

# STEREO DISC REVIEWS

Reviewed by

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## CONCERT

ANTILL: *Corroboree* (see p. 59)

● **ALBENIZ:** *Iberia*; **FALLA:** *Three Cornered Hat—Suite*. Orchestre du Théâtre National de L'Opéra de Paris, Manuel Rosenthal cond. Westminster WST 14028 \$5.98

Musical Interest: Familiar coupling  
Performance: Spirited but jerky  
Recording: Upper bracket, but dry  
Stereo Directionality: Ranks high  
Stereo Depth: Good solid reverberation

There have been several new recordings of the Albeniz-Arbois *Iberia* in the past few months, and all issues have been well recorded, with Westminster's stereo as good as any, if not a bit better. But they all share the same fault—not fiery enough, not langorous enough. Rosenthal is a good musician, knows what he wants, and gets it.

The performance demands, but never caresses, and everything is etched in black and white, with no in-between coloration and no delicacy. Argenta on the London monophonic disc still gives the work its best recorded performance. Engineering as such is top drawer. J. T.

BACH: *Clavier Concerto No. 5* (see p. 60)

BARTÓK: *Concerto for Orchestra* (see p. 60)

BEETHOVEN: *Piano Concerto No. 1* (see p. 60)

● **BERLIOZ:** *Symphonie Fantastique*. Cento Soli Orchestra of Paris, Louis Fourestier cond. Omega OSL9 \$5.95

Musical Interest: Most popular big Berlioz  
Performance: Carefully conducted  
Recording: Astounding  
Stereo Directionality: Poor  
Stereo Depth: Good to poor

Whenever a small-label issues a recording of this type, which requires considerable investment today even at European rates, it is taking a considerable risk to compete with the major offerings of the same music. Fourestier immediately offers competition to London's recording featuring Argenta and the Orchestra of the

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## BEST OF THE MONTH

- Everest Records—a new entrant in the field—makes its mark with an off-beat and very hi-fi coupling of Australian and Argentine ballets, Antill's *Corroboree* and Ginastera's *Panambi*—"a prize winning effort." (see p. 59)
- Columbia's first major contribution to the Handel 200th anniversary—an album of *organ concertos* played on an instrument actually used by the master—"is a joy to hear . . . complete and unalloyed pleasure from start to finish." (see p. 66)
- Vox proves that stereo can do great things for chamber music with its disc of Schubert's "*Trout*" Quintet. . . . "A hearty, extroverted performance . . . and the recording meticulously clear and well balanced." (see p. 76)
- Capitol's stereo disc from the soundtrack of the Rodgers-Hammerstein *Carousel* "has both stereo and June . . . bustin' out all over the place." (see p. 82)

Paris Conservatoire. So far I only know of these two releases on stereo disc, and the comparison is interesting. Right off, Omega has scored a triumph in the technical department. Sonically this recording is astounding, especially on the low end of the frequency spectrum.

Where many stereo recordings lack bass definition, Omega has captured it with great skill, and the sound may even be bass-heavy for some ears. Microphoning is close, resulting in some magnificent sectional articulation. Balance on the other hand is puzzling, and it almost seems that the first string body is spread across the stage in front of Fourestier. There were no notes describing engineering techniques or orchestra layout.

On the matter of interpretation I would say this is careful rather than inspired conducting, lacking the charged emotion of Munch's RCA Victor reading, but withal more cleanly articulated than any of the monophonic versions. Argenta's London effort shows greater skill and the orchestra is better. Also the London record has much better stereo directionality. Omega however has produced a stunning sound! Listen to the Scaffold Scene, and to the basses in the Witches' Sabbath over a large speaker system, and hear what I mean. J. T.

● **BRAHMS:** *Symphony No. 1 in C Minor*, Op. 68. Philharmonia Orchestra, Otto Klemperer cond. Angel S 35481 \$5.98

● **BRAHMS:** *Symphony No. 1 in C Minor*, Op. 68. Southwest German Radio Orchestra, Jascha Horenstein cond. Vox ST-PL 10690 \$5.98

Musical Interest: Supreme  
Performances: Klemperer—Olympian; Horenstein—OK  
Recordings: Klemperer—Fine; Horenstein—A little thin  
Stereo Directionality: Both good  
Stereo Depth: A little rounder and fuller in the Angel recording

Readers of this magazine will already know that I consider Klemperer's recording of Brahms' C Minor Symphony the finest I have ever heard. The current stereo edition improves upon the spaciousness and fullness of sound of the monophonic edition, making of the performance an even more lasting and complete experience than it was in its mono recording.

Horenstein's is a thoroughly competent reading, satisfactorily if a little shrilly recorded, but nowhere in the same league with the Klemperer performance, nor for that matter with Kletzki's monophonic edition reviewed elsewhere in this issue.

M. B.

DEBUSSY: *Iberia* (see p. 62)

DEBUSSY: *La Mer* (see p. 62)

● **DELIBES:** *Coppélia* (complete ballet). L'Orchestre de la Suisse Romande, Ernst Ansermet cond. London CSA 2201 2 12" \$11.96

Musical Interest: Familiar ballet fare  
Performance: Wonderful!  
Recording: Usual high London standard  
Stereo Directionality: Exceptionally sharp  
Stereo Depth: Just right

London's issue of the complete score to Delibes' familiar *Coppélia* must be considered a major victory on two important