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TAPE DECK

Continued from preceding page

doerfer whips his apparently small Varieton Concert Orchestra into vigors and sonories worthy of far larger and more noted ensembles. But his *In a Spanish Mood* program is surely a jet-plane tour of the peninsula: I've never heard Waldteufel's *España* and *Estudiantina*, or the five Moszkowski Spanish Dances, played faster or with more incisive percussive accents. There is little authentic Iberian atmosphere, but I must admit that the Granados Spanish Dance No. 5 (*Playera*), despite its interpretative mannerisms, has seldom if ever sounded richer or its tambourines more effective (• • CHT/BN 27, 7-in., \$11.95).

MERCURY: No musicianly discreet conductor can hope to bring much notably new readings of the *Carmen* and first *Arlésienne* Suites; yet Paul Paray, with the Detroit Symphony Orchestra, plays these works not only straightforwardly and idiomatically, but with unmistakable—and piquant—individuality. He is to be commended too for including, in the former suite, only those sections actually scored by Bizet himself, unaugmented by the usual "arranged" additions. The Ford Auditorium in which these recordings were made does not seem markedly reverberant, but its acoustics are obviously warm and clean, and—as captured with broad-spread stereo transparency—the performances here can be reproduced with no suggestion of the "slightly stuffy" sound or undue prominence of the brasses noted in Paul Affelder's Aug. 1957 review of the MG 50135 LP versions (• • MDS 5-3, 7-in., \$12.95).

OMEGATAPE: With its channels reaching out over half the world, this adventuresome west-coast organization now adds Spain to its already spoken-for Austrian provinces. Unfortunately, however, it has chosen Luisa Linares and Los Galindos for a *Flamenco* program which captures only the superficial characteristics of this gypsy art, here catchily appealing in a buoyant *Eso es Tongo* and lyrically looping *Cordobessa*, but mostly diluted for the tourist trade (• • ST 5017, 7-in., \$11.95). Far more authentic and worthy of the strong, open stereo sound is the first of a two-volume series of Austrian *Military Marches* (of which only the *Deutschnmeister*, *Radezky*, and perhaps a couple of others are likely to be familiar to most American listeners) played with rousing enthusiasm by the Army Battalion Orchestra, Vienna, under Gustav Gaigg. For a particularly zestful and robustly sonorous sample, try the *Hurra Heidecksburg* march (• • ST 2006, 7-in., \$12.95).

PHONOTAPES: Jascha Horenstein's Beethoven Sixth, with the Pro Musica Symphony Orchestra, Vienna, is one single-channel tape which warrants citation even in the current stereo era, partly since it has not yet appeared on a Vox LP, more importantly since it is unquestionably one of the most genuinely pastoral-like *Pastorales* I know—ingratiatingly gentle and warm,

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