramatis personae consists of worms, mantises, beetles, and such, all subject to the dread Spider's spell) do not seem bizarre or forced, but charming and a little pathetic.

Bacchus et Ariane is a handsome, glittering, preening, full-dress ballet score, full of vivid rhythms and magnificent color, and Cluytens brings out everything it contains. The Sinfonietta for String Orchestra, however, may well be the finest thing in the album. It dates from 1934—a time when Roussel had turned his back on Debussy, Ravel, and D'Indy and, under the influence of the much younger composers of The Six, had gone in for a rugged, breezy, intensely polyphonic neoclassicism. The Suite in F and the Fourth Symphony are the most celebrated examples of this neoclassicism, but the Sinfonietta is entirely their equal. It sweeps along in a marvelously tonic and invigorating fashion. It is the best cure for low spirits that has come my way in years. A.F.

SCARLATTI: Sonatas for Piano (12)

In D, L. 424; in A minor, L. 241; in F, L. 188; in F minor, L. 118; in G, L. 349; in D, L. 465; in E, L. 21; in E flat, L. 203; in E minor, L. 22; in D, L. 146; in F minor, L. 187; in A, L. 391.

Vladimir Horowitz, piano.

- COLUMBIA ML 6058. LP. \$4.98.
- • COLUMBIA MS 6658. SD. \$4.98.

Devoted to timeless music written in the



eighteenth century, this collection is performed by a twentieth century pianist whose contemporary way with the instrument is decidedly colored by nineteenth-century attitudes. The Romanticism in Horowitz is represented by an occasional languishing sigh, a few crashing fortissimo bass chords, the desire to "orchestrate" on the keyboard, and a treatment of cantilena that sometimes smacks of indulgent sentimentality and at other times is scaled down to the point of understatement. On the other hand, Horowitz's "crew-cut" modernism is unmistakable in his spare approach to tone, his steadfast rhythm, his predilection for driving articulation, and his conservative use of the sustaining pedal.

In most respects this approach works with exemplary rightness in Scarlatti. Horowitz has always held an affection for such music, and on this disc (his first Columbia album to be devoted to a single composer) he provides a dazzling exhibition of piano playing. His fingerwork is absolutely incredible in its evenness and ability to maintain fluency at virtually any tempo. The tonal control and execution of repeated notes are so perfect as to be almost impossible to believe. There is also great beauty in the crisp, bouncing way Horowitz handles some of the bass lines. He truly scintillates here.

I am happy to say, furthermore, that the present selection from Scarlatti's over 550 such Sonatas represents an imaginative and discerning taste. Every one of the little gems provided here abounds with interesting harmonic tricks, fascinating rhythmic asymmetricalities, and decidedly pungent Spanish flavor. If you regard the composer as an elegant courtier incapable of rhapsodic fervor, you would do well to hear this recording.

The Sonatas were recorded in April, May, June, and September of 1964. The sound throughout is exemplary. H.G.

SCHUBERT: Quintet for Piano and Strings, in A ("Trout")

Louis Kentner, piano; Members of the Hungarian String Quartet.

- VOX PL 12690. LP. \$4.98.
- • VOX STPL 512690. SD. \$4.98.

Here is a large-scaled, bright-eyed performance of the *Trout* which misses some of the inherent charm of the piece but offers in its place an admirable propulsion and lack of fussiness. Georg Hörtner, the assisting bass player, supports the ensemble with admirable discretion (and a minimum of lugubrious tonal grunting) and the internal balance is finely transparent. If the opening movement seems a trifle ambiguous in its basic tempo, the variations are highly effective in this briskly clean-cut, slightly detached statement. This is definitely a reading for those listeners who want kinetic objectivity in place of Viennese languishing.

Vox's stereo is well spread out, very clean, but a shade sharp and thin. Some of the robust fullness of tone heard in

Continued on page 106

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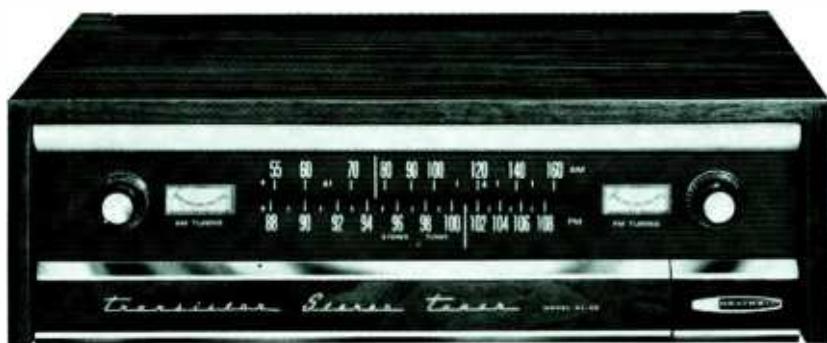
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RECORDS IN REVIEW

Continued from page 101

the recent Horszowski/Budapest (Columbia) production (less alertly executed) is missing, and also that record's generous bonus offering of the piano-string version of Beethoven's Op. 16. In all other respects, though, this new Vox release is first-rate.

H.G.

SCHUETZ: Choral Works

Magnificat: Deutsches Magnificat: Herr, wenn ich nur dich habe; Wie lieblich sind deine Wohnungen; Singet dem Herrn ein neues Lied.

Whikehart Chorale.

- LYRICHORD LL 133. LP. \$4.98.
- • LYRICHORD LLST 7133. SD. \$5.98.

The anonymously directed Whikehart Chorale sings works by Schütz with almost tangible enthusiasm and generally excellent intonation. Occasionally the tenors are a little unsteady, but the choral tone as recorded sound comes over impressively, especially in stereo. The opportunity to compare the two settings of the Magnificat, one in Latin, the other in German, should be welcomed by all admirers of Schütz, and more's the pity that texts did not occupy the space taken up by rather feeble jacket notes. The motets are marginally less convincing than the Magnificat performances, since the dynamic level of the singing rarely drops below forte and the ear tends to tire sooner than it would if a chance were given for really soft singing—which, by the way, is called for in several places by the words of the texts.

D.S.

SIEGMESTER: *Symphony No. 3—See Mayer: Overture for an American; Essay for Brass and Winds; Country Fair.*

STRAUSS, RICHARD: Lieder

Schlagende Herzen; Allerseelen; Mein Herz ist stumm; Ich wollt' ein Sträusselein binden; Säusle, liebe Myrte; Die Georgine; Die Nacht; Ständchen; Befreit; Morgen; Drei Lieder der Ophelia; Ruhe, meine Seele!; Leises Lied; Schlechtes Wetter.

Evelyn Lear, soprano; Erik Werba, piano.

- DEUTSCHE GRAMMOPHON LPM 18910. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLP 138910. SD. \$5.98.

The good reports from Europe about the young American soprano Evelyn Lear, who has won considerable fame at Berlin, Salzburg, and elsewhere, are unfortunately not fully substantiated by this recording. She has chosen a good representation of Strauss songs, including a number of out-of-the-way items, but she does not do them very much

justice. Her voice is clear, well focused, colored somewhat towards the dark side, and in itself a remarkably attractive instrument. But her singing seems cold, somewhat timid, and not at all responsive to the big, soaring phrases demanded by many of these songs. Werba is his usual dependable self at the piano, but the record on the whole seems more than a little dull.

A.R.

STRAVINSKY: The Firebird: Suite (1945)

†Rimsky-Korsakov: *Le Coq d'or: Suite*

Boston Symphony Orchestra, Erich Leinsdorf, cond.

- RCA VICTOR LM 2725. LP. \$4.98.
- • RCA VICTOR LSC 2725. SD. \$5.98.

Stravinsky has prepared three suites from his *Firebird* ballet, the first in 1910, when the music was new, and later versions in 1919 and 1945. He has written that these revisions are to be taken as "direct musical criticisms" of the original "stronger than words." I have always accepted the 1945 suite—that presented in this recording—as such (it is the longest and best balanced of the three, containing, in effect, seven movements), which means I have deplored the remarks of those who infer that the revision was based more on matters of copyright and royalties than any artistic consideration. Stravinsky has full rights to royalties, and he also has full rights to second—or third—thoughts. This 1945 *Firebird* suite is preferable to the more familiar 1919 version, and I have wanted a new recording that did it justice. We have, of course, a New York Philharmonic disc with Stravinsky conducting, but expert updating cannot obscure the fact that its origins were a 78-rpm set. The music calls for stereo, a great orchestra, and a high degree of sympathetic insight from both the conductor and the recording director. We have those elements here, and the result is one of the best things to come from Boston in the Leinsdorf seasons—a disc that serves as a testimonial to both the ensemble and the Dynagroove technique.

Surprisingly enough, there is not a line on the jacket, or label, to suggest that anyone at Victor is aware that this is the superior suite of later years rather than a routine remake of the old version. (Jay S. Harrison's notes seem to have been prepared without his being given an opportunity to hear the recording.) The difference is worth some promoting. In both matters of text and realization, this is the *Firebird* suite to have.

For that matter, this is *Le Coq d'or* to put in first place as well. Leinsdorf is not my ideal choice for this music—it really calls for the unique talents of Stokowski—but if you can accept a certain lack of sensuousness, it's a fine performance with a lot of dynamic kick in the Wedding March sequence. R.C.M.

STRAVINSKY: "Stravinsky Conducts Ballet Music"

Jeu de cartes; Scènes de ballet. Tchaikovsky-Stravinsky: The Nutcracker: Bluebird pas de deux.

Cleveland Orchestra (in *Jeu de cartes*); Columbia Symphony Orchestra (in *Bluebird*), CBC Symphony Orchestra (in *Scènes de ballet*), Igor Stravinsky, cond.

- COLUMBIA ML 6049. LP. \$4.98.
- • COLUMBIA MS 6649. SD. \$5.98.

This disc opens with a piece of hack work which has hitherto escaped general notice—an arrangement for small orchestra of the *Bluebird* pas de deux from Tchaikovsky's *Nutcracker*, written in 1941, when large orchestras were hard to assemble and Stravinsky's European royalties had been cut off by the war. This is a mere historical curiosity performed in a perfunctory way, as if the composer were a little annoyed with it. He might well be, but why resurrect it?

Next is *Jeu de cartes*, one of the top-ranking masterpieces of modern theatre music, here presented with the Cleveland Orchestra in the greatest recorded performance the work has so far received. The music spouts, jets, and overflows with wit, drama, and the sense of musical gamesmanship which was so strong in Stravinsky at the period of composition (1937) and which dictated the choice of subject.

Last of all is the *Scènes de ballet*, written on commission in 1944 for a Billy Rose revue. It contains some rather nice, coldly objective working of rhythms and counterpoint, but its slow movement is one of the worst pieces of balletic *Kitsch* since Glazunov. Stravinsky agrees: in his notes he calls this work, or parts of it, "bad movie music," and says it is "featherweight and sugared." But one may be grateful for this recording if only because it affords Stravinsky an opportunity to recall, in his notes, that Rose wanted to have the score reorchestrated by Robert Russell Bennett.

A.F.

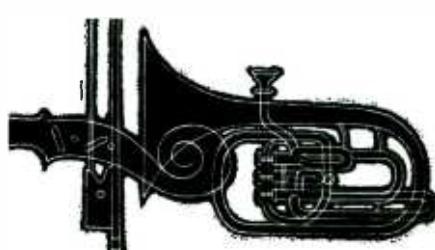
TARTINI: Concerto for Violin and Orchestra, in D minor; Sinfonia Pastorale, for Violin and Strings

†Nardini: Concerto for Violin and Orchestra, in E minor

Jan Tomasow, violin; Chamber Orchestra of the Vienna State Opera. Jan Tomasow, cond.

- VANGUARD SRV 154. LP. \$4.98.
- • VANGUARD SRV 154SD. SD. \$5.98.

This disc calls attention to the fact that both Tartini and his most famous pupil



chose, at times, to ignore the customary emphasis on contrast between first and second movements of a work: in Nardini's E minor and Tartini's D minor the gentle cast of both movements creates a unifying mood; one might be inclined to miss a certain drama were it not for the fact that what does take place is so eminently listenable. This is particularly true of Nardini, and is, I would guess, a reflection of his own temperament as a player: Leopold Mozart comments in several letters on the "excellent" violinist's affinity for the expansive legato line—and goes on to say that Nardini seldom played anything "difficult." But Leopold should not be allowed to convince us that Nardini lacked spirit: the short, cocky finale of the present work indicates otherwise.

Tartini's *Sinfonia Pastorale* is in the Corelli *Christmas Concerto* tradition and even contains some uncanny echoes of the subject of that famous slow movement. But Tartini's piece is much more adventurous: the solo violin goes off on some beautiful tangents, and the transparent scoring in places sets the tutti strings forth to best advantage. Tomasow and his colleagues are completely at home here. The soloist approaches his part with a vibrant urgency which is modern in concept but, to my ears, not in the least jarring. Sound is bright and just a bit thin, with stereo effects unobtrusive.

S.F.

7 Victrola performance by Monteux and the BSO. H.G.

TELEMANN: Quartets for Flute, Violin, Cello, and Basso Continuo: No. 1, in D; No. 2, in B minor; No. 6, in E minor

Amsterdam Quartet.

- TELEFUNKEN AWT 9448. LP. \$5.98.
- • TELEFUNKEN SAWT 9448. SD. \$5.98.

There is a curious blend of elements in these works from Telemann's set *Nouveaux Quatuors en Six Suites* published in Paris in 1733. For one thing, the rhythms of the old dance suite remain, though the designations are gone (no sarabandes or allemandes here—only such beguiling indications as "*Flatteusement*" and "*Triste*"). For another, the scoring alternates between a trio sonata style in which flute and violin are prominent over the sketchiest bass accompaniment, and an almost classical trio concept in which the cello puts in some emphatic and individual statements of its own. But for the most part the trio sonata character prevails, and viewed in this light these works are quite diverting. The most interesting is No. 6—which offers, among other things, a movement (marked "*Gai*" with a charming middle section in the major, and another marked "*Gracieusement*") which contains some uncanny predictions of Mozart's B flat Duo for violin and viola.

The performances, which move in high gear, are skillful, energetic, and stylish rather than warm. In some staccato passages, for example, the attacks on each note are so precise and brief that the air holes between loom too large for comfort. This is playing that commands rather than persuades. The balance of sound is fine where the two prominent instruments are concerned: the cello is a bit more distant than its share in the proceedings might warrant. S.F.

VERDI: *Macbeth*

Birgit Nilsson (s), Lady Macbeth; Dora Carrall (s), Lady in Waiting; Bruno Prevedi (t), Macduff; Piero di Palma (t), Malcolm; Giuseppe Taddei (b), Macbeth; Giovanni Foiani (bs), Banquo; Giuseppe Morresi (bs), A Doctor; Virgilio Carbonari (bs), A Servant; Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Thomas Schippers, cond.

- LONDON OL 5907. Three LP. \$14.94.
- • LONDON OS 25907. Three SD. \$17.94.

Macbeth has, it seems to me, won its case for the same sort of serious consideration we accord the later Verdi operas. Nearly all the early Verdi operas are at least fun, and some—*Luisa Miller*, *Ernani*, *Nabucco*, *Giovanna d'Arco*, sections of *I Lombardi*—are, if well performed, extremely effective. But of all of them, *Macbeth* is the one that most successfully comes to grip with the creation of char-

acter in music—the key to Verdi's greatness as a musical dramatist. Certainly the two leading characters are brilliantly set forth by the score, both in their duets and in their solo scenes, and the finales to Acts I and II are legitimate ancestors of the tremendous ensemble-finales of *Traviata*, *Boccanegra*, *Aida*, and *Otello*. The opera's weaknesses—which involve nearly everything to do with the witches and murderers—are fairly severe, severe enough to cripple it unless great care is taken in production and in the casting of the leads. It really cannot succeed without good performers in both big roles and tasteful handling of such problem scenes as the prophecies and the battle. It seems a shame that a Callas/Gobbi *Macbeth* (hotly rumored about six years ago) never became an actuality, for their strengths fit the requirements of the opera almost exactly. But in Birgit Nilsson and Giuseppe Taddei, London has come up with a formidable pair, and the score proves a fine vehicle for the display of Thomas Schippers' best points. The result is a fine, satisfying performance, which could be unreservedly recommended were it not for the fact that RCA Victor's own effort, now five years old, is also a successful one.

Schippers is certainly splendid. Once in a while, he presses: the introduction to the final scene (p. 275 of the Ricordi score, just before Macbeth's "*Pietà rispetto, amore*") really strikes me as rushed, and there are other points where the conductor seems to put a certain kind of superficial flash ahead of any genuine penetration. But most of the time, Schippers shows an impressive affinity for the kind of on-going cantabile that is the melodic heart of the work. The beat is always firm—nothing fudgy about these rhythms—and the wonderful descriptive detail in which the score abounds (such as the beautifully evocative accompaniment to Banquo's recitative, "*Oh qual orrenda notte*," just before Duncan's murder) is well underlined and proportioned. The finales swing with a true singing impetus, and the execution of the Santa Cecilia orchestra, not always a thing of wonder on past recordings, is very sharp.

Application of the Nilsson voice to Verdian line will always be a matter of taste. In all objectivity, one can seldom say that she sings poorly; yet for me, at least, she has never been wholly convincing in this repertory. The sense of the music's line and flow seems unnatural to her, and I miss the kind of warm, passionate tone that a topflight Italianate soprano will bring to it. But regardless of one's preferences, it must in fairness be said that Nilsson's Lady Macbeth is in many ways extremely imposing. The sheer size, range, freedom, and trueness of her voice are bound to tell—the cabaletta to "*La luce langue*," for example, has a splendid bite and sweep, and the decrescendoed B flats in the Sleepwalking Scene are breath-taking. She also does more than one might expect with the text, as with the chilling inflection of "*Duncan sara qui? . . . qui?*" or the gritted-teeth determination of "*E necessario!*" Nilsson is simply not the

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

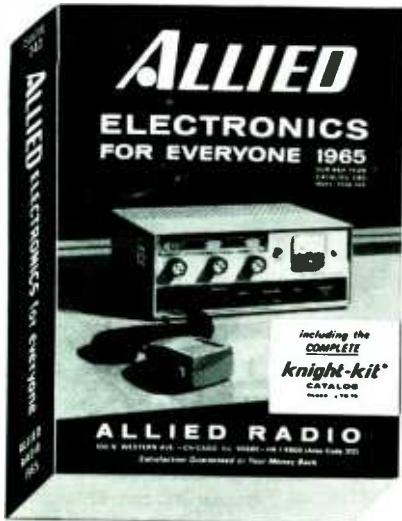
Hallé Orchestra, Sir John Barbirolli, cond.
• VANGUARD EVERYMAN CLASSICS SRV 148. LP. \$1.98.
• • VANGUARD EVERYMAN CLASSICS SRV 148SD. SD. \$2.98.

With this release, Barbirolli and the Hallé ensemble complete their integral recording of the last three Tchaikovsky symphonies for Vanguard. Here is a sound, orthodox reading, with healthy emotionalism always governed by intelligent musicality and kept within the confines of good taste. Sir John's choice of tempos avoids any daring excesses which might tax his less than virtuoso outfit beyond its capacity to play well. If the swirling third-movement march, as he gives it, lacks some of the sheer incandescence heard in the superb Giulini disc (for British Columbia—still, hopefully, to be distributed here by Angel) and Toscanini readings, there is precious little here for one to take offense at.

The stereo pressing avoids the occasional blatancy encountered in the monophonic parallel, and is therefore to be preferred. In both versions the percussion battery is more prominent than in any other edition save the old Toscanini: I rather like it that way, at least in the march.

Among bargain versions, then, this release has much to commend it. So has the ultraemotional Talich monophonic disc for Parliament. My favorite in this price category, however (and one of the best at any price) remains the RCA

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Callas sort of specific vocal actress, but there is nothing dense or eccentric about this interpretation.

There are reservations that must be made. She simplifies and smears the runs; she cannot handle the turns and other figurations of the *Brindisi*; the famous piano D flat at the end of the Sleep-walking Scene is thin and precarious, though this entire scene is an improvement on her recent separate recording. There is little doubt that Leonie Rysanek has a better sense of the music's movement, and more interpretative thrust; but the sound of the compact, dead-steady Nilsson tone cutting through the ensembles or soaring through the cabalettas is worth a great deal.

Taddei, without doubt the best Italian "singing baritone" currently in practice, is thoroughly admirable. His vocalism is consistently firm, rich, and fat, his interpretation alert and positive. He has moments of great force and authority, as in the decision to murder Banquo at the opening of Act II, or the scene with the apparitions. Only on sustained top tones does some unsteadiness creep into his singing, but these are few and far between in this part, whose tessitura seldom rises above E natural or F. Leonard Warren was in good form for the Victor recording, and is certainly to be preferred in the last-act aria and at certain points where he strikes through to something imaginative, as in the whispered "*a te spezzar!*" at the end of the Act I duet with Lady Macbeth. By and large, though, I find Taddei's Macbeth more idiomatic and alive.

The Macduff is Bruno Prevedi, a tenor with a number of recent successes to his credit and a Met debut in his immediate future. He has a ringing, solid voice which is a bit harsh and a bit awkward around the upper-middle break. His "*Ah, la paterna mano*" is not as liquid and polished as Carlo Bergonzi's, but the voice has clarity and metal. Giovanni Foiani is a thoroughly adequate Banquo, but a bit woolly and beset by a quick vibrato that is sometimes distracting; I think Victor's Hines is to be preferred.

I have two complaints about the set as a whole—the engineering and the cuts. I simply do not understand a theory of recording in which soloists often sound three city blocks away from the microphone, or in which the acoustic ambience is so echoey and reverberant as to blur words and notes. How can they possibly allow Banquo's important "*Ah! l'inferno il ver, il ver parlò!*" to be covered by the orchestra, or Macbeth's ravings in the Banquet scene (pp. 143-44) to be only vaguely audible beyond a curtain of orchestral sound? The ensembles sound splendid—weighty and resonant—but the balance in solo passages is frequently execrable. Some aspects of recording technique are debatable, but I don't think the position of the singer in early Verdi can be open to much doubt. Regrettably, RCA Victor's production also leaves something to be desired in this respect—Bergonzi, for example, sounds as if he is singing his aria from behind the curtain. Infuriating.

As to the cuts, they are considerable.

Gone is the choral stretta in the first scene; the repeat of Lady Macbeth's "*Or tutti sorgete!*"; about half the music that accompanies Duncan's arrival; a couple of pages of the Act II finale; the ballet of spirits and devils in the apparition scene and the chorus and ballet that comes later in the scene (pp. 226-234); and part of the "*La patria tradita*" chorus after "*Ah, la paterna mano*." A good deal of this music is present in RCA Victor's recording. Many listeners may not much care that large portions of the witches' music are absent, but as it happens, these choruses are well done on the London recording, with none of the childish crone-tone that afflicts the Victor witches, and I don't think the extra music would have hurt. Also absent is the death of Macbeth. This cut is surely defensible, on the grounds that Verdi himself made it in revising the score (the passage is not in the current Ricordi edition). To me, though, Macbeth's "*Vil corona, e sol per te*" is one of the outstanding opportunities in the score, and I am sorry to see it omitted.

It has taken space to register these complaints, none of which is of prime importance, however relevant. They should not obscure the fact that this recording is in its essentials a positive success, and a very solid realization of a rewarding opera.

C.L.O.

VERDI: *Il Trovatore* (excerpts)

Elizabeth Fretwell (s), Leonora; Patricia Johnson (ms), Azucena; Rita Hunter (ms), Inez; Charles Craig (t), Manrico; Peter Glossop (b), Di Luna; Donald McIntyre (bs), Ferrando; Chorus and Orchestra of Sadler's Wells Opera, Michael Moores, cond.

- CAPITOL P 8609. LP. \$3.98.
- • CAPITOL SP 8609. SD. \$4.98.

This is the second highlights-in-English disc to arrive from Sadler's Wells. (The first, a couple of years back, was a *Madame Butterfly*.) The selection includes "*Tacea la notte*" and "*Di tal amor*," the "*Anvil Chorus*," "*Stride la vampa*," "*Il balen*" and a fair portion of the Act II finale, "*Di quella pira*," the *Miserere*, "*Mira, d'acerbe lagrime*," and "*Ai nostri monti*" through to the end of the opera.

The *raison d'être* of the thing, obviously, is the translation, which is by Norman Tucker and Tom Hammond, and is evidently the one regularly used at Sadler's Wells. Its sound is almost Victorian—it could easily be mistaken for a turn-of-the-century edition. This sort of effort is easy to make fun of, and indeed this *Troubadour* throws a good many Gilbertian moments in front of anyone trying to take it seriously. But it's not really any worse than the colloquial coyness that infects most recent libretto translationese. The real problem lies in the fact that Tucker and Hammond have not been able to remodel the bond between the meanings and sounds of the words and the impulses of the music. This difficulty exists even where the lines are quite literal transpositions of the

Italian meanings; all one needs is a changed word order, or the extra heaviness imparted by the very sounds of English, to destroy the point, the impetus of a phrase. Consequently, things don't sound quite in rhythm, the curves of phrases are flattened out. Time and again, the listener has to wonder: Why those notes or those accents? Why that orchestral effect or dynamic change? I just don't know if the problem is susceptible of solution.

The performance is not without interest. Michael Moore's conducting has considerable impetus and idiomatic feeling for phrasing, and the chorus and orchestra sound larger and better than those of our City Center. Among the singers, Peter Glossop, a rising young English baritone, makes the strongest impression—a firm, ringing voice with real cantabile line, and a good, manly projection of the music. Elizabeth Fretwell has a healthy, round voice which tends to spread; she does nothing subtle or terribly individual, but moves everything along and gives a satisfying, traditional account of herself. The Leonora/Di Luna scene is on quite a high level, by far the best thing on the record. Charles Craig's tenor is on the dry, colorless side, but he sings with some force and understanding, and certainly encompasses everything without noticeable strain. Patricia Johnson's Azucena, though, is barely adequate—small-sounding and lacking in much sense of personal involvement. The sound is satisfactory enough, not absolutely top-drawer. I wish texts had been provided, since passages of some length go by pretty incomprehensibly. C.L.O.

VIVALDI: *Dixit Dominus; Sinfonia al Santo Sepolcro*

Karla Schleian, soprano; Adele Bonay, contralto; Ugo Benelli, tenor; Gastone Sarti, bass; Vienna Chamber Choir and Orchestra; I Solisti di Milano (in the Sinfonia). Angelo Ephrikian, cond.

- AMADEO AVRS 5016. LP. \$5.98.
- AMADEO AVRS 5016ST. SD. \$6.98.

Prevented by a physical ailment from saying Mass, the Red Priest himself may well have regarded his liturgical music as a humble substitute offering, but it is music of a high intrinsic quality and sponsors of the composer ought to provide a substantial enough portion to balance the deluge of Vivaldi concertos recorded over the past decade.

Ephrikian has recorded *Dixit Dominus* before, and his new version is at least an improvement sonically. Antiphonal psalms for Vespers set in the spacious manner of Monteverdi and Handel really need stereo for their full effectiveness, and here the impression is both realistic and musical. The musicality derives rather from Vivaldi than from Ephrikian, who sees baroque Venice through rose-tinted nineteenth-century spectacles. Although some of the verses are plausibly brought off, there is far too much evidence of indecision between swell-pedal techniques and sharply defined changes of dynamic, neither of these ex-

tremes being in accord with the music's inherent meaning. Ephrikian's approach also influences the singers, who occasionally do violence to the sense of the text. *Virgam virtutis* ("the rod of thy power") is sung as if the subject were a runcible fly swatter, and even the liner notes enthuse about the "exquisite tenderness" of this duet, which in fact calls for dramatic declamation of uncompromising stability. The best of the four soloists is the tenor, Ugo Benelli, whose expert control of the most rapid passagework and the longest *messa di voce* makes the entire disc worth having. The Sinfonia is performed in a lackluster manner, without trace of any continuo instrument. D.S.

WAGNER: *Der fliegende Holländer* (excerpts)

Marianne Schech (s), Senta; Rudolf Schock (t), Erik; Fritz Wunderlich (t), Steersman; Dietrich Fischer-Dieskau (b), The Dutchman; Gottlob Frick (bs), Daland; Chorus and Orchestra of the German State Opera, Franz Konwitschny, cond.

- ANGEL 36213. LP. \$4.98.
- ANGEL S 36213. SD. \$5.98.

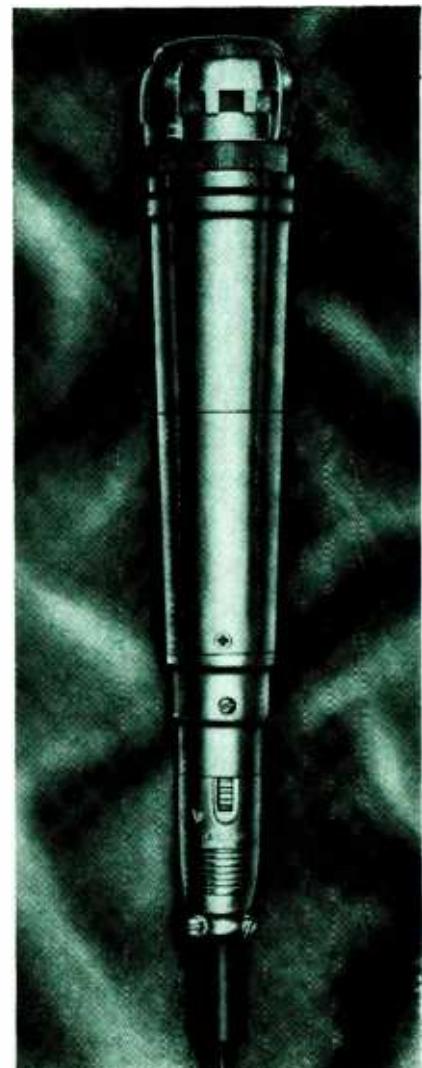
This is a good selection from the complete Angel set, released a couple of years ago. It omits the overture, which seems sensible in view of the many available versions, and gives us the opening scene, including the Steersman's song and carrying through the Dutchman's monologue; then Senta's ballad; next the "Wie aus der Ferne" duet and part of the Daland/Senta/Dutchman trio; then the Act III dance and chorus, followed by the Erik/Senta scene and the finale. This means that the "highlights" left out include the Spinning Chorus, Daland's aria, Erik's cavatina from Act II, and the remainder of the Dutchman/Senta scene at the end of Act II.

The present grouping of material seems a logical one, maintaining some of the opera's dramatic line and skipping most of the hackneyed stuff. On relistening to the performances, I was again struck by the very solid contribution of Marianne Schech, particularly in the ballad, where her voice opens out excitingly on the high phrases at the end. Dietrich Fischer-Dieskau still seems to me a bit fussy in this music, but it is fussiness on a very high level, and no one will go far wrong with his interpretation; in the final scene he is powerful indeed. Rudolf Schock is in better than average voice; the others are quite solid; and the sound is excellent. In sum, a sensible acquisition for anyone in the market for an abridged *Flying Dutchman*. C.L.O.

WAGNER: *Parsifal*

Soloists: Chorus and Orchestra of the Bayreuth Festival (1962), Hans Knappertsbusch, cond.

For a feature review of this recording, see page 85.



art collector

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Recitals & Miscellany

MARIAN ANDERSON: "Farewell Recital"

Handel: *Siroe: Ch'io mai vi possa.* Haydn: *The Spirit Song; My Mother Bids Me Bind My Hair.* Schubert: *Suleika I; Liebesbotschaft; Der Doppelgänger; Erlkönig; Ungeduld.* Quilter: *Blow, Blow, Thou Winter Wind.* Anon: *The Plough Boy* (arr. Britten); *Let Us Break Bread Together* (arr. Lawrence); *Oh! What a Beautiful City* (arr. Boatner); *Ride On, King Jesus* (arr. Burleigh); *Done Foun' My Los' Sheep* (arr. Johnson); *Lord, I Can't Stay Away* (arr. Hayes); *He's Got the Whole World in His Hands* (arr. Forrest).

Marian Anderson, contralto; Franz Rupp, piano.

• RCA VICTOR LM 2781. LP. \$4.98.
• • RCA VICTOR LSC 2781. SD. \$5.98.

The sentiment on this disc is on two levels: one, that Miss Anderson is now engaged on her farewell concert tour; the other, that Constitution Hall, where this particular concert was given and recorded, is the hall which its governing board, the Daughters of the American Revolution, once barred to the singer in less enlightened times. That she sings there now is somewhat her own doing.

Unfortunately, sentiment is the record's primary appeal, and to experience it one must also endure singing that is pinched in tone, uncontrolled in pitch and volume, and in all a threadbare remnant of a once thrilling instrument. Even so, one can experience the exaltation that still shines through occasionally, in the final bars of *Suleika* and in the concluding spirituals. Franz Rupp, Miss Anderson's noble partner from the beginning, figures both musically and sentimentally. A.R.

RICHARD BONYNGE: "Pas de Deux"

Minkus: *Paquita: Pas de Deux.* Pugni: *Esmeralda: Pas de Deux* (arr. Drigo). Auber: *Grand Pas Classique.* Helsted: *Flower Festival in Genzano: Pas de Deux.* Drigo: *Le Corsaire: Pas de Deux.*

London Symphony Orchestra, Richard Bonynge, cond.

• LONDON CM 9418. LP. \$4.98.
• • LONDON CS 6418. SD. \$5.98.

Countless thousands of opera fans are

indebted to the young Australian conductor Richard Bonynge for having helped to resuscitate a number of operas from the age of *bel canto* for his wife, Joan Sutherland. One wonders, however, if he is performing a similar service in attempting to popularize some of the lesser ballet music of the nineteenth century. Ludwig Minkus, Cesare Pugni, Daniel François Esprit Auber, Eduard Helsted, and Riccardo Drigo may have composed pieces that were serviceable enough to show off the virtuosic feats of ballet dancers, but without the visual pyrotechnics to absorb one's attention this music has difficulty standing on its own toes. Those seeking more rewarding fare among ballet *pas de deux* would do well to investigate Capitol's six-year-old album (of the same title) on which Robert Irving conducts excellent performances of excerpts from ballets by Adam, Chopin, Delibes, Tchaikovsky, and Prokofiev.

Whatever the merits of the repertoire chosen for the present disc, though, it should be added that one can have only the highest praise for the ballistically idiomatic fashion in which Bonynge presents it. He elicits smart, crisp playing from the orchestra, and the reproduction is notable for its bright realism. P.A.

DOMINICAN SISTERS OF FICHERMONT: *Gregorian Chant*

Dominican Sisters of Fichermon (France).

• PHILIPS PCC 212. LP. \$4.98.
• • PHILIPS PCC 612. SD. \$5.98.

The dawn of the thirteenth century saw the founding of the Order of Friars Preachers, whose rule, liturgy, and chant were adapted from Roman monastic sources by St. Dominic and his brethren. The Order survived the critical period of the Council of Trent, since it had been active continuously for more than two centuries, and its present vigor and influence remain uncontested. The music of the Dominican rite is not generally well known, and this disc, beautifully sung by a choir of French nuns, might have done much to improve the situation.

There are unfortunately several drawbacks, which come as a surprise in an album described as part of "the Philips Connoisseur Collection, a presentation of fine recorded music, accompanied by an informative text richly illustrated and documented." The chant, instead of being sung by voices alone, is accompanied by an organ. If done artistically, this kind of compromise can be acceptable in certain circumstances. But the organ is (*horrible dictu*) an electronic one, and somehow an electronic St. Dominic offends the ear. The organ solo passages, short though they are, exhibit a sorrowful imitation of late nineteenth-century musical taste at its worst. The richly illustrated text turns out to be a six-page brochure containing a sketchy and unsigned account of the chant, a chopped-off fragment of a page from a printed antiphoner, and a collection of texts which do not correspond with the material on the label or the disc. Can Philips not do better than this? D.S.

THE ENGLISH COUNTRY DANCING MASTER, Vol. 2

Theodora Schulze, oboe and recorder; Richard Schulze, recorders; Dorothy Walters, harpsichord: Telemann Society Orchestra.

• Vox DL 1140. LP. \$4.98.
• • Vox STDL 501140. SD. \$4.98.

These country dance tunes have been edited and rearranged for small orchestra or wind soloists with harpsichord, and very good tunes some of them are. The various items are better programmed than in Vox's earlier disc, and the sequence of tunes makes for pleasant listening. Although some of the ensemble in the orchestral pieces tends to be a little ragged, this rough-and-ready effect actually contributes to the bucolic charm of the music, which would be lost by too smooth and professional a performance. D.S.

MUSIC OF MEDIEVAL FRANCE (1200-1400)

Anon: *Dic Christi veritas; Pater noster commiserans; Alleluia, Christus resurgens; Hoquetus "In seculum"; Amor potest conqueri; In seculum d'Amiens longum; El mois de mai; La Manfredina; Or sus vous dormez trop.* Perotin: *Alleluia Nativitas.* Vaillant: *Par maintes foys.* Solage: *Plusieurs gens voy.* Matheus de Perusio: *Ne me chant.* Guillaume de Machaut: *S'il estoit; Comment qu'a moi.* Matheus de Perusio: *Andray soulet.* Solage: *Helay je voy.* Grimace: *Alarme, alarme.*

Deller Consort, Alfred Deller, cond.; Concentus Musicus (Vienna), Nikolaus Harnoncourt, cond.

• VANGUARD BG 656. LP. \$4.98.
• • VANGUARD BGS 70656. SD. \$5.98.

One side of this disc is devoted to church music, the other to secular repertory, all ostensibly from medieval France. Two items by the Perugian composer, Matheus, are also included since they have French texts, though these items are not sung, but performed as if they were purely instrumental pieces. *La Manfredina*, an Italian composition almost certainly by an Italian, appears in the midst of a string of French songs. No credit is given to those responsible for primary transcriptions of the music, though much of the material seems to derive from Rokseth's monumental *Polyphonies du XIII^e siècle* and Apel's *French Secular Music of the Late 14th Century*. The instrumental realizations sound as if they were the work of Nikolaus Harnoncourt, director of the Concentus Musicus. On the whole these are imaginatively done, though here and there his obsession with percussion instruments leads to quirky results, as in the song by Solage, where the insistent drumming obscures the fluidity and beauty of the vocal line. The various members of the Deller Consort perform this music with some success, by far the most outstanding artist being Mary Thomas, whose lively singing of the two bird songs should have inspired

her colleagues to enunciate the French texts with the clarity they deserve.

Several pieces with secular French texts are performed by instruments alone, and though one regrets the loss of the words it was a good idea to provide some contrast. The "*In seculum*" settings belong of course on the sacred side of the disc, and are merely fragments of a large-scale setting of the Gradual for Easter Day, *Haec dies*. In the two Alleluias and the two conductus, the standard of singing is fairly high but the phrasing sounds odd here and there, as if the works had been recorded in a relatively dead acoustic and then processed through a mechanical echo contraption. Whatever the explanation may be, there is something about the sound that is not entirely convincing, at any rate to my ear.

D.S.

LEONARD PENNARIO: "Humor-esque"

Beethoven: *Albumblatt "Für Elise."* Debussy: *Children's Corner*; *Golliwog's Cakewalk*. Dvořák: *Humoresque*, Op. 101, No. 7. Falla: *Spanish Dances*: No. 4, *Andaluza*. Grieg: *Lyric Pieces*, Op. 43: No. 1, *Butterfly*; No. 6, *To Spring*. Gershwin: *Preludes* (3). Rachmaninoff: *Humoresque*, Op. 10, No. 5; *Policlinelle*, Op. 3, No. 4. Rubinstein: *Romance in E flat*, Op. 44, No. 1. Schubert: *Moment musical*, No. 3, in F minor, Op. 94, No. 3. Tchaikovsky: *Humoresque*, Op. 10, No. 2; *Troika en traîneaux*, Op. 37a, No. 11.

Leonard Pennario, piano.

- RCA VICTOR LM 2731. LP. \$4.98.
- • RCA VICTOR LSC 2731. SD. \$5.98.

Leonard Pennario is rapidly becoming the pianistic counterpart to Arthur Fiedler's Boston Pops. He plays these short pieces with admirable care and impeccable taste. A generation ago, every concert recitalist used to bestow these vignettes on an appreciative audience, but today most performers consider such practice *démodé*. Pennario does not quite awaken the bygone days with any special flashes of temperament, but he doesn't recoil in horror from the "corn" either. He uses a bit too much pedal in the Schubert, and perhaps his Beethoven, Gershwin Preludes, and *Golliwog's Cakewalk* are a shade cut and dried. On the whole, though, this is an attractive recital.

The piano sound has a strangely unnatural, "all middle" effect as if one were cupping one's hands over one's ears. It is not at all an unpleasant tone, but it is a type of sound which, for some reason or other, seems restricted to RCA Victor discs. Is their equalization different from that of other companies? H.G.

SONGS FROM THE PLAYS OF SHAKESPEARE

Jennifer Vyvyan, soprano; John Whitworth, countertenor; Wilfred Brown, tenor; Maurice Bevan, baritone; Paul

Whitsun Jones, singer and speaker; Desmond Dupré, lute; Elizabethan Consort of Viols; Taylor Consort of Recorders; Leslie Pearson, cond.

- SHAKESPEARE RECORDING SOCIETY SRS 242. Three LP. \$17.85.
- SHAKESPEARE RECORDING SOCIETY SRSS 242. Three SD. \$17.85.

This album is almost certain to disappoint genuine lovers of Shakespeare's plays and the music they inspired. The singers and instrumentalists do their best with a tedious concatenation of tasteless arrangements, well described in the brief liner note as "a bit of nudging." But neither they nor the mightily wronged

composers can do very much to remedy such a situation, especially when the recording acoustic is a good deal drier than the Arizona desert.

Neither liner nor labels credit the composers concerned, but their names can be found in a booklet of texts, which sometimes fails to correspond with what is sung. Moreover, there is no way of discovering which artists sing which item. One of the singers, presumably Paul Whitsun Jones, is guilty of very rough and unvocal performances, sometimes accompanied by hideous sound effects.

The real streak of lunacy here lies in the decision to arrange all the songs for old instruments—viols, lute, and virginals

LISTEN TO THE March Angels

de Falla: The Three-Cornered Hat. de Falla's music depicts the rich character of Spain—earthy, passionate, haunting, beautiful. And Victoria de los Angeles brings it to life, as only a true Spaniard can. de los Angeles, and The Philharmonia Orchestra conducted by Rafael Frühbeck de Burgos. (S 36235)

Tchaikovsky: Symphony No. 5 in E Minor, Opus 64. The lonely loveliness of this great symphony has never been expressed more movingly than in this stirring new recording. The New Philharmonia Orchestra conducted by Georges Prêtre. (S 36259)

Couperin: Lecons de Ténèbres; Scarlatti: Cantata: Infirmata Vulnerata; and Telemann: Cantata: Die Hoffnung Ist Mein Leben. Dietrich Fischer-Dieskau, baritone, with the Chamber Group. Fischer-Dieskau is "one of the supreme vocal artists of the century. I know of no other singer—even among the giants of bygone times—who could command such a wide range of vocal colors, or who could apply them with such imagination." (*High Fidelity*, C. L. Osborne) (S 36237)

Beethoven: Sonata No. 11 in B Flat Major, Opus 22; and Sonata No. 12 in A Flat Major, Opus 26. (COLH 55)

Beethoven: Sonata No. 13 in E Flat Major, Opus 27, No. 1; Sonata No. 14 in C Sharp Minor, Opus 27, No. 2 ("Moonlight"); and Sonata No. 15 in D Major, Opus 28. (COLH 56)

Artur Schnabel's legendary performances of Beethoven's piano music are milestones in the history of recordings. His "mastery of this music was one of the glories of the past generation." (*High Fidelity*, Philip Hart) (Great Recordings of the Century albums, in mono only.)

All these new releases will be available the week of March 8. Ask your record dealer for them. Ask him also for "The Angel World of Classical Music"—a complete, cross-indexed, 224-page catalogue of 700 Angel albums, plus biographies of famous artists, and other special features.

Advance Notice: Angel's eagerly-awaited new stereo recording of *Tosca*—with Callas, Gobbi, Bergonzi, and Prêtre—will be released later this month. This album is destined to be one of the most cherished opera recordings in history. (SBL 3655)



(player unnamed). These instruments, as everybody knows, fell into disuse soon after the Restoration of the Monarchy in 1660; but here they are made to accompany songs, catches, and glees by Purcell, Chilcot, Arne, Boyce, and even modern composers. The results are accordingly unhistorical and frequently ludicrous, and one soon begins to bemoan the wasted talent of such fine artists as Jennifer Vyvyan and Wilfred Brown.

The extraordinary thing is that the album could have been properly put together by any one of several acknowledged experts on Shakespeare and Music—such names as Cudworth, Brennecke, and Sternfeld spring to mind at once because of their fine and authoritative publications in this field. As it stands, this production is little more than a sorry mess.

D.S.

VARIOUS INSTRUMENTALISTS: "Dances and DivERSIONS"

Albinoni: *Sonata in A*; *Suite*. Corelli: *Suite*. Telemann: *Divertissement*. Vivaldi: *Suite*. Purcell: *Trumpet Tune*; *Hornpipe*. Clarke: *Trumpet Voluntary*. Sweelinck: *Variations on "Mein junges Leben hat ein End"*.

Jean-Pierre Rampal, flute; Maurice André and Marcel Lagorce, trumpets; Instrumental Ensemble, Armand Birnbaum, cond.

- MERCURY MG 50504. LP. \$4.98.
- MERCURY SR 90404. SD. \$5.98.

Knowledgeable baroque-buffs may look askance at some of the above titles, aware that the term "suite" was seldom if ever used by Vivaldi and Albinoni and never by Corelli. What this record actually contains is a rather heterogeneous collection: a few separate short works, sonatas from various collections and a culling of individual movements from Corelli's Chamber Sonatas. The arrangement for winds, brass, and percussion, as well as some of the grouping, is the work of an anonymous editor.

The music is all quite pleasant, and the arrangements, as well as bearing a surface resemblance to other baroque pieces, have a titillation value that actually enhances some of the music. I doubt, for example, whether the Albinoni pieces would be nearly as effective with strings, since they are rather ordinary up-and-down stuff.

The performances are lively and noisy in the best sense. It is a little unsettling in these enlightened times, however, to find the trumpets taking the ornaments in the Trumpet Voluntary from the lower note; besides being unauthentic, it doesn't sound good.

A.R.

Reissues

BEETHOVEN: *Sonatas: for Piano, No. 14, in C sharp minor, Op. 27, No. 2 ("Moonlight") (A); for Violin and Piano, No. 9, in A, Op. 47 ("Kreutzer") (B)*

Bronislaw Huberman, violin (in Op. 47); Ignaz Friedman, piano [(A) from Columbia 1818/19 and M 54, 1929-30; (B) from Columbia LOX 75/78, M 160, and Decca 23305/08, 1929-30].

- MUZA XL 0148. LP. \$6.98.

These are two valuable reissues indeed—arresting performances by two iconoclastic but sovereign instrumentalists of a bygone era. Even if this disc serves no other purpose than to reintroduce these masters to a generation who did not know them, it will be serving a vital cause.

Fortunately, there is far more than mere historical reason to own this record, for both performances are real interpretations in addition to being strikingly different from those one is apt to hear today. Ignaz Friedman, a pupil of Leschetizky and a noted Chopinist, gives an enthralling account of the *Moonlight* Sonata. His first movement is gravely slow, full of singing line and color, and (for its time) rhythmically conservative in its respect for pulse and continuity. In its daringly slow tempo, the second movement is reminiscent of another Pole's—Paderewski's. But where the latter worked havoc on the music by applying all sorts of rubatos and rallentandos, thereby causing it to sound redundantly sentimental, Friedman uncompromisingly adheres to the pace he has set. In his interpretation, the music moves along in a measured minuetlike form, with an unusual pattern of accentuation (a strong accent on the third note of the repeated cadence, quickly followed by a sharp diminuendo) adding all the needed inflection of phrase. The finale goes at a real gusty Presto, and as in the second movement, one can hear all sorts of dynamic distortions without any bothersome changes of basic tempo. One can notice the tension being screwed even tighter as Friedman chooses to bring out a syncopation in the left hand, or make some other such adjustment in the tonal balance. With finger independence like his, such feats were second nature. All told then, this is a tremendous performance of a much battered opus and one which can be wholeheartedly accepted once the raised eyebrows have returned to their proper place.

Huberman was a master of the slashing school of violinism. He always tended to favor a slightly ferocious sound from his instrument, and even

went so far as to use a steel-strung bow to achieve that effect. Moreover, he was a player of impelling temperament who liked headlong tempos and driving rhythms. The *Kreutzer* is music that can take the sort of rendition Huberman gives it here. Of contemporary violinists, only Heifetz succeeds in making the giant work sound comparably angry. The breadth, spirit, and flaming control of Huberman's playing are simply fantastic. And one is forced to notice his intonation—he plays so remarkably in tune!

Friedman, unfortunately, does not play in this work as well as Huberman (or as well as he himself did in the less demanding *Moonlight* Sonata). In the difficult development section of the first movement, the pianist comes close to breaking down in a few spots. He also loses control of the dotted tarantella rhythm of the finale. The impact of his playing is further weakened by the extremely backward balance, in the recording sound, of the piano in relation to the violin. No, this *Kreutzer* is Huberman's show.

As these are very old recordings, one cannot expect much in the way of sound. The transfers are capable enough, although a glaringly bad side-to-side splice in the finale of the *Kreutzer* should never have passed muster. (The music pauses momentarily and then resumes at a slightly different pitch.) Some of the highs have apparently been removed in order to reduce the surface noise. H.G.

BIZET: *Carmen*

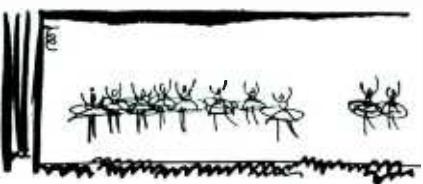
Janine Micheau (s), Micaëla: Denise Bowsin (s), Frasquita: Suzanne Juyol (ms), Carmen; Jacqueline Cauchard (ms), Mercédès; Libero de Luca (t), José: Serge Rallier (t), Remendado; Julien Giovanetti (b), Escamillo; Jean Vieille (b), Dancaïro; Marcel Enot (b), Morales; Henri Medus (bs), Zuniga; Chorus and Orchestra of L'Opéra-comique (Paris), Albert Wolff, cond. [from London 4304, 1951-52].

- RICHMOND RS 63006. Three LP. \$7.47.

This recording is in the same boat as many other Richmond complete operas: as a good buy for the price, *si*; as the No. 1 version, *no*.

The principals are all in the serviceable-but-nothing-memorable category. Janine Micheau, a distinctly solid Micaëla (far better than in her later effort for Angel under Beecham), is perhaps the best of the lot. Suzanne Juyol is a traditional, unsubtle Carmen: at her best, she sings out satisfactorily, but her intonation is not of the sharpest variety and she casts little light on the role. Libero de Luca is an unobjectionable lyric tenor, better in the first two acts than in the more dramatic portions later on, but always competent. Julien Giovanetti, the Escamillo, is not at home around E and F, but observes the grace notes in the "Toreador Song" better than anyone else on records.

And so on. Wolff's leadership is not of virtuoso rank, with both choral and orchestral execution sometimes slovenly (the chorus, especially, is an



indolent-sounding lot). But it must be said that everything sounds idiomatic and natural. Small parts are competently and knowingly taken, and everything is of a piece—which is more than can be said of some more glamorously cast albums. The sound is fair. Not a soul-searing interpretation, but, at the bargain re-issue price. . . . C.L.O.

DEBUSSY: Sonata for Cello and Piano, in D minor (A)
+Lalo: Concerto for Cello and Orchestra, in D minor (B)

Maurice Maréchal, cello; Robert Casadesus, piano (in the Debussy); Orchestre Symphonique, Philippe Gaubert, cond. (in the Lalo) [(A) from Columbia LFX 85/86, 1930; (B) from Columbia LFX 282/84, also M 185, 1932].

• PATHÉ COLC 99. LP. \$5.98.

Maurice Maréchal, who died last year at the age of seventy-two, had a celebrated career and was involved in the premiere performances of many important works, among them the Ravel Duo Sonata for Violin and Cello. His playing on these ancient but still serviceable recordings shows him to have been a musician of temperament. He had a big, full tone with the characteristic nasal vibrato often found in the French school of string playing. There is prodigious technique in evidence here and an intriguing propulsiveness (occasionally on the verge of getting out of control in the Concerto). Of course one will find certain slides and dubious shifts in the artist's work, for revolutionary things have happened to the playing of stringed instruments since the early Thirties when these discs were made. All things considered, however, enjoyment of Maréchal's interpretations will probably require less forbearance on the listener's part than would the work of most cellists of the period, save possibly Casals.

Casadesus supports the Debussy handsomely, with firm, slightly inflexible rhythm and brisk, sharp outlines. The approach works well. Gaubert's leadership in the Lalo has fiery verve, but is handicapped by the unresonant studio sound of the recording, well transferred though it is.

There are several excellent modern editions of the Debussy Sonata, and an admirable Starker/Skrowaczewski one of the Lalo Concerto (for Mercury), but the present revivals have undeniable interest.

H.G.

MOZART: Concertos for Piano and Orchestra: No. 20, in D minor, K. 466; No. 23, in A, K. 488; Rondo for Piano and Orchestra, in A, K. 386

Clara Haskil, piano; Vienna Symphony Orchestra, Bernhard Paumgartner, cond. [from Epic LC 3163, 1955].

• MERCURY MG 50413. LP. \$4.98.
 • • MERCURY SR 90413. SD. \$5.98.

The D minor presented here is a good enough performance, but the orchestral

balances are sometimes off, and the sound is not very faithful to reality. The A major, on the other hand, is one of the best readings of that great work, though the sound here does not have the warmth, clarity, and definition that the original LP had. (Epic named the conductor in this work as Paul Sacher, by the way.) In no part of this "stereo" disc is there any directionality to be heard.

N.B.

WAGNER: Die Meistersinger von Nürnberg

Claire Watson (s). Eva: Lillian Bennington (ms). Magdalena: Jess Thomas (t). Walther: Friedrich Lenz (t). David:

David Thaw (t), Vogelgesang; Walther Carnuth (t), Zorn; Franz Klarwein (t), Eisslinger; Karl Ostertag (t), Moser; Otto Wiener (bs), Sachs; Hans Hotter (bs), Pogner; Hans Bruno Ernst (bs). Night Watchman; Benno Kusche (bs), Beckmesser; Josef Metternich (bs), Kothner; Carl Hoppe (bs), Nachtigall; Adolf Keil (bs), Ortel; Georg Wieter (bs), Schwarz; Max Pröbstl (bs), Foltz; Chorus and Orchestra of the Bavarian State Opera, Joseph Keilberth, cond. [from Eurodisc 70850 XR, 1964].

• RCA VICTOR LM 6708. Five LP. \$24.90.

• • RCA VICTOR LSC 6708. Five SD. \$29.90.

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CIRCLE 33 ON READER-SERVICE CARD

disc album (reviewed in these pages last September) recorded at the reopening of the Munich National Theatre in November 1963. It is on the whole an excellent performance, marred only by a little stolidity on the part of Otto Wiener, the Sachs, and Joseph Keilberth, the conductor.

RCA has mastered the tapes so that each side is more broadly spread on the disc. This makes for even better sound than the original, which was already superb. The accompanying booklet includes some, but not all, of the excellent material on Wagner included in the Eurodisc album, plus an English translation (very stilted) by John Gutman along with the original German. The album itself is not so elegant as the original release, but is smaller and easier to handle.

A.R.

WOLF: Italienisches Liederbuch (A)
+Brahms: Vier ernste Gesänge, Op. 121 (B)

Erna Berger, soprano (in the Wolf); Hermann Prey, baritone; Günther Weissenborn, piano (in the Wolf); Martin Mälzer, piano (in the Brahms) [(A) from Odeon 80565/66S or S 80565/66S, 1959; (B) from Odeon CX 1682, c. 1960].

- Vox LDL 532. Two LP. \$9.96.
- Vox SL.DL 5532. Two SD. \$9.96.

The magnificent Prey-Berger performance of the complete *Italian Songbook* has been in limited circulation on imported discs for about five years, and hopefully its domestic reissue will win it new friends. It should, because this collaboration between a veteran soprano and a brilliant, rising (at the time of recording) young baritone is one of the great poetic treasures on records.

The reissue has several advantages over the original: price is one, and English texts of the songs is another. A third is the inclusion of the brilliant and penetrating essay by Ernest Newman on Wolf in general and on the songs in particular, taken from the lavish booklets prepared for the old Hugo Wolf Society albums on HMV.

The Prey performance of Brahms's *Serious Songs* is not so well known in this country. From its sound I would judge it to be a little later than the Wolf; Prey's voice is darker and even more secure, and he sings this bleak and fascinating music with marvelous poetic insight. Mälzer is a capable but merely routine pianist, not up to the qualities of Weissenborn in the Wolf set, but not bad.

In any case, the combination of these two cycles in a single issue, in performances of this quality, stands as a major accomplishment. If you do not know the Wolf songs by themselves, and have not encountered the remarkably satisfying experience of hearing all forty-six of them in succession—tiny, aphoristic, and self-sufficient sketches which still seem to pass on a spark from one to the next—you owe it to yourselves to investigate this superb album. It is far preferable to,

and cheaper than, the Fischer-Dieskau/Seefried performance on DGG, which found these artists on one of their self-indulgent days.

A.R.

ARTUR RUBINSTEIN: "Rubinstein Plays Bach to Villa Lobos"

Bach-Busoni: *Toccata in C: Prelude*. Albéniz: *Navarra*; *Siviglia*; *Triana*. Chopin: *Barcarolle in F sharp, Op. 60*; *Polonaise No. 3, in A, Op. 40, No. 1 ("Military")*. Debussy: *Pour le Piano: Prelude*. Ravel: *Le Tombeau de Couperin*; *Forlane*. Schumann: *Arabeske, Op. 18*. Villa Lobos: *Prole do Bébé*; *Moreninka*; *Pobresinka*; *Pulcinella*.

Artur Rubinstein, piano [from various HMV recordings, 1930s].

- ODEON QALP 10363. LP. \$5.98.

This album is no less a historical one merely because Rubinstein's performances are theoretically still replaceable: the artist is a changed man today, and would doubtless find it as hard as anyone else to duplicate his interpretations as set forth here.

The Rubinstein of the 1960s is a remarkably lyrical and subtle player, one with a newly found lucidity and consistency of phrase. The series of reissues here under review presents the erstwhile showy, flamboyant pianistic dizzler, the essential extrovert as he was before he came to America and permitted that extroversion to get out of hand as it did in many performances given in the late 1940s and early 1950s. The Albéniz and Villa Lobos are scintillating in their taut-spun nervous energy and slightly percussive attack. The Bach-Busoni is massive and regal, very similar to the freewheeling Bach transcription performances of Percy Grainger.

The brusque energy admirably binds together the Chopin Polonaise, always a Rubinstein specialty (this performance is also reissued on the recent Odeon disc containing five other Polonaises plus the *Andante spianato*), but seems misplaced in the tender Barcarolle and the Schumann piece. Rubinstein has never had much luck with the Barcarolle. He is generally a superb Chopinist, but that composition (as well as the Ballades) is atypical of Chopin's writing in certain ways. Lipatti played the Barcarolle with lyricism and lack of ostentatious rubato, while Rubinstein gives it the "traditional" treatment with all the underscorings and exaggerations thus implied: it sounds overwrought, just as it did on the pianist's two more recent recorded performances of the piece. (Were he now to make a fourth attempt, he might be able to capture, finally, the strong serenity of this elusive masterwork.) The Schumann, similarly, is marred by sentimental retardations at the end of practically every phrase: it too should flow more simply.

The Ravel and Debussy come off

fairly well. Both sound a trifle "fancy" perhaps, but the prevailing effulgence is most attractive.

All of the transfers are excellent. The sound, though of course limited, is solid and agreeable, despite a fair amount of flutter in the piano tone. H.G.

HELENE WILDBRUNN: Operatic Recital

Gluck: *Alceste*: *Divinités du Styx*. Mozart: *Don Giovanni*: *Or sai chi l'onore*. Beethoven: *Fidelio*: *Abscheulicher! wo eilst du hin?* Weber: *Oberon*: *Ozean, du Ungeheuer!* Wagner: *Tristan und Isolde*: *Liebestod*. Die Walküre: *Ho-jo-to-ho!* Siegfried: *Ewig war ich, Götterdämmerung*: *Starke Scheite*. Verdi: *Ballo in maschera*: *Ma dall' arido stela divisa*: *Morrò, ma prima in grazia*. Puccini: *Tosca*: *Vissi d'arte*.

Helene Wildbrunn, soprano; orchestras [from various originals, 1920-25]. • Rococo 5220. LP. \$5.98.

Here is a marvelous singer, not previously represented on LP, so far as I can determine. According to Leo Riemens' notes, Wildbrunn sang primarily in Berlin and Vienna after a lengthy apprenticeship in Dortmund and Stuttgart. She did make foreign excursions (Paris, La Scala, Covent Garden, Teatro Colón) during a career lasting from 1907 to 1932, and later taught at the Vienna Conservatory. Her career was begun as a contralto, with the switch to dramatic soprano coming in 1914.

The voice is very full and beautiful, always round and poised. The top is in sharp focus, and is sometimes attacked head-on after a cutoff on the lower tone—a device also employed by Birgit Nilsson. It certainly sounds like a powerful instrument, one which, like all the really great dramatic voices, rides through everything without ever sounding extended or stretched. Hayes Sturges, who contributes a memoir of some of her performances, recalls her voice as "a combination of the Mmes. Destinn and Matzenauer at their best"—a description which, on the recorded evidence, sounds very apt.

Interpreatively, she is straightforward and traditional. She knows how to steer the music, and puts plenty of temperament into her work; unlike many good Germanic sopranos, she seems to have as fine a sense of Italian vocal line as of Wagner's or Weber's. One can imagine, I suppose, a more rapt atmosphere in "*Ozean!*" or a more specific emotional message at other points—we are hearing her without having seen her, of course. But there is not a single selection here that is not immensely satisfying, and certainly the *Don Giovanni*, *Walküre*, *Ballo*, and *Tosca* arias can stand up to any recorded competition. This Immolation Scene ends at "*Ruhe, ruhe, du Gott*," but otherwise the excerpts are all given in their complete forms. Except for the *Tosca* aria, everything is in German. The sound is excellent for the vintage. C.I.O.

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PARSIFAL

Continued from page 86

to bring individual distinction to their roles. In some ways, the most remarkable achievement is Hans Hotter's, and this despite many passages which find him producing spread, unattractive tone or mashing the words beyond recognition. He is in much the same vocal form he brought to London's *Siegfried* recording—clearly near the end of a career which has never been noted for vocal purity. Yet it is still a significant voice, sometimes most imposing and authoritative, nearly always beautiful at low dynamic levels. Through his extraor-

dinary interpretative intelligence and sympathy, he makes an unforgettable impression. This is a Gurnemanz so tender, so noble and manly, that the listener utterly forgets the bullyish windbag he can seem. The description of the dead swan, the questions to Parsifal, the whole of the Good Friday scene, but especially from the magical "Das ist Chartfreitagszauber, Herr" to the end—these passages could not be more moving, and from them emerges a Gurnemanz who justifies his important position in Acts I and III.

This is Irene Dalis' first complete opera recording, and she makes quite a good thing of it. Her voice is tending these days towards the bottom-heavy im-

balance that besets so many dramatic mezzos, and she tends to an exaggeration, both in the music and in the text, that robs her Kundry of some of the stature it could otherwise have. But as singing, most of her work is really very solid; and if her interpretation is sometimes a little overstated and externalized, it is nonetheless clear and "right." The Parsifal of Jess Thomas is also impressive, particularly in its more lyrical moments; certainly the Good Friday music has seldom been sung so beautifully or sensitively. At this time, at least, his Parsifal lacks the extra imagination and passion that would make it glow—the second-act scene with Kundry is good, steady singing, but it is not memorably expressive. One hates to invoke the ghost of Melchior, especially in comparison with the most satisfying Parsifal we have had for some years, but that is the sort of interpretative projection (not to mention the juice and ring of the voice itself) that separates a great Parsifal from an extremely good one. But Thomas we have, and he is fine.

George London's Amfortas is another sturdily sung, intelligent interpretation, sometimes rather self-conscious and stiffly enunciated, but always resonant and believable. His competition on the old recording is himself, rounder and more open of voice, but not so sharply projected at some points. The Klingsor, Gustav Neidlinger, has a dark, steady voice and sensible interpretative ideas; Hermann Uhde, though, was the more imaginative and compelling interpreter. Martti Talvela shows a very firm, solid bass in the short role of Titirel. The Flower Maidens are not, surprisingly, a very distinguished group, though there is some pure, lovely singing from Gundula Janowitz as the First Maiden in the First Group.

I have not seen the completed package that will be released domestically, but I am told it will contain text and translations, plus the very good running synopsis that is in the European booklet. With every note of the score present and with excellent sound provided, this *Parsifal* has been gotten onto five records rather than the six required for the old version.

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The Lighter Side



"Radio's Aces." *The Coon-Sanders Nighthawks.*
RCA Victor LPV 511, \$4.98 (LP).

THREE ARE eras in popular music that can be summed up by the work of a single individual or group. In both its style and material Benny Goodman's band encompassed the Swing Era period of the Thirties. Similarly, the prime representative of popular music during the Twenties is another band, one that has been almost as neglected as Goodman's has been overattended—Coon-Sanders Original Kansas City Nighthawks.

The Coon-Sanders band was a happy mixture of talents that had a tremendous following in the Midwest from the middle Twenties on, first through their broadcasts and appearances in Kansas City at the Muehlbach Hotel, and later at the Blackhawk Restaurant in Chicago. Their records and late Saturday night coast-to-coast broadcasts quickly brought them into national prominence. In fact they were so popular that, as Paul F. Karberg points out in his informative notes for this disc, a Western Union ticker was installed on the bandstand so Joe Sanders and Carleton Coon could acknowledge all the wires that reached them during each program.

Coon was a drummer, singer, and jovial front man while Sanders, who had had training as a choir singer and concert pianist, was the band's hard-driving, two-fisted pianist, a vocalist who could shake the rafters without the help of a microphone, and an arranger who developed the band's unique style. This group was a dance band, of course, but unlike most white bands of the period, it spiced

its dance arrangements with colors and devices adapted from jazz. Sanders' kaleidoscopic arrangements constantly passed the lead line of a tune between sections and soloists with a variety of ingenious breaks. The saxophones used a voicing just as distinctive as Glenn Miller's and their phrasing was as unique as that developed by Hal Kemp.

In addition to Sanders' piano, the distinguishing ingredients of a Coon-Sanders performance were Rex Downing's unusual, hollow, muted trombone solos and the forthright singing of the two leaders in close harmony duets. These last were part of the period bouillabaisse that made the band so representative of the Twenties, giving it its very wide popularity—they titillated their listeners with barbershop harmony, sentimental ballads, novelties, hot solos, fancy riffs, and a pervading good-time feeling.

Although this band was a landmark (and even today a mere mention of Coon-Sanders in print brings enthusiastic mail from all over the country), none of their records has ever been reissued on LP until now. Finally RCA Victor's Vintage series has issued a superb collection of sixteen Coon-Sanders performances ranging from 1926, when its style was not entirely set, to 1932, just before the band broke up after the sudden death of Carleton Coon. The set is vintage Coon-Sanders (I even accept the inclusion of two routine ballads because they were part of the over-all picture of this band), brimming with titles that make the late Twenties come alive: the stomping *Sluefoot; What a Girl! What a Night!* with Sanders' all-out vocal; the strange scat duet in *Roodles*, compounded of growls, shouts, and a vo-doo ending; an easy, relaxed *I Ain't Got Nobody* with a Coon-Sanders close harmony vocal; the very smooth and airy saxophone ensemble on *Alone at Last*; one of the band's great novelty hits, *Here Comes My Ball and Chain; After You've Gone*, offering a duet between whistler and tenor saxophone. There are others, full of bounce and high spirits, and all are recorded remarkably well. The sound is full and clean; so clear, in fact, that the gentle brush accompaniment on Coon's drum is clearly audible.

By 1932, the band was losing its individual touches and sounding like just another good ensemble. Fortunately, we have the present records to remind us that it had been a really great band. J.S.W.



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"The Secret Life of Walter Mitty." Marc London, Cathryn Damon, Eugene Roche, Original Cast, Columbia CL 6320. \$4.98 (LP); OS 2720. \$5.98 (SD).

If the rest of the musical version of James Thurber's short story could have been as attractive and inviting as Leon Carr's music, this might have been quite a show. The attempt to expand on Thurber's basic idea (without his very special creativity) proved the undoing of the musical's book, and it is only fair to assume that this contributed to the pedestrian level of Earl Shuman's lyrics. But the tunes have a bright, clean, melodious charm (underlined by Ray Ellis' arrangements), and when the lyrics don't get in the way Marc London, Rudy Tronto, Eugene Roche, and Cathryn Damon sing them in such a way as to make one feel that this has to be a delightful show. On the disc, it is quite often precisely that, particularly in the earlier stages before plot developments interfere too much.

Yves Montand: "Paris." Columbia CL 2234. \$3.98 (LP); CS 9034, \$4.98 (SD).

If one were to have only a single Yves Montand disc, it might well be this one. Displayed here are the many fascinating personalities of Montand—the stirring balladeer, the coaxing, inviting troubadour, the jaunty man about Paris, the brilliant invoker of a dramatic setting. The songs are classics of the French chanson—*Paris canaille*, *La vie en rose*, *Le chevalier de Paris*, *Sous le ciel de Paris*, *Les feuilles mortes*, *C'est si bon*, *A Paris dans chaque faubourg*, and still more. There is, of course, a danger in assembling a program of such familiar material, but this would overlook Montand's artistry and the personal touch he has with a song, making it all his. His varied accompaniments could scarcely be better—some use an orchestra whose contributions range from unobtrusive but highly effective backgrounds to bursts of viable Dixieland gaiety (on *Mon manège à moi*); on others, there is just the simple, evocative sound of an accordion. Altogether, this is a remarkable parley.

Sylvia Copeland: "The August Child." Mainstream 56030. \$4.98 (LP); 6030, \$5.98 (SD).

Miss Copeland, who has had considerable background in night clubs and in musical theatre away from Broadway, makes her recording debut with this disc. And quite a debut it is. For Miss Copeland seems daunted by nothing, carrying off practically everything she attempts. She has an amazing range for a singer who deals essentially with popular material, ranging from Yma Sumac-like trills to low, dramatic growls. She sings in English, French, and Portuguese. She belts, she croons, she is slickly sophisticated, she does strong folk material. She is just as successful at projecting emotional involvement as she is with catching the slightly satirical nostalgia of a song such as *Those Were the Days*. Her only real limitation is a slight tendency toward hardness in

some of her consonants. Otherwise this is a most remarkable and unheralded talent to stumble upon. She sings an imaginative program, too—including Sara Cassey's enchanting *Warm Blue Stream*; a wildly atypical treatment of *Dearly Beloved*; a Charles Aznavour song, *Formidable*; a beautiful treatment of the bossa nova, *Meditation*; a strong, folksy song, *Angelitos Negros*. Good arrangements, too, by Don Sebeskey. This is an unusually promising beginning.

Eddie Cantor: "Sings 'Ida, Sweet as Apple Cider' and His Other Hits." RCA Camden CAI 870. \$1.98 (LP); CAS 870, \$2.98 (SD).

Hard on the heels of an Eddie Cantor disc released by Decca (reviewed last month) comes this one from RCA repeating many of the same songs. Judging by the texture of Cantor's voice, the Camden disc must have been made as late in his career as the Decca. Despite this superficial similarity, the present record is a far more interesting collection than was the Decca. He is accompanied by a lively band which, as led by Henri René, frequently reduces its number to a small and rousing rambling Dixieland group, adding a merriment of its own to several songs and, in general, carrying Cantor along on its momentum. But the prime points of interest on this disc are three songs in which Cantor injects spoken comment—*Ballin' the Jack*, a number he first sang in 1913 in Houston on a vaudeville bill with Ed Wynn and which inspires his priceless imitation of Wynn's Fire Chief; *Waitin' for the Robert E. Lee*, with memories of Al Jolson as Cantor catches Jolson's conversational inflections; and *Ida*, where Cantor indulges in some disarmingly sentimental memories of his early days as an entertainer starting married life with Ida Tobias.

Morgana King: "Winter of My Discontent." Ascot 16014. \$3.98 (LP); S 16014, \$4.98 (SD).

Alec Wilder is almost unique among popular song writers in that he has created a distinctively personal body of work, while managing an occasional popular success in the process (he is only "almost unique" because Willard Robison, in his own fashion, did much the same thing). A Wilder song is apt to be gentle, reflective, and melodious, surrounded with a pleasant nostalgic halo. This disc is made up of twelve Wilder songs, most of them with lyrics by William Engvick, and including two palpable hits, *While We're Young* and *It's So Peaceful in the Country*, and three marginal hits, *Who Can I Turn To*, *The Winter of My Discontent*, and *The Lady Sings the Blues*. I can't imagine any contemporary vocalist singing them better than Morgana King. She has a lovely lyrical style slightly reminiscent of Mildred Bailey, although her voice has more body than Miss Bailey's did (and she, incidentally, was a superb interpreter of Wilder). The accompaniment is suitably quiescent and woodwindy, punctuated at times by a rich

trombone ensemble or a gently soaring trombone solo.

Ella Fitzgerald: "Sings the Jerome Kern Songbook," Verve 4060, \$4.98 (LP); 6-4060, \$5.98 (SD).

Miss Fitzgerald has, in the past, recorded "songbooks" of Cole Porter, Rodgers and Hart, George Gershwin, and Harold Arlen; but the composer most compatible with her own direct, gentle, and melodious style is Jerome Kern. The proof, if it is needed, is contained on this disc where the charm of Kern is blended with the skill of Miss Fitzgerald and the eminently suitable arrangements by Nelson Riddle. She has always been a superb ballad singer, a talent amply displayed here on *All the Things You Are, Remind Me*, and *The Way You Look Tonight*, and she reveals a growing ability to handle light lyrics on *A Fine Romance*, *I'll Be Hard To Handle*, and *You Couldn't Be Cuter*. Perhaps it might be more accurate to say that Miss Fitzgerald can cope more readily with the light lyrics of Kern's songs than she can with the worldly witticisms of Porter, Hart, or Ira Gershwin. In any event, Kern and Miss Fitzgerald are most happily met.

Nancy Wilson: "The Nancy Wilson Show," Capitol KAO 2136, \$3.98 (LP); SKAO 2136, \$4.98 (SD).

If one has followed Miss Wilson's progress from putative jazz singer to night club entertainer through her records, this disc can be a stunning revelation. It is a recording of her night club performance at the Cocoanut Grove of the Hotel Ambassador in Los Angeles, and, unlike most such "live" recordings, it serves a very definite purpose: it allows Miss Wilson to present the full body of her performance instead of the undarned songs which made up her earlier discs. These performances include spoken material leading into recitative verses which, in turn, lead into the song proper. Miss Wilson has become a brilliant performer. She has tremendous presence, a glittering style, and a keen sense of pacing, both in her development of a song and in the construction of her show. The temptation is to compare her to Lena Horne, but this would be unfair to Miss Wilson since the parallel rests primarily in the dazzling, theatrical surface that they both project. Beneath this, Miss Wilson is very much herself with a timbre and sound quite her own. Although every inflection is obviously contrived and interpreted in a very stylized manner, the style is of the highest and the contrivings are carried out beautifully. She overplays occasionally but this is a minor distraction in view of the success she has with the varied program. Included on the disc is a strong treatment of a lovely song from *Funny Girl (The Music That Makes Me Dance)*, several good pop standards, and even a miraculously original approach to that old chestnut *Bill Bailey*. Her act is carefully and specifically designed for the big-time night clubs. It fills this object brilliantly and comes across on the disc exceptionally well.

"Oh, What a Lovely War." Charles Chilton and London cast. London 5906, \$4.98 (LP); 25906, \$5.98 (SD).

This musical is a brilliant yet ironic commentary on war in general and World War I in particular as seen through the songs of the period. From the initial introduction of "the ever popular War Game," and the assurances that "war is unthinkable" and that it "would mean the ruin of the world," we proceed directly and logically to war. Then follows the baiting of patriotism with sex, lightly at first as seductive girls sing *Your King and Country Want You*, and then more pointedly as an assertively Dietrich type murmurs *I'll Make a Man of You*. The picture is filled in by contrasting starry-eyed home songs and cynical troop songs. When sex has run its course, religion steps up as a motivational force—accompanied by soldier parodies of *Onward Christian Soldiers* (*Joe Soap's Army*) and *What a Friend We Have in Jesus (When This Lousy War Is Over)*. As detail is piled upon detail, the total effect becomes devastating. But this is not merely a tract—it is an exceptionally good ensemble production in which music and characterization blend to create an atmosphere in which the comment develops and spreads with complete spontaneity. This recording was made by the original English cast, many of whom appear in the current American production.

Anthony Newley: "Who Can I Turn To," RCA Victor LPM 3347, \$3.98 (LP); LSP 3347, \$4.98 (SD).

The songs written by Anthony Newley and Leslie Bricusse for Newley's latest show *The Roar of the Greasepaint* (they also wrote the songs for Newley's *Stop the World—I Want To Get Off*) are a varied lot, designed to touch on a little bit of everything while being both dramatically serviceable and contemporary in sound. The disc begins with the carefully calculated dramatic effects of *Who Can I Turn To?* (a logical successor to *What Kind of Fool Am I?*, a song which Tony Bennett established as a hit long before Newley's show opened). Then follows a gay jazz waltz, *Where Would You Be Without Me?*; an unusual use of a samba as a setting for a dream interpretation; a very effective twist treatment of the Pagliacci ploy; a conversational sort of song *Look at That Face*, (which could become a standby as intimate night club material); and several other adaptations of current popular song styles and uses. Newley is a somewhat voiceless singer but his skillful delivery, particularly when working for a strong theatrical effect, and the colorful qualities of his broad accent are a great help in sustaining his performances.

"Bajour." Chita Rivera, Nancy Dussault, Herschel Bernardi. Original Cast. Columbia KOI 6300, \$5.98 (LP); KOS 2700, \$6.98 (SD).

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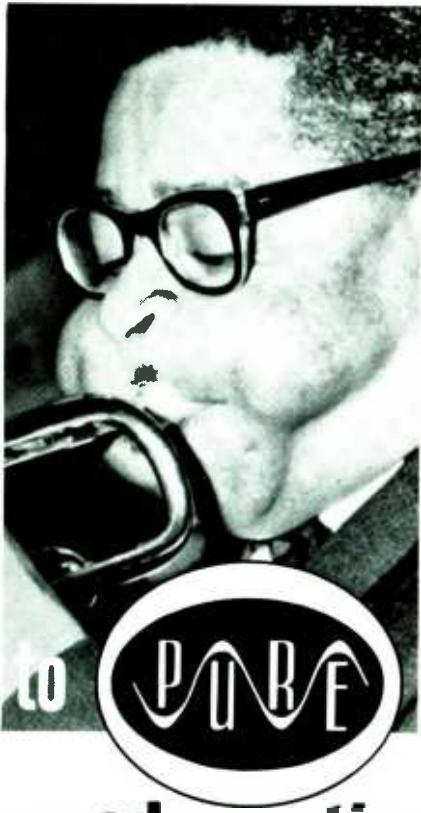
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who wrote both music and lyrics, has used the flavor and devices of traditional gypsy music as the basis for several spirited songs. Unfortunately, gypsy tradition has not offered him a similar guide for his lyrics, which are occasionally clever but more often routine. Still when Chita Rivera or Herschel Bernardi are singing, Marks's songs are enlivened with so much zest that lyrical deficiencies are beside the point. There are other deficiencies, however, which cannot be escaped. The primary one is a plot device involving Nancy Dussault as a college girl who becomes entangled with the gypsies in her research for a degree in anthropology. Miss Dussault works hard at the role but all the aspects of her part of the musical—her romance, her mother, and the songs that involve them—are trite and trivial, merely diluting the joyful presence of the gypsies. Even so, the disc has the great merit of presenting Bernardi, a veteran of films and the Yiddish theatre, in his first musical role. As a personality, if not as a voice, he is a sheer delight.

Rusty Dedrick: "The Big-Band Sound." Four Corners 4207, \$3.98 (LP); S 4207, \$4.98 (SD).

This very attractive disc has been packaged in such a manner as to obscure its real merits. The catchall title scarcely suggests that the specific big-band sound heard on some selections derives from the magnificent Isham Jones band of the early Thirties. There are also some arrangements in a relatively anonymous swing-era style (which is what "the big-band sound" can usually be taken to mean these days), as well as four selections by a septet which, by its very nature, does not produce a big-band sound. Moreover, one has to delve into the liner notes before discovering that the entire disc is devoted to the songs of Isham Jones, a composer more honored by performance of his tunes than by celebration of his name. He wrote *I'll See You in My Dreams*, *It Had To Be You*, and *On the Alamo* (all of which are included here), as well as such memorable but slightly less ubiquitous songs as *Swingin' Down the Lane*, *You've Got Me Crying Again*, *If You Were Only Mine*, and *Why Can't This Night Go On Forever?* (all also present). Bill Borden has written big-band arrangements for four of the tunes, catching some of the feeling of the old Jones band performances. Four more big-band arrangements by Rusty Dedrick owe nothing to Jones but do justice to the tunes while providing Dedrick on trumpet. Peanuts Hucko on tenor saxophone, and Lou McGarity on trombone with suitable settings for several good solos. The small-group pieces are compact head arrangements which, in one instance (*The Wooden Soldier and the China Doll*), turn one of Jones's less inspired tunes into a delightful bit of tightly knit combo jazz.

Frances Faye: "You Gotta Go! Go! Go!" Regina 315, \$3.98 (LP); S 315, \$4.98 (SD).

Miss Faye, who has been around for

quite a while working the smokier and later type of night clubs, has a striking and almost surprisingly effective way of dealing with familiar pop songs. She has a hoarse voice—a sort of whisky contralto—and a raucous delivery. Combining this with an astute sense of phrasing and her own solid piano accompaniment, she can belt any song into a woefully nostalgic haze. On this disc she is matched with accompaniment that is just the complement she must have been looking for all these years—a big beat, a twangy guitar, and an organ-based band headed by the jazz-oriented Shorty Rogers. It all blends together in a marvelously bleary, rocking fashion, particularly on *Comin' Home Baby*, *Sweet Georgia Brown*, *Careless, Just a Gigolo*, and *Glory Glory Hallelujah (The Battle Hymn of the Republic)*. This assortment gives an inkling of the catholic expanse of Miss Faye's material. It comes from everywhere but the results all have the lurid Faye brand.

Helen Merrill: "The Artistry of Helen Merrill," Mainstream 56014, \$4.98 (LP); 6014, \$5.98 (SD).

A completely new and very welcome view of Helen Merrill is offered on this disc. Heretofore, she has been known as a jazz singer—or what is commonly accepted as a jazz singer, i.e., one who twists and tortures notes and phrases, removing them as much as possible from their original condition while simultaneously creating vocal and facial impressions of great pain. All that is swept aside in this set which is made up largely of folk songs from a variety of countries. Miss Merrill is accompanied by Charlie Byrd's unamplified guitar, with unobtrusive bass and drums added on a few selections (on one, a ballad, a quintet backs her). Miss Merrill has a warm, lyrical voice with touches of a husky timbre that add very appropriate color to her performance. Her approach is simple and direct and her interpretations are sensitive without overreaching. Byrd is immaculate in his accompaniments and he throws in a few brief solos in appropriate spots. Miss Merrill's program covers both the familiar (a bossa nova, *Quiet Nights*, Handy's *Careless Love*, the currently repopularized *House of the Rising Sun*, and England's *John Anderson, My Jo*) as well as fresh and less well-known songs in Italian, Portuguese, and, surprisingly, Japanese. This is neither purist folk nor pop folk but falls in an attractive area between the two. It is possible that the jazz feeling Miss Merrill tried to express in her earlier work has found a productive outlet in these highly colored performances.

JOHN S. WILSON



FOLK MUSIC

Richard Dyer-Bennet: "Songs of Ships, Seafaring Men . . . And One Edible Rat." Dyer-Bennet Records DYB 12, \$4.98 (LP).

Richard Dyer-Bennet: "Stories of Songs for Children and Their Parents." Dyer-Bennet Records DYB 13, \$4.98 (LP). Beset by the endless flood of folk combos belting out their frenetic counterfeits, one turns with gratitude to the pure freshness of these releases. Richard Dyer-Bennet, a veteran balladeer of superlative gifts and solid integrity, subtly transmutes traditional songs into art songs: in each case, he illuminates the song's emotional soul. For example, in *Songs of Ships*, he makes no pretense of re-creating the work tempo of sea chantey; but by emphasizing the dark poetry of *Shallow Brown*—easily blurred by the iterative rhythm of the capstan chant—he movingly evokes the masked poignance of the seagoing life. This album admirably displays the gifts of this great artist: the high, pure tenor voice, the flawless enunciation, the meticulously crafted accompaniments. In this latter context, note particularly the brilliance of his guitar in *The Roving Gambler*.

On *Stories and Songs for Children*, Dyer-Bennet brackets a selection of enchanting Georgian (USSR) folk tales with equally enchanting ballads such as *The Soldier and The Lady* and *The Old Gray Goose*. Of the tales, the ingenious chicaneries of one Vanno will divert the most cynical as well as the most innocent audience. Both releases are sonically flawless; both are highly recommended.

Yulya: "Yulya Sings Kalinka and Other Russian Folk Songs." Monitor MF 422, \$4.98 (LP); MFS 422, \$4.98 (SD).

Yulya—in real life Julie Whitney, Russian-born wife of an American journalist—has done as much for Russo-American musical acculturation as any of the highly touted artists that have come our way via the cultural exchange program. Her records embrace an inordinately broad spectrum of Russian popular song, from cabaret melodies to the bittersweet gems of Alexander Vertinsky. Now she has given us a splendid set of fourteen folk songs, and I think it the most appealing of all her releases to date. The ballads, reflecting the Slavic scheme of things, oscillate between tears and smiles, between joy remembered and joy regretted.

Mrs. Whitney's *When I Was Still a Young Girl*, *The Monotonous Little Bell*, and *I Planted the Little Garden Myself* rank with any Russian folk song interpretations on vinylite. Two final observations: the guitar-mandolin accompaniments of Jerry Silverman and Walter Raim provide marvelously atmospheric settings; *Monitor* includes complete Russian texts both in Cyrillic and transliteration along with translations.

The Kingston Trio: "The Folk Era." Capitol TCL 2180, \$11.98 (Three LP); STCL 2180, \$14.98 (Three SD).

In retrospect, the three young men of the Kingston Trio have much to answer for. In spite of the long-time efforts of such excellent groups as The Weavers, no folk ensemble ever caught the public imagination—until the Kingstons' 1958 recording of *Tom Dooley* which, as a single, sold more than a million copies. This smashing success ushered in the folk song renaissance with its myriad mediocre combos, its meretricious commercialism, and its swift pollution of traditions that had survived seven centuries. But the Kingstons were originals and they still generate excitement. Listening again to *Tom Dooley*, you recognize the dynamism that informed their early efforts. Perhaps it was the trio's reorganization in 1961 or the massive erosion of twenty LPs, but today's Kingstons fail to strike the same fire. In any case, here—in splendid stereo—is a panoramic account of the musical career of a group that changed the world of recorded folk music.

Woody Guthrie: "Library of Congress Recordings." Elektra EKL 271/72, \$9.95 (Three LP).

Woody Guthrie was the first American troubadour to draw his material from the hopes and fears and failures of his compatriots of low estate. He came of age in the Great Depression and he chronicled in some one thousand songs the turbulence of that era and the holocaust that followed. Born in Oklahoma in 1912, he hit the road with the Dust Bowl refugees, often literally sang for his supper, appeared for \$1.00 a throw on a Los Angeles radio station, and ultimately journeyed to New York where he found a measure of fame. Guthrie's story is disquietingly like a legend—a legend detailing the genesis of a profoundly pro-

letarian poet. Although many of his songs are embarrassingly bad, some—like *Deportee* and *The Reuben James*—represent folk poetry of power and imagery.

Alan Lomax, who recorded this important set in March 1940, describes Guthrie, then twenty-eight, as "slight of build, windburnt, Apache-eyed, thin-lipped, wiry, and with a curly bush of dusty hair." Guthrie never ventured far from politics; he sang of hard-eyed bosses and cruel bankers, tough sheriffs, anonymous wetbacks, outlaws, and—most notably in *This Land Is Your Land*—of America's natural glories. Twenty-eight ballads, sandwiched between biographical fragments, figure in this three-record album. Alan Lomax fashioned the recording session with a radio show in mind. Guthrie's sociology is grossly simple, but this merely echoes his age. After all, in 1932 the American Communist Party racked up a million votes on just such simplistic evaluations.

Guthrie's voice, nasal and flat, never was his forte. But as an uncommonly vital and magnetic performer, he ranks as the chief germinal influence on today's folk singers, his songs figuring in every repertory. Elektra's reprocessing of the 78-rpm originals strikes me as nothing short of an electronic miracle. Voices stand out lucidly and background noise is at a minimum. For the serious folknik, this is virtually a *sine qua non*.

The Dubliners. M-G-M E 4262, \$3.98 (LP); SF 4262, \$4.98 (SD).

This quartet, obviously patterned upon the preeminent Clancy Brothers and Tommy Makem—even to the odd penny-whistle obbligato—isn't really bad; it's just too glaringly derivative for comfort. The Dubliners' arrangements of *I'll Tell My Ma* and *The Holy Ground*, for instance, smack of outright musical plagiarism. Their every mannerism—save for their outrageously ragged harmony—so patently apes Makem and the brothers Clancy that I occasionally had the disturbing thought that I was listening to that puckish foursome satirizing itself.

Fernanda Maria: Fadista. Monitor MF 425, \$4.98 (LP); MFS 425, \$4.98 (SD). Fernanda Maria, to my mind the finest of Portugal's newer generation of fadistas, presents a recital of fados that

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is all somber flame. The fado, a syncopated song of unkind fate, is indigenous to Lisbon, and nothing evokes the cobbled alleys of Alfama and Bairro Alto with a greater pang of nostalgia. In her program of latter-day staples, *Menina Fernanda* shines particularly in *Velha tipioia* (Old Coach), *Fado das touradas* (Fado of the Bullfights), and *Recordação* (Remembrance). Francisco Carvalhinho on the Portuguese guitar and Martinho de Assuncão on the Spanish guitar provide a plangent background. Portuguese texts are included, but no English translations. *O senhor não fala Português?* Tough.

Pete Seeger: "I Can See a New Day."
Columbia CL 2257, \$3.98 (LP); CS 9057, \$4.98 (SD).

Pete Seeger's appeal stems not from his voice—it is narrow in range and rather undistinguished—but from the enthusiasm and conviction of his performances. He has also earned respect by standing up to be counted when it hurt to do so: his roughhewn integrity has remained intact for almost a generation. This album offers a cross section of the man—his exuberance and wit, his sensitivity and moral commitment. Vividly recorded in live concert, he sings spirituals (*Oh What a Beautiful City*), hymns (*How Can I Keep from Singing*), work songs (*Go Down Old Hannah*), along with a sea chantey, and ballads from Ireland, Turkey, and Wales. For me, however, the most memorable selection was *Viva la quince brigada*, a Loyalist relic of the Spanish Civil War that I first heard Pete sing some twenty years ago on the defunct Stinson label. Now as then, his Spanish accent isn't much, but the fire of that lost and tragic cause still smolders in his voice.

"The Sparrow: King of Calypso!" M-G-M E 4259, \$3.98 (LP); SE 4259, \$4.98 (SD).

Back once more to regale us is Slinger Francisco, the Mighty Sparrow, who may not quite be the once and future king of calypso (are you listening, Duke of Iron and Lord Invader?), but who is clearly a worthy claimant to the crown. Sparrow peppers the landscape with his songs, riddling communism in *He Can Handle Them*, adultery in *Take Your Bundle and Go*, upper-class sexual mores in *English Society*. Taped in live performance beside the pool of Jamaica's Sheraton-Kingston Hotel, the Sparrow is vital and swinging. The fun is infectious but unfortunately the crowd and/or orchestra occasionally mask his words.

"Songs of Aboriginal Australia and Torres Strait." Folkways FE 4102, \$5.95 (LP).

When Europeans first discovered Australia two centuries ago, some 300,000 extremely primitive aborigines ranged the vast continent. The onslaught of civilization and its diseases reduced the population to 45,000; extinction no longer threatens, but the old languages and customs are in irreversible decline. In the course of six years of linguistic studies among the natives of Northern Australia

and the islands of Torres Strait, Geoffrey N. O'Grady of the University of Alberta taped tribal songs and chants. The good offices of Indiana University and Folkways Records now make them available on disc. Here is music straight from our neolithic past, chanted to the accompaniment of simple percussion, a droning instrument called a *didjeridu*, or nothing at all. The words of some songs, apparently very ancient, have lost all meaning. Scholars and initiates of ethnic music will find endless fascination in this material, and the accompanying booklet—complete with transliterations, translations, and musical notation—is a model.

The Leon Symphoniette: "Musical Memories of Japan." Kei Kubota, soprano; Hibari Girls Choir. London International TW 91314, \$4.98 (LP); SW 99314, \$5.98 (SD).

Basically, the theory behind this recording—one of a series of world-wide musical portraits—is quite sound. London hopes to present authentic, but not *too* folkloric, performances of native artists and instrumentalists on their home grounds. This sample fails, however, for two reasons. The Leon Symphoniette is far too slick and cosmopolitan in its treatment of Japanese themes that were created for spare, simple presentation, and vocalists clutter up the proceedings with nonsinging—i.e., mouthing meaningless notes. If this is a fair exemplar, London's new project is stillborn.

Frank Sinatra and Bing Crosby: "America, I Hear You Singing." Fred Waring and the Pennsylvanians. Reprise F 2020, \$3.98 (LP); S 2020, \$4.98 (SD).

A massive dose of patriotism that, inadvertently, teeters on the knife-edge of comedy throughout. Both Frankie and Bing are soft-voiced vocalists of limited range, and it is faintly embarrassing here to listen to their ill-starred striving for the clarion effect. All the faults of the disc culminate in the Bing Crosby-Waring collaboration on *This Land Is Your Land*. Waring swings the accompaniment, Bing's tongue never quite seems to escape his cheek—you keep waiting for the deprecatory aside—and the chorus chatters in the background like so many restive Rhesus monkeys. Woody Guthrie should sue.

Glenn Yarbrough: "One More Round." RCA Victor LPM 2905, \$3.98 (LP); LSP 2905, \$4.98 (SD).

Another step in Glenn Yarbrough's metamorphosis from folk to pops singer—in fact, only three or four of the selections on this recording have even the remotest folk affinities. Yet some of the implications are disturbing: in his years with The Limeliters, Yarbrough served the world of traditional balladry well, and now one wonders what happened to the sure programming touch of that era. Once again this fine tenor has handicapped himself with a dismal group of ballads: a puerile little tearjerker concerning a child's bedtime prayers called *I Wonder* sets the tone of this unfortunate effort.

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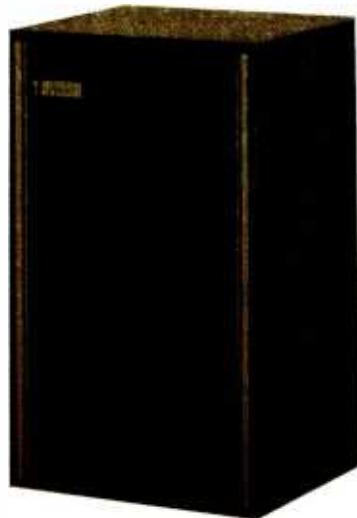
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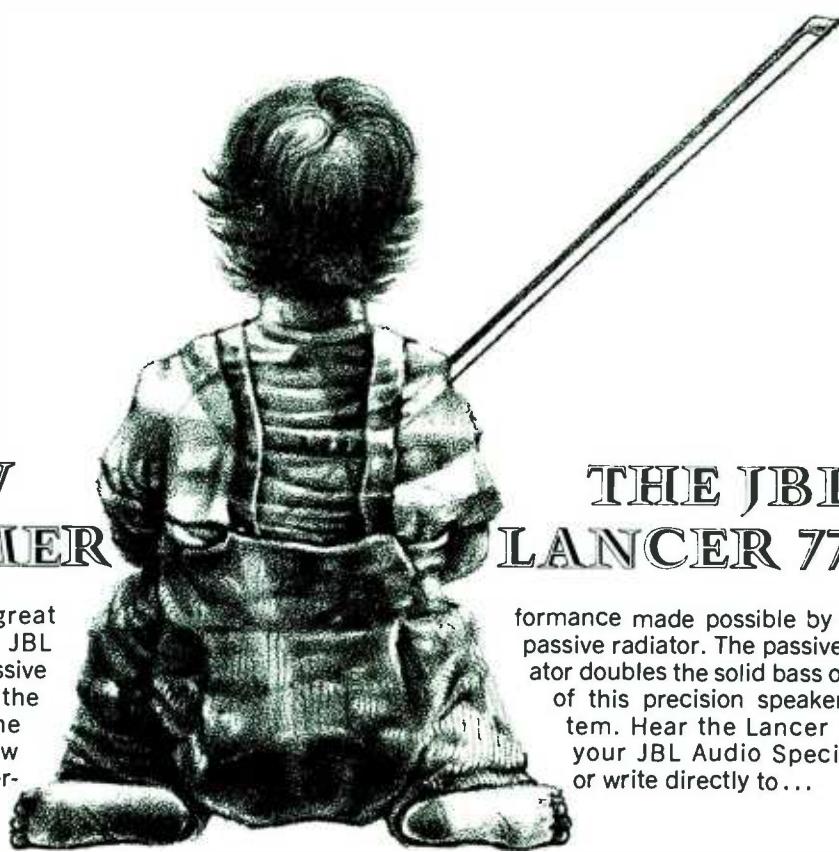


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Sidney Bechet: "Bechet of New Orleans."

RCA Victor LPV 510, \$4.98 (LP). Bechet is heard in a variety of different combinations on this recording which covers the years 1932 to 1941. But no matter what the setting, he is always gloriously and positively himself. Bechet was one of the supreme romantics of jazz—his tone, his sound, his conceptions (and his vibrato) were consistently larger than life and, fortunately, often twice as exciting. Although he frequently fell into a routine of clichés of his own making, he used them with such passionate conviction that he almost forced a listener to accept them as inspirations of the moment. He was such a strong musical personality that he could successfully carry even the most routine group. He does exactly this on a selection with that studio group Henry Levine led on the fondly remembered radio program *The Chamber Music Society of Lower Basin Street*. But Bechet is also heard with his peers—with Jelly Roll Morton, Tommy Ladnier, Red Allen, J. C. Higginbotham, Willie "The Lion" Smith, Sidney De Paris, Earl Hines, Charlie Shavers, and Rex Stewart. The collection includes two explosive 1932 performances by the New Orleans Footwarmers: a sterling instance of Bechet's rich low register clarinet on *Egyptian Fantasy* (a part originally played by Bechet's teacher, George Bacquet, with the Original Creole Band); and an unusual treatment of *Save It, Pretty Mama* with Earl Hines and Rex Stewart. As lagniappe, there is a previously unissued take of Bechet's multiple dubbing of *The Sheik* on which he plays clarinet, soprano and tenor saxophones, piano, bass, and drums—a real challenge before the days of tape.

Wardell Gray: "Memorial Album." Prestige 7343, \$9.96 (Two LP).

Wardell Gray was one of the most effective of the numerous tenor saxophonists in the Forties who drew a flowing sense of swing (and sometimes tone and phrasing) from Lester Young. It is a style that is still heard today in the playing of Zoot Sims and, to a lesser extent, Al Cohn. This two-disc set shows Gray at his peak in 1949 and 1950 as well as at a less distin-

guished point in his career in 1953, shortly before his death the following year. The most finished performances occur on four selections recorded in 1949 with Al Haig on piano, Tommy Potter, bass, and Roy Haynes, drums. On these, we can hear several aspects of Gray's technique—not only his debt to Young but his warm ballad style (more akin to the playing of Don Byas or a gentle Coleman Hawkins), and his ability to swarm all over a figure on an uptempo swinger. There are also some excellent glimpses of Al Haig both as soloist and as a very perceptive accompanist. On another set of four tunes recorded in 1950 Gray is in equally good form, but his accompaniment is not quite of the same caliber. He is heard in jam session surroundings on two long, driving pieces done in 1950, one of which is further enhanced by the challenging presence of Dexter Gordon. A 1951 group led by Gray, and including Art Farmer and Hampton Hawes, is represented by half a dozen unpretentious, quietly effective performances. The only disappointing group is the set dating from 1953. Vibraphonist Teddy Charles and Gray provide what good moments there are on these four selections.

Vince Guaraldi Trio: "Jazz Impressions of 'A Boy Named Charlie Brown.'" Fantasy 5017, \$4.98 (LP).

Guaraldi's piano performances of tunes he wrote for a television documentary about the comic strip *Peanuts* (and its creator, Charles Schulz) are taken from the sound track of the film. They are pleasant, melodic, and frequently catchy little tunes with titles that will have significance to all followers of Charlie Brown—*Oh, Good Grief, Freda (with the Naturally Curly Hair)*, *Schroeder*, and so forth. I miss one of Schulz's most brilliant inventions, Snoopy, the dog, although a piece called *Linus and Lucy* has a theme that might well have



been applied to Snoopy. Guaraldi is a good melodist, both as composer and performer, and although this is very lightweight stuff, it is appropriate to the occasion.

The Happy Jazz Band: "Jazz from the San Antonio River." Happy Jazz 86, \$4.98 (LP); S 86, \$5.98 (SD); Happy Jazz Records, 110 Oak Park Drive, San Antonio, Tex.

One of the most impressive aspects of the Happy Jazz Band, a group of San Antonio amateurs devoted to traditional jazz styles, is the remarkably easygoing, relaxed quality of its playing. Contemporary traditional groups have a tendency to lapse into a stiff-legged style that creates a lumbering, static effect. These San Antonians step into everything, at whatever tempo, in a casual, effortless, old-shoe manner, producing a most effective and propulsive brand of swing. This is even more noticeable here than on the group's first disc. And where clarinetist Jim Cullum, Sr., easily stood out on that last release, the rest of the group is closer to his standard on this disc. Trombonist Gene McKinney and pianist Cliff Gillette are particularly effective, while Willson Davis, who puffs a delightfully light-footed sousaphone, gets a chance to shine on *The Pearls*. The program is a good mixture of rarities such as *Bogalusa Strut*, *Peculiar Rag*, and *The Chant* with warhorses like *Clarinet Marmalade*, *Sister Kate*, and *Royal Garden Blues*. It is a pleasant surprise to hear these latter tunes, which have been battered to pieces by the ramrod traditionalist groups, played with such easy gracefulness.

Billie Holiday—Teddy Wilson: "Once Upon a Time." Mainstream 56022, \$4.98 (1.P).

The title of this disc may possibly be a shade misleading. The conjunction of Billie Holiday and Teddy Wilson immediately conjures up the wonderful series of discs they made together for Brunswick. If this title raises hopes for more examples of this exciting collaboration, they are doomed to be dashed. Although both Wilson and Miss Holiday are heard (and heard to decided advantage), they are not heard together. On

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one side Miss Holiday sings with Eddie Heywood's sextet or his trio, recorded in 1944. Her voice still had its early, open, sparkling quality which, combined with her very individual intonation and her buoyant way of phrasing, formed the original basis of her great appeal. She finds a remarkable amount of depth and beauty in pop ballads such as *I'm Yours*, *As Time Goes By*, and, particularly, *How Am I To Know*. On the rare occasion when she sang a blues, she was inclined to belt it out with bright, finger-snapping vigor, as she does here with *I Love My Man*. Wilson is heard in five quartet pieces that were originally issued under Edmond Hall's name (Hall on clarinet, Billy Taylor, bass, and Art Trappier, drums, completing the group). Wilson was playing in relatively smooth, long, flowing lines at this time (1944), while Hall's wriggling, bouncing, dancing style with its warm intonation and looping, offbeat phrasing was in full flower. Despite Trappier's stolid drumming, Hall makes these performances swing all the way, while Wilson brightens them with his light-fingered ornamentation.

Freddie Hubbard: "The Body and the Soul." Impulse 38, \$4.98 (LP); S 38, \$4.98 (SD).

Both trumpeter Freddie Hubbard and tenor saxophonist Wayne Shorter break into new and encouraging territory on this disc. This represents Shorter's first attempt to write for a large group—three selections are by a 16-piece band,

three by a 23-piece group including ten strings, and three by a septet. For Hubbard, Shorter's arrangements give him an opportunity to be heard in settings that are more developed than the blowing sessions in which he is usually recorded. Hubbard's big, lustrous tone fits in well with a large group, and the arrangements provide him with a strong background. The three selections with strings (*Skylark* and Ellington's *Chocolate Shake* and *I Got It Bad*) are done at such slow tempos that, in two instances, the effect is dragging and ponderous. However, on *Chocolate Shake*, originally a fast piece, the slowdown brings out some unexpectedly glowing qualities in the melody. Of the three small group pieces—a ballad, a blues, and *Body and Soul*—Hubbard shows his true mettle on the last one. Although it has been played over and over and is "owned" by several established jazz stars, including Coleman Hawkins, Hubbard manages to make it very much his own.

Harry James and His Orchestra: "New Versions of Downbeat Favorites." M-G-M 4265, \$3.98 (LP); S 4265, \$4.98 (SD).

Harry James just about sums up his era in this program of great hits from the swing period. The tunes are all associated with various bands—*Sentimental Journey* (Les Brown), *Cherokee* (Charlie Barnet), *Harlem Nocturne* (Randy Brooks), *Sophisticated Lady* (Duke Ellington), to mention a few—

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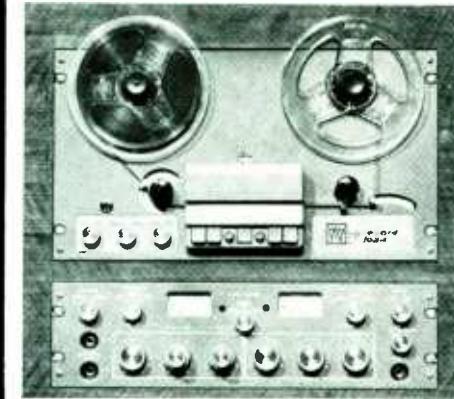
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and while the arrangements Thad Jones has written for James do not copy the originals, they rarely stray very far away. One exception is *King Porter Stomp*. This piece, played at a moderate tempo, loses part of its original, lusty exuberance, although Jones has provided some strong ensemble writing for the James saxophones. James has a superb saxophone section and his protégé of twenty years ago, Corky Corcoran, is an able soloist. The band is a solid swinging group and James himself plays with his customary lustrous sound. These performances offer no real challenge to the originals (almost all of which are available on LP), but this disc is a handy and concise bit of nostalgia.

Gildo Mahones: "Soulful Piano." Prestige 7339, \$9.96 (Two LP); S 7339 \$9.96 (Two SD).

Mahones is a pianist who has been around a long time (seventeen years) and in the past has worked with such prominent groups as Lester Young and Lambert, Hendricks and Ross/Bavan, among others. Yet he never emerged as a distinct musical personality on his own. This two-disc set, on which he plays all but two selections with an accompaniment of just bass and drums, reveals not only a definite personality but a decidedly charming one. His performances, even at slow tempos, flow with a consistent sense of movement. In addition he has a strong feeling for melody, simply stated but phrased in unusually attractive rhythmic patterns.

He makes a lovely waltz of *I Should Care*, plays *Alone Together* with unexpected freshness, dances airily through *Something Missing*, and gets into a superb after-hours vein on *Rainy Day Love*. He gets admirable support from George Tucker on bass and, on most selections, has a very congenial drummer in Sonny Brown. Jazz piano records are generally a dime a dozen but this one is unusually satisfying—except for the surfaces which are inexcusably noisy.

Jelly Roll Morton. Mainstream 56020, \$4.98 (LP).

Both as one aspect of early New Orleans jazz and as an example of the art of Jelly Roll Morton, this is a basic collection of jazz performances. Originally recorded for General Records in 1939 and later reissued on LP by Commodore, it has been unavailable in recent years. One side is devoted to Morton's piano solos of *Original Rags*, *The Naked Dance*, *The Crave* (misspelled *The Grave* on both liner and disc), *Mister Joe*, and Morton's own *King Porter Stomp*. Although they all bear the distinctive Morton stamp, they are as definitive evocations of the sporting house Professor's style and repertoire as we are likely to hear. Morton's equally distinctive manner of singing is also featured, including his inimitable *Mamie's Blues* as well as *Michigan Water Blues*, *Buddy Bolden Blues*, *Winin' Boy Blues*, and *Don't Leave Me Here*. Both as recordings and performances, these are far superior to the Library of Congress

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records made a year earlier. Except for *Sweet Substitute*, which he recorded a week after the last of these sessions, the work on this disc proved to be Morton's last bit of recording glory.

Oscar Peterson: "Trio Plus One." Mercury 20975, \$3.98 (LP); 60975, \$4.98 (SD).

The "Plus One" on this set is trumpeter-flugelhornist Clark Terry. He is a considerable plus, for it is his wry and sometimes raucous instrumental humor as well as his intensely lyrical playing that lifts the disc out of the routine. Terry not only brightens the collection with his instrumental contributions but becomes a very amusing vocalist of sorts

on two aptly titled selections, *Mumbles* and *Incoherent Blues*, producing a form of scat singing that is a cross between a mutter and a shout. His ability to bend and squeeze notes to excellent musical effect is evident all through the disc, balanced by occasional glimpses of the rich, mellow tone he uses on a properly singing melody.

Tom Shea: "Prairie Ragtime." Ragtime Society 2, \$5.00 (LP); The Ragtime Society, P.O. Box 8, King, Ontario, Canada.

Spurred by Max Morath and such organizations as the Ragtime Society, the piano rag seems to be enjoying the beginnings of a revival. Morath has done quite

a bit to remove the misconceptions about ragtime built up by glib, commercial honky-tonkers, and a further step has been taken by Tom Shea. He not only plays the standard rags, but has written a number of new ones, opening up what had become a static repertory. On this disc he plays four of the classic rags (*Mississippi Rag*, *Ma Ragtime Baby*, *Swipesy Cakewalk*, and *Creole Bells*) as well as seven of his own compositions. At least four of Shea's pieces can hold their own with the standard works, which is a pretty high percentage of success. His *Pegtown Patrol* is a light and airy cakewalk, involving an interesting assortment of breaks. *Rosebud Rag* rides along in rollicking fashion while *Oliver Road Rag* and *Trillium Rag* are gentle, graceful, and extremely melodic. Shea's spirited playing catches the jauntiness of some of the tunes, although his positive attack occasionally veers into stiffness, a more noticeable trait on the standards than on his own pieces. On the whole, he seems more at ease in slower, gentle tempos than at a fast pace. The disc has been well recorded and, because of this, may prove a more inviting introduction to genuine ragtime than recordings of piano rolls or haphazard discs which preserve the work of earlier piano rag performances. Discs of this type are such rarities that the present one should be a basic part of a ragman's collection.

The Southampton Dixie, Racing, and Clambake Society Jazz Band: "Recorded Live at Charlie Bates Saloon." Tiana 1130, \$3.95 (LP).

This colorfully named band is a semipro group that has been working the society circuit on Long Island for a decade, and is now a twice-a-week attraction for the eternal collegiate set at Charlie Bates Saloon in New York (1487 First Ave., where this disc was recorded and can be bought). On the basis of these performances, it rates as one of the better contemporary traditional groups. It has a good front line—a strong, crisp cornetist with touches of Wild Bill Davison in Bill Barnes, a rugged trombonist in Skip Strong, and a satisfactory clarinetist, Joe Ashworth. Pianist Ted Prochazka has a vigorous, two-handed attack, and the rest of the rhythm section—Tiger Taggart on tuba, Connie Worden on banjo, and Stan Levine on drums—keeps the beat light and lively. The group's main weaknesses are a tendency to dive into some pieces at too break-neck a pace—*Snake Rag* and *The Chant* are reduced to slapdash exercises by this—and to sing. Still, their fast pieces are better than most oversped efforts of similar bands, and their singing is far less distasteful than this sort of thing usually turns out to be. When they are not making too obvious an appeal to their juvenile audiences, they play with vim and spirit.

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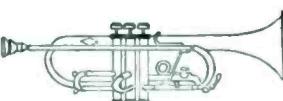
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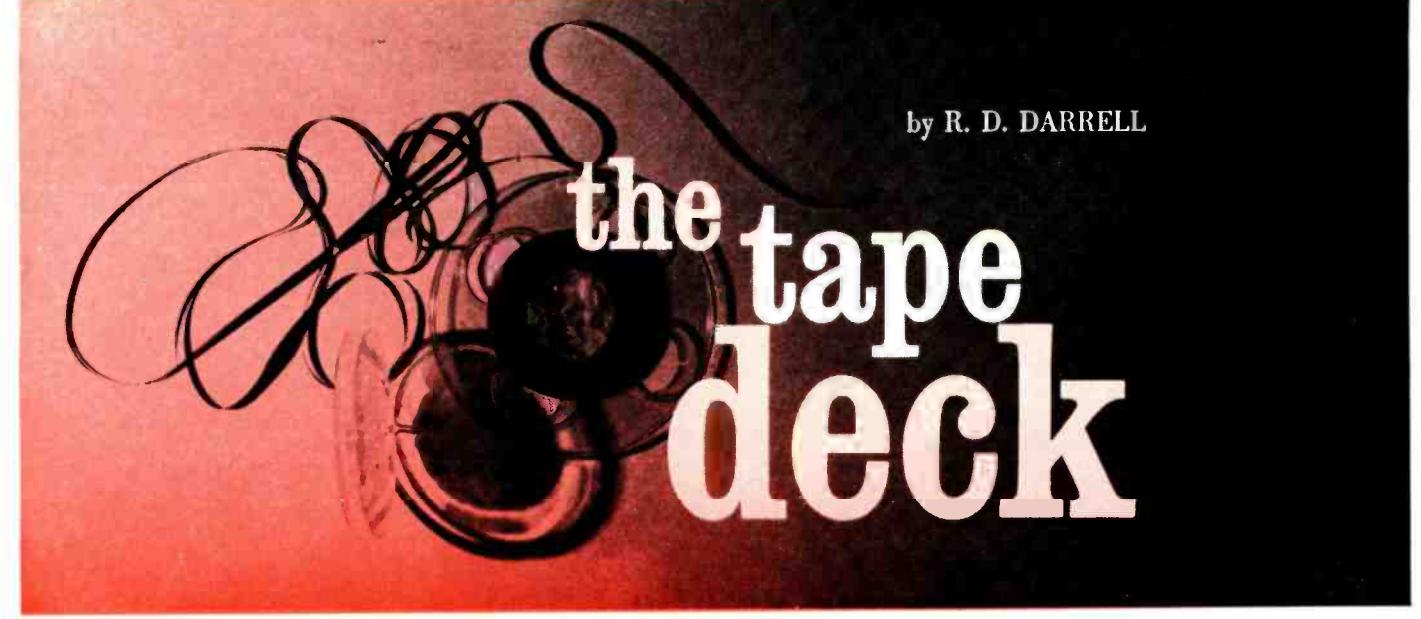
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Julius Katchen, piano; London Symphony Orchestra, Pierino Gamba, cond.
• • LONDON LCL 80142. 52 min. \$7.95.

Can there be enough Katchen fans in the United States to justify this release? Certainly more objective collectors are unlikely to find much in it to admire, beyond the soloist's considerable technical dexterity. The tape itself is excellently processed and I can't fault the clean, strong recording, but the frequent heavy-handedness of both Katchen and Gamba is scarcely conducive to tonal attractiveness. In the great Fourth Concerto the sometimes slapdash, sometimes affectedly expressive interpretation proffers no competition to the Cliburn/RCA Victor or Backhaus/London versions, let alone the top-ranked taping by Fleisher and Szell for Epic. Katchen's Second is less mannered, but it never captures the music's essential gusto or seriously challenges the only other available tape edition, that by Backhaus and Schmidt-Isserstedt for London (April 1961).

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

Joseph Szigeti, violin; London Symphony Orchestra, Antal Dorati, cond.
• • MERCURY STC 90358. 42 min. \$7.95.

David Oistrakh, violin; Orchestre National de la Radiodiffusion Française, André Cluytens, cond.
• • ANGEL ZS 35780. 45 min. \$7.98.

I can't remember, offhand, any previous tape by Szigeti, whose distinctive artistic personality may well be unfamiliar to today's young music listeners. The latter of course cannot be expected to welcome the present release as will older collectors who remember Szigeti's

fabulous earlier recordings of the Beethoven Concerto with Bruno Walter, and they may be disconcerted too by the technical flaws in evidence here. Yet anyone of genuine musical sensibility must surely appreciate that this is an interpretation quite *sui generis*, superbly imaginative in its conception and often ineffably moving, both in its poignant moments of "linked sweetness long drawn out" and those more expansive ones of noble eloquence. And not the least of its special attractions are those of the unfamiliar Busoni first-movement cadenza: an extremely interesting one, more Bachian and songful than showy.

Over all, of course, and despite the purity of the floating stereoism and the competence of Dorati's admirably balanced (if somewhat overobjective) orchestral collaboration, this version offers no direct challenge to the favorite "standard" tape editions of the music: those by Heifetz and Munch for RCA Victor and by Francescatti and Walter for Columbia. These remain preferred choices too over the somewhat belated Angel tape transfer of the best of David Oistrakh's numerous disc versions. This performance will appeal most strongly to those who play the violin themselves or to those who relish ultrasensitive tonal qualities and magisterial accuracy of intonation. Cluytens' accompaniment is somewhat methodical when it is not overweening, the impressively big-hall stereo recording is rather dense, and the interpretation itself lacking in personality—at least until the final movement, which is a breathlessly exciting display of electrifying virtuosity.

BEETHOVEN: *Fidelio*

Birgit Nilsson (s), Leonore; James McCracken (t), Florestan; Hermann Prey (b), Don Fernando; et al.; Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Lorin Maazel, cond.
• • LONDON LOS 90085. Two reels: approx. 58 and 59 min. \$16.95.

We've already had one highly idiosyn-

catic taping of *Fidelio*, Knappertsbusch's glacially slow one. Now comes one characterized by generally excessive speed. Maazel's high-voltage galvanism is by no means wholly regrettable: there are moments here of more sheer dramatic excitement than any other conductor since Toscanini has been able to develop in this opera. Unfortunately, however, there are a good many other moments that seem decidedly *outré*—for example, an almost jauntily lifting "Prisoners' Chorus." And I am not very enthusiastic about the recording itself, which seems rather dry to my ears (partly perhaps in comparison with the cavernous echo-chambering used, not without justification, in the Dungeon Scene). The balances between soloists and the not too far forward orchestra are, however, quite effective.

The disadvantages of this set, particularly its jarring tempo choices, are particularly unfortunate in that they detract so much from the fine performances—topped, of course, by Miss Nilsson's Leonore but also featuring a generally excellent supporting cast, chorus, and orchestra. All things considered, most listeners will be best served by the far more restrained, subtle, and eloquent taping by Klemperer for Angel (reviewed here in April 1963) which is well worth its slightly higher cost.

BEETHOVEN: *Symphonies: No. 1, in C, Op. 21; No. 8, in F, Op. 93*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
• • LONDON LCL 80144. 55 min. \$7.95.

These are *not*, as one might suspect, merely recoupled reissues of the recorded performances first released in 1961, which on tape coupled the First Symphony with the Fifth, and the Eighth with the *Eroica*. There are no really major interpretative changes, except perhaps for the repetition of the first-movement exposition (omitted before)

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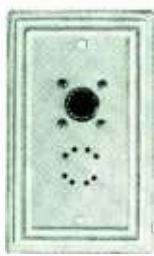
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THE TAPE DECK

Continued from preceding page

in the Eighth, but the new readings are at once more restrained and more precisely controlled—generally slightly slower in tempo yet more resilient in inflection. Technically, however, there is a considerable advance: the present sonics are more transparent and natural, and the tape processing now is completely satisfactory. Thus, Ansermet's readings are reinforced as first tape choices for both these delectable "little" symphonies, although his version of the Eighth is hard pressed by the somewhat larger-scaled one by Krips in the latter's series of all nine Beethoven symphonies recently reissued by Concertapes.

GILBERT & SULLIVAN: *The Yeomen of the Guard*

Elizabeth Harwood (s); Ann Hood (ms); David Palmer (t); John Reed (b); et al.; D'Oyly Carte Opera Chorus, Royal Philharmonic Orchestra, Sir Malcolm Sargent, cond.

• • LONDON LOH 90086 (double-play). 93 min. \$12.95.

Seventh of the G & S operettas to achieve tape representation, this *Yeomen* is easily the most successful of them all (if there are not as many memorable passages here as elsewhere, those present must be ranked qualitatively very high indeed). The absence of spoken dialogue (as in the earlier releases of *The Pirates of Penzance*, *Mikado*, and *Ruddigore*) will be regretted by Gilbertians, but the lack of public enthusiasm for the inclusion of spoken passages (in the earlier releases of *H. M. S. Pinafore*, *Iolanthe*, and *Patience*) seems to have convinced London that most listeners prefer a no-dialogue policy.

What gives the present set its most potent appeal is a combination of exceptionally fine voices with even better orchestral playing than heretofore. The D'Oyly Carte company's young successors to the famous stars of the past come into their own here, with John Reed perhaps outstanding for both his comic acting and lilting vocalization. Ironically, though, the "straight" singing honors are stolen by a ringer—the limpid soprano Elizabeth Harwood. And other ringers, Sir Malcolm Sargent and the Royal Philharmonic Orchestra, are responsible for the work's instrumental superiority: skillful as Isidore Godfrey and the D'Oyly Carte Company's own orchestra always have been, there can be no question but that this performance is far more excitingly varicolored and virtuosic than the others' best efforts. Add London's customarily clean, brightly "ringing" recording and its flawless tape processing—and we have in this production a new standard for G & S reel excellence.

HANDEL: *Giulio Cesare* (excerpts)

Joan Sutherland (s), Cleopatra; Marilyn Horne (ms), Cornelia; Margreta Elkins

(c), Giulio Cesare; Monica Sinclair (c), Ptolomeo: Richard Conrad (t), Sextus: New Symphony Orchestra of London, Richard Bonynge, cond.
• • LONDON LOL 90087. 49 min. \$7.95.

London gives us enough more than a Sutherland aria recital in this first major tape representation of *Julius Caesar* to sharpen regrets that it didn't go further and give us the complete score. Happily, though, there is at least a wealth of well-varied excerpts from one of Handel's finest operas to gladden everyone who shares my relish for Handelian melodiousness. Miss Sutherland gives us not only the two most familiar Cleopatra arias, "V'adoro, pupille" and "Piangerò la sorte mia," but also the poignant, indeed quite Bachian "Se pietà," the vivaciously bravura "Da tempeste," and two others only scarcely less distinctive. Moreover, Cornelia's (Miss Horne's) "Priva son d'ogni conforto," with flute obbligato, proves to be one of Handel's noblest arias, and there are other welcome, if less outstanding, contributions by Elkins, Sinclair, and Conrad—not all of which are done in their entirety, however.

My only real quibble with this release is that the Sutherland enunciation continues to leave much to be desired, at least in comparison with the bravura skill of her coloratura singing. But helpful texts and translations are provided in the annotation leaflet; Bonynge's orchestra and the continuo harpsichordist, Hubert Dawkes, supply consistently vivacious and brightly colored accompaniments; and the recording is beautifully pure and spacious—indeed perhaps a bit too open, for there are occasional post-echoes.

RACHMANINOFF: Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18; Rhapsody on a Theme of Paganini, Op. 43

Gary Graffman, piano: New York Philharmonic, Leonard Bernstein, cond.
• • COLUMBIA MQ 657. 57 min. \$7.95.

Graffman's first Columbia tape proves to be unexpectedly attractive on several counts. For one, the readings reveal the soloist in less coolly objective form than in any of his RCA Victor releases of some years ago. For another, the relative restraint and precisely controlled vigor of Bernstein's collaboration (incomparably superior to that given Entremont in the Columbia MQ 325 of 1961) are vital elements in performances that on the whole must be ranked near the very top of Rachmaninoff recordings. The present reel is also unusual in that it is the only non-double-play version to present the Second Concerto complete on a single tape side.

I emphasize the fact that the score is complete in view of the typographer's deletion of the word "decibel" in disc reviewer Harris Goldsmith's reference (January) to "a slight decibel cut." But whereas a reduction of modulation level

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THE TAPE DECK

Continued from preceding page

for a single-side disc recording of some 34 minutes is understandable, there is no reason for it on tape and the level here does seem a bit lower than usual nowadays, thus detracting slightly from the immediacy of the widespread, rich stereo recording. In this respect the Janis/Dorati Mercury taping of the Concerto has more sonic vividness. Interpretatively, the more recent Ashkenazy/Kondrashin London version also is very much in the running. But if the choice among these three versions of this work is perhaps a tossup, Graffman's release has the advantage of a coupled Rhapsody that is easily the best available on 4-track tape.

RIMSKY-KORSAKOV: *Capriccio espagnol, Op. 34*
+Tchaikovsky: *Capriccio italien, Op. 45*

London Festival Orchestra, Stanley Black, cond.
• • LONDON LCL 75004. 35 min. \$7.95.

The tape transfer of the most successful release to date in the Phase-4 pop-concert series boasts even more substantially solid and warm sonic breadths—if perhaps not quite as brilliant extreme highs—as the disc edition which I reviewed (under the title "Capriccio!") in the "Sonic Showcase" last month. Yet despite this reel's supreme tonal lucidity and the decided improvements in Black's conducting, the preferred tape coupling of these favorite orchestral showpieces remains that by Kondrashin for RCA Victor (FTC 2009). That release dates back to 1960 to be sure, but the years haven't dimmed either the big-hall reverberant realism of its sound or the zestful spontaneity of Kondrashin's readings.

TCHAIKOVSKY: *The Nutcracker, Op. 71* (excerpts)

Philadelphia Orchestra, Eugene Ormandy, cond.
• • COLUMBIA MQ 689. 49 min. \$7.95.

The long awaited third entry in the Ormandy series of major Tchaikovsky ballets is—like the others—incomplete, and in my opinion any program of excerpts loses something of this music's marvelous balletic and evocative distinction. However, the present release does go considerably beyond the familiar orchestra suite to include the Forest in Winter and Waltz of the Snowflakes scenes (the latter without chorus), the Spanish Dance (*Chocolate*), Dance of Mother Gigogne and the Buffoons, Pas de deux with variations, Final Waltz and Apotheosis—all interspersed with the suite items to follow the order in which the selections appear in the ballet. Needless to say, especially to anyone who enjoys the Ormandy *Swan Lake* and *Sleeping Beauty* tapings, "sumptuous" is the only word for the present perform-

ances, while the stereo recording is close to ideal (I'd prefer a shade more hall reverberance to heighten the inherent theatricality of the music) and the tape processing quite ideal.

VERDI: *Rigoletto*

Anna Moffo (s), Gilda; Alfredo Kraus (t), The Duke; Robert Merrill (b), Rigoletto; et al.; Chorus and Orchestra of RCA Italiana, Georg Solti, cond.

• • RCA VICTOR FTC 7008. Two reels: approx. 53 and 59 min. \$15.95.

Povero Rigoletto! The opera is still unlucky on tape. Like the London version with Joan Sutherland (October 1962), this one rates high praise for its eschewal of score cuts, for consistently attractive vocalism, and for bright (if here a bit echoey) recording with unexaggerated stereogenic and sound effects. But, also like the earlier version, the present one is enacted with bland propriety instead of the melodramatic forcefulness that the story—and score too—demands. Alfredo Kraus makes a fine Duke in the conventional Italianate pattern and sings with exceptional verve; Moffo is a charmingly girlish Gilda in both voice and manner; but all Merrill's mellifluousness cannot compensate for his lack of personal involvement in the title role.

Another dramatic weakness, Solti's frequent choice of overfast tempos, has ambivalent results. On the one hand, it permits this taping to be priced at \$5.00 less than its competitor. On the other, it negates the usual advantages of the tape medium for larger works: what were four long disc sides are transferred here to four relatively short tape sides. But since the total time would have been ten or twelve minutes too long for a single very full double-play reel, and probably few collectors care for large-scale tapings with fourth-side encore fillers, the present layout is probably the best compromise.

"Academy Award Winners." Roger Williams, piano; orchestra, various condns.

Kapp KTL 41082, 35 min., \$7.95. While Roger's faithful fans won't find anything new in this anthology (apparently drawn from earlier releases, some of which, I'm sure, have been available on tape), they well may want to recommend it as an engaging introduction to their favorite pops pianist. For me, *Gigi*, *Days of Wine and Roses*, and others of the more sentimental performances have lost some of their first-hearing interest, but the livelier selections have enhanced appeal, especially the zestful treatments of *Buttons and Bows*, *Zip a Dee Doo Dah*, and a swinging *Call Me Irresponsible*. The recording varies considerably but is mostly brightly effective.

"Artistry in Voices and Brass." Chorus, Trombone Quintet, and Rhythm Section, Stan Kenton, cond. Capitol ZT 2132, 37 min., \$7.98.

The notion of fitting swing instrumentals with lyrics for choral performance is

one that leaves me queasy—and what I can hear here of Milt Raskin's verses unsettles me further. Yet one must give credit to the combination of first-rate 18-voice choral singing, superb trombone playing, and remarkably clean, open, ungimmicked recording (plus tape processing of admirably quiet surfaces, if also with some pre-echoes). Pete Rugolo's ingenious scorings are particularly effective in the new arrangements of what once were entitled the *Concerto To End All Concertos*, *Artistry in Rhythm*, *Artistry in Bolero*, and *Collaboration*.

"At the World's Fair." Mormon Tabernacle Choir, Richard P. Condie, cond. Columbia MQ 650, 42 min., \$7.95. My personal objections to this program (recorded July 26, 1964, in commemoration of the thirty-fifth year of the Mormon Tabernacle Choir's Sunday broadcasts) are considerable: e.g., the omission of texts (more than ever needed, since the choir's enunciation is often so mush-mouthed); the even more inexcusable omission—in this tape edition—of composer and arranger credits; the nondescript organ accompaniments; the generally pedestrian performances; and insufficient tonal body in the apparently closely miked yet reverberant recording. Yet I have to concede that the present tape is better processed than the stereo disc edition, and that it is often hard to resist completely the singers' sincere fervor even in music (such as a Bach cantata excerpt) for which they have no interpretative understanding at all. And several other selections are better suited to the ensemble's powers: the gentle Czech folk song *Waters Ripple and Flow*, Berger's *The Eyes of All*, Thompson's grave *Paper Reeds by the Brook*, and Shire's *One of God's Best Mornings*.

"Ballads, Blues and Boasters." Harry Belafonte; Chorus and Orchestra, Howard A. Roberts, cond. RCA Victor FTP 1288, 39 min., \$7.95. Except in the eloquent and authentically bluesy *Black Betty* and *Blue Willow Moan*, which surely rank among Belafonte's finest recorded performances, and in the proud *Back of the Bus*, the soloist seems uninspired by most of his materials here and tends to lapse either into oversentimentality (in *Four Strong Winds*, *My Love Is a Dew Drop, Boy*, etc.) or into overvehemence (as in *Ananias* and *John the Revelator*). The accompaniments (other than those featuring a squally electronic organ) are usually effective and occasionally, as in those for *Boy* and *Pastures of Plenty*, first-rate. All in all, though, this vividly recorded, flawlessly processed tape is most safely commended to convinced Belafonte fans only.

"The Best of the Limeliters." RCA Victor FTP 1269, 43 min., \$7.95. With Gottlieb, Yarbrough, and Hassilev going their separate ways nowadays, RCA Victor presents now an anthology drawn from the ensemble's 1960-63 tape and disc releases. The more con-

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THE TAPE DECK

Continued from preceding page

ventional selections, including Yarbrough's tremulous-voice romantic ballads, stand up reasonably well on re-hearing, while there is livelier entertainment than ever in the humorous skits (*Max Goolis, Madeira M'Dear, Funk*, and perhaps especially *Gunslinger*). Gottlieb's introductory spiels too have lost none of their engaging qualities. So, if you don't already own a complete file of the Limeliters' reels, you can't go wrong with this enticing sampler.

"Great Violin Favorites." Isaac Stern, violin; Columbia Symphony Orchestra, Milton Katims, cond. Columbia MQ 688, 42 min., \$7.95.

I suppose the tape repertory should include a reel of light encore-favorites for the fiddle—especially one featuring so skilled a player as Isaac Stern—but I myself regret the comparative waste of his talents on trifles. Among those here I really relished only the vibrant *Jamaican Rumba* and the lusty hoe-down from Copland's *Rodeo*. The rest are such sweetmeats as *Greensleeves*, *Humoresque*, *None But the Lonely Heart*, Schubert's *Ave Maria*, and the like, many of them in new and quite skillful arrangements by Arthur Harris. The recording is robust but overclose; the tape processing, on the "A" side at least, is plagued by preéchoes.

"The Incomparable Mantovani." Mantovani and His Orchestra. London LPM 70088, 35 min., \$6.95.

Incomparable indeed, at least in the gentle art of musical tear jerking. The present materials are a blend of old (*Yesterdays, As Time Goes By*, etc.) and new (*More, I Left My Heart in San Francisco*, etc.); the sounds are so super-saturatedly mellifluous as to be constantly on the verge of actually crystallizing out of the air in a dense fall of sugared snowflakes.

"In Europe." Miles Davis and His Quartet. Columbia CQ 645, 62 min., \$7.95.

"It's Monk's Time." Thelonious Monk Quartet. Columbia CQ 644, 49 min., \$7.95.

"Miles and Monk at Newport." Miles Davis Sextet; Thelonious Monk Quartet with Pee Wee Russell. Columbia CQ 647, 42 min., \$7.95.

Avant-garde jazz connoisseurs will welcome all three of these reels, of which one—the vividly big-sound documentary of Davis at the Antibes Jazz Festival of 1963—is sure to rank as a jazz classic. I certainly have never heard him play with more éclat than he does here, or costar a more talented sideman than the outstanding young drummer Tony Williams. For fascinating comparison, the Newport program called "It's Monk's Time" goes back to the Davis Sextet of 1958, with Cannonball Adderley and John Coltrane, in much more slapdash performances, which in the recording unduly favor Jimmie Cobb's uninhibited din on traps.

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these releases, this one from 1963, is particularly interesting for its unlikely inclusion of Pee Wee Russell. He picks up Monk's materials and styles with surprising skill but he scarcely sounds at home with them. And Monk himself is more effectively his puzzling, provocative self in CQ 644, remarkable both for its two long piano solos and four long outings for the Quartet, topped by an especially engaging *Stuffy Turkey* and one of the most distinctive of all the enigmatic Monk masterpieces, *Shuffle Boil*.

Trio '64. Bill Evans Trio. Verve VSTC 313, 36 min., \$7.95.

The unpretentious improvisatory music making here has given me exceptional satisfaction—not only in Evans' own imaginative lyric invention but also in the bass playing by Gary Peacock, which strikes me as just about the best I've heard in years. Don't judge this program by the titles of the individual selections. The unlikely materials are completely transcended, perhaps most eloquently of all in *Everything Happens to Me*. The flawlessly transparent recording seems, in the very first moments of listening,

to favor unduly the string bass part . . . but one soon realizes that if this is so, it is more than justified.

Developments at 3½ Ips. Apparently the recent slow-speed musical releases were entirely too modest in offering only the equivalent of two normal LP/SD or 7.5-ips single-reel programs. Capitol's second 3½-ips list includes one triple-play reel (Y3W 1613, \$14.98; "The Nat King Cole Story") and two quadruplers. Of the latter, one (Y4T 2201, \$19.98) features four Paul Weston programs: "Music for Dreaming . . . The Fireside . . . Memories . . . Romancing"; the other (Y4P 8607, \$19.98) features some thirty-five "Melodies of the Masters" by various conductors, pianists, etc. These reels have been processed by what Capitol calls its "new Biasonic process." Roberts Electronics' first 3½-ips release, the four-play "Tapeotique" (announced in "High Fidelity Newsfronts" last month), features the Marterie, Holmes, Rodrigues, and other dance bands (Roberts RLPT 3, \$14.95). For the concisest possible comment on this trend, I surely need say only, "Muzak, move over!"

A QUESTION OF FUNCTION

Continued from page 69

performance can be great in spite of not getting the trills and mordents right. Deryck Cooke, the widely respected English critic, once wrote in *The Gramophone* of attending a Furtwängler concert, score in hand, and being surprised at the number of times the conductor ignored or abused what was in the score. Yet, Mr. Cooke says, after the piece was finished he found himself on his feet shouting "Bravo!" because he knew, within himself, that Furtwängler had given perfect expression to the music and to the intent of the composer. The critic elaborates on this point in a review written for the July 1964 *Gramophone*:

In short, Bernstein is technically right, and Walter technically wrong. . . . Why is it, then, that one so warms to Bruno Walter's record of the [Mahler] Fifth Symphony, while Bernstein's ultimately leaves one cold? Is one, after all, not the 'perfect Mahlerite' that Bernstein would seem to be? I think the answer is this. Given that Walter's approach to Mahler underplays this nervous element, it is nevertheless a spontaneous and deeply felt approach of a great conductor, which reflects Mahler's music through a more stable and balanced temperament; whereas Bernstein's approach, even if it concerns itself with the nervous element in the music, seems to do so with the conscious and careful calculation of a less than great conductor who is no nearer to the nerve-ridden Mahler in his inmost self than Bruno Walter is. Everything seems conscientiously applied from the outside—though it may be, of course, that Bernstein does have some strong affinity with Mahler's neurotic self, but is

not yet able to convey it spontaneously owing to an insufficiently expert technique. Whatever the reason, the effect is to bring into Mahler's music a completely alien element—frigidity.

Whether one agrees with Mr. Cooke's final judgment or not is immaterial. What matters is that he has put his finger on the life pulse of the work—which is not the notes and the dynamic or metronome markings but the performance itself, the expression of the composer through the conductor—and that he has commented on this with all his knowledge of the composer at his command. Anyone who has sat through a rendition, in ticktock time, of an "absolutely authentic" performance of some classic (Handel's *Messiah* comes immediately to mind) must surely recognize that perfect fidelity to a score does not necessarily produce a meaningful musical experience.

Ideally, of course, we want great, moving performances—at one with the composer's intent—of uncut unimpeachable editions played exactly as written. We do not live in this dream world, however; and this is to our advantage, for it makes us use our minds and our emotions to judge what exactly is to be emphasized among the variables we have. By thus being forced to use our full selves, we cannot help developing both as critics and as thinking human beings, in a way that would be impossible if all answers could be prepackaged and prepared for instant ingestion. There are no answers: we must make the answers. We must read the note and listen to the song. The codification of song is constant, but the song will ever change. This endless change is music.

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