

# HIGH FIDELITY ICD

by Leonard Bernstein  
Mahler: His Time Has Come



# Little-known facts about

# our best-known receiver.

In less than a year after its introduction, the Fisher 500-T has become our most talked about receiver. It has been acclaimed by audiophiles, as well as by consumer and hi-fi magazines throughout the world.

So, if you've been keeping in touch with the field of high fidelity this year, you are probably aware of many of the 500-T's features: solid-state design, 90 watts music power, Super Synchrode™ front end with three silicon Field Effect Transistors, Transist-O-Gard™ overload protection circuit, and the patented Stereo Beacon™ which signals the presence of a stereo broadcast and automatically switches to the stereo mode.

But, even with all the talk and publicity, there's still a lot about the 500-T that you may never have heard or read. A lot that we feel should be more widely known. Specifically:

The power amplifier section of the 500-T has a frequency response of 15 to 60,000 Hz, +0, -1 db. This equals, or even surpasses, virtually all of the finest separate power amplifiers, tube or transistor.

With a signal-to-noise ratio of 55 db on phono and 70 db on FM-Stereo, you can listen to records or FM broadcasts with a dead silent background. Hum and noise will never interfere with listening pleasure.

The six-position mode/tape monitor control together with the five-position program selector will allow you to do such things as tape record any program source with a minimum of switching and confusion . . . use all the tone controls during playback without changing cable connections . . . and play back any track of a monophonic tape through both loudspeakers.

A specially designed volume control tracks both stereo channels within 2 db, eliminating any possibility of the stereo image shifting between left and right.

Bass and treble can be adjusted without affecting the middle frequencies. The Baxandall-type feedback networks let you turn the bass all the way up without getting a heavy overall balance or turn the treble all the way up without getting shrill sound. Tone controls like these are usually found on only the costliest separate preamplifiers.

Aside from the Fisher 700-T, the 500-T is the only FM stereo receiver on the market featuring 2 RF stages with FET's plus a 4-gang FM variable capacitor. This accounts for the 500-T's high degree of sensitivity and selectivity.

Any interference that might be caused by a powerful FM transmitter in your area will be eliminated by connecting your antenna to the "local" terminals on the 500-T.

Capture ratio is an outstanding 2.2 db, allowing the FM tuner section of the 500-T to reject unwanted FM stations and interference on the same frequency as a desired signal.

The muting switch removes hiss, static and other interstation noise as you tune across the FM dial. It can also eliminate the extremely weak stations that would be frustrating to listen to for any length of time.

The high filter switch, with its extremely steep cutoff of 12 db per octave, reduces scratch and hiss without significantly reducing the crispness of the treble tones or changing the overall character of your music.

At 8 ohms, the 500-T's damping factor is greater than 50, resulting in smooth, controlled bass response without muddiness or hangover.

An extremely sensitive phono input stage (3.5 mv) allows the 500-T to be driven to full rated output, even when it is used with the newest high-compliance, low-output cartridges. A second phono input with decreased sensitivity (10 mv), allows you to use high-output cartridges without the possibility of overload or distortion.

In the audio and power amplifier sections of the 500-T, conservatively rated all-silicon transistors are used for an extra measure of reliability, as well as for their superior frequency response and power handling characteristics.

The tarnish-proof front panel of the 500-T is made from heavy cast metal and is gold-plated to maintain its fresh, new appearance indefinitely.

At \$399.50 (walnut cabinet \$24.95), most people consider the 500-T a great buy . . . even without knowing these little-known facts.



Mail this coupon for your free copy of the Fisher Handbook, 1967 Edition. This 80-page reference guide to hi-fi and stereo also includes detailed information on all Fisher components.

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Coming Next Month In

# HIGH FIDELITY

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## THE SHACKLED MUSE: MUSIC IN CHINA TODAY

In a first-hand report from a man who has met both Mao Tse-tung and Chou En-lai, we see what the "cultural revolution" and the Red Guards have done to music in Communist China. Also included is an exclusive interview with Ma Si-hon, brother and fellow violinist of Ma Sitson, the most prominent escapee from that troubled land.

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## NEW TRENDS IN STEREO EQUIPMENT

In the fall, high fidelity manufacturers unveil a host of new equipment to attract potential buyers. This year shows some surprising innovations, as well as some that were expected. In October we take a hard look at them all.

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## A PLAIN CASE FOR THE GOLDEN AGE

Were those old opera singers really better than the ones of today? Or, as we have endlessly been told, is a preference for yesterday's voices merely a symptom of nostalgia? Next month Conrad Osborne argues strongly and knowledgeably that yes, indeed, singers were better then.

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## WHAT MAKES AN AUDIO DEALER?

If you have ever had trouble in finding a good place to shop for stereo equipment, or a dealer who could take care of it once something went wrong, here is some happy news. Help is on the way, from the Institute of High Fidelity.

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## ELECTRONIC MUSIC ON RECORDS

There is a growing discography of this most modern of musical art forms in which the medium is indeed the entire message. Next month we present a selective survey.

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HIGH FIDELITY



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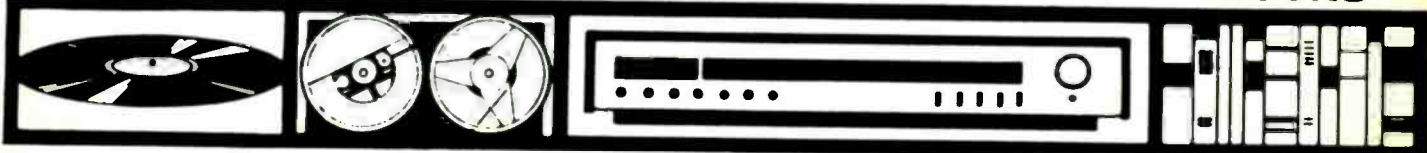
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## PREMIER RELEASES

### August

JOHANNES BRAHMS: Symphony No. 1 in C Minor, Op. 68. Hamburg Philharmonic Orchestra. CHARLES MACKERRAS, Conductor (C-76001)

JOSEPH HAYDN: Symphony No. 100 in G Major ("Military")/Symphony No. 103 in E Flat Major ("Drum Roll"). Orchestra of London. LESLIE JONES, Conductor (C-76002)

LUDWIG VAN BEETHOVEN: Symphony No. 3 in E Flat Major, Op. 55 ("EROICA"). South German Philharmonic Orchestra. KARL RISTENPART, Conductor (C-76003)

PETER ILICH TCHAIKOVSKY: Symphony No. 4 in F Minor, Op. 36. Hamburg Philharmonic Orchestra. CHARLES MACKERRAS, Conductor (C-76004)

### September

FRANZ SCHUBERT: Symphony No. 1 in D Major/Symphony No. 2 in B Flat Major. South German Philharmonic Orchestra. KARL RISTENPART, Conductor (C-76005)

ANTONIN DVORAK: Symphony No. 8 in G Major, Op. 88. Hamburg Philharmonic Orchestra. CHARLES MACKERRAS, Conductor (C-76006)





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—**AUDIO**, June, 1967  
(concluding paragraph)

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—**HIGH FIDELITY**, June, 1967  
(concluding paragraph)

And a leading consumer testing bureau report proved the Pioneer SX-1000TA's quality over leading competitors.

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**Here's to Haggin**

SIR:

Bravo, bravo for Mr. B. H. Haggin's brilliant review of "A Toscanini Treasury of Historic Broadcasts" [June 1967]. I, probably like so many others, eagerly formed in line to receive the latest Toscanini offering, because to us it meant *something, anything* by the Maestro. But only by the contribution of Mr. Haggin, with his insight gathered from years of close association with the Maestro and his detailed knowledge of Toscanini's recordings, can we learn of the monumental works we are *not* allowed to hear.

Withholding Toscanini performances from the public is equivalent to an art collector attempting to seclude his Michelangelo in the wine cellar.

G. D. Kambestad  
Covina, Calif.

SIR:

Mr. Haggin would have been my last choice to review RCA's "Historic Broadcasts" album. This gentleman parlayed a few pleasantries with the Maestro into his book *Conversations with Toscanini* and proceeded to set forth what must be the most monumental example of nit-picking of all time: in his evaluation of the Toscanini discs then on the market, he went so far as to list the preferred matrix numbers.

Certainly the sort of intemperate editorializing which Mr. Haggin displays does not belong in a record review. Instead of ranting and raving about what was not released, your reviewer should have told us a little about what *was* released. How, for instance, does the Toscanini realization of the Sibelius Second Symphony compare with that of Beecham or Szell? Or, for more inexperienced listeners like myself, just what kind of music is Brahms's *Gesang der Parzen* and what does Toscanini do with it?

Thomas E. Patronite  
Cleveland, Ohio

SIR:

I share B. H. Haggin's disappointment over RCA Victor's recent release of Toscanini performances. Being of a somewhat later generation, I cannot share his fury. Perhaps one possible answer to the problem might be a subscription series, individual works being pressed when the right number of subscribers presented themselves. But while we still must coax

Continued on page 10

HIGH FIDELITY MAGAZINE



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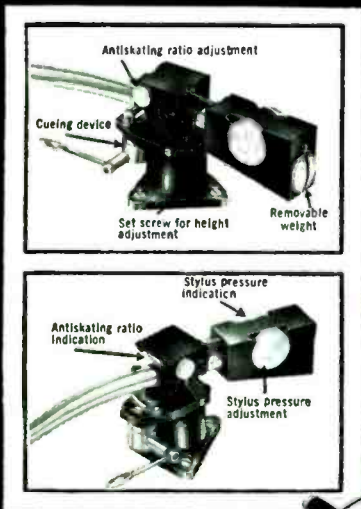
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CIRCLE 24 ON READER-SERVICE CARD

## LETTERS

*Continued from page 8*

Victor into releasing really memorable performances by Toscanini, let me offer a cajoling word in favor of his performances of Mozart's Divertimento No. 15, which I once owned in the form of three 45s.

*Walter H. Bishop  
Atlanta, Ga.*

SIR:

I should like to state categorically that I am appalled at B. H. Haggin's use of such language as "inflated monstrosity," "smart-alecky," and "straining portentous banality" in the description of Shostakovich's First and Seventh Symphonies. I feel that while the music world would easily survive without Mr. Haggin's unfair remarks, the uninitiated might be influenced by his unwarranted attack and develop preconceived notions about Shostakovich's music.

This type of criticism annoys and destroys and once again reminds me that critics are an entity apart from music's creators and performers.

*Martin Pinsky  
New York, N.Y.*

SIR:

How well B. H. Haggin conveyed our feelings upon learning the contents of Victor's Toscanini memorial. I certainly did want to see these items made available but only after the more urgently needed performances mentioned by Mr. Haggin in his review. Mr. Haggin admirably demonstrated that a music critic's function does not end with the evaluation of a performance or a new record.

*Clyde J. Key  
Membership Director  
The Sir Thomas Beecham Society  
Panorama City, Calif.*

### Those Old Piano Rolls

SIR:

In their article "The Piano Roll Legacy" [July 1967], Messrs. Benko and Santaella should have made it clear that the more advanced reproducing-piano systems did not suffer greatly, if at all, from the mechanical limitations of the more primitive systems. In particular, the Duo-Art system *could* accentuate one note in a chord, and, by the same token, *could* separate simultaneous voices within the same range. This system could and did "half-pedal" and had no difficulty in producing the extremes of dynamic range between rapidly succeeding notes, as can be heard with particular effect in the George Gershwin playing of the *Rhapsody in Blue*. While certain mechanical limitations did exist for the Ampico system, their solutions to them were accurate enough to defy the ear of the most skeptical critic.

Busoni's description of these rolls as the "cinematograph of the piano" was

*Continued on page 12*

CIRCLE 26 ON READER-SERVICE CARD →



# Introducing the Harman-Kardon Nocturne Five-Twenty. Unquestionably the best stereo receiver we have ever built.



The Five-Twenty isn't the most expensive stereo receiver we make.

But on a performance to power to styling to cost basis, we think it's the best.

Our more expensive receiver has somewhat more power and several additional features. If you need the extra power and the extra features and you don't mind the extra cost, it may be just the receiver for you. (It's called the Nocturne Seven-Twenty.)

If not, consider the Five-Twenty. The Five-Twenty has the power to drive any speaker, regardless of impedance or efficiency; the sound quality to please the most critical ear; the styling to please the most critical eye; all the features that most listeners require; and a surprisingly low price. We believe that the Nocturne Five-Twenty delivers a

degree of excellence never before attainable at such a modest price.

The Five-Twenty is a complete, solid state control center with a powerful 70-watt stereo amplifier and FM/FM stereo tuner that delivers astonishingly clear broadcast reception. The most advanced integrated micro-circuits are employed for absolute reliability and unsurpassed performance. Ultra-wide frequency response, well beyond the range of hearing, guarantees flawless, distortion-free sound quality with extraordinary clarity and spaciousness.

The Five-Twenty can drive low-efficiency speakers to full output, without strain or potential damage to the output devices. In fact, it can handle four low-efficiency speaker systems simultaneously.

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If you're interested in AM, listen to the Nocturne Five-Thirty. It's the Five-Twenty *plus* a radically new kind of AM; the best AM we've ever made. The Five-Thirty employs a MOSFET front-end and separate AM board with its own I.F. strip.

The Nocturne Five-Twenty for FM. The Nocturne Five-Thirty for FM and AM. Whichever one you choose you'll get nothing but our best. They're at your Harman-Kardon dealer now.

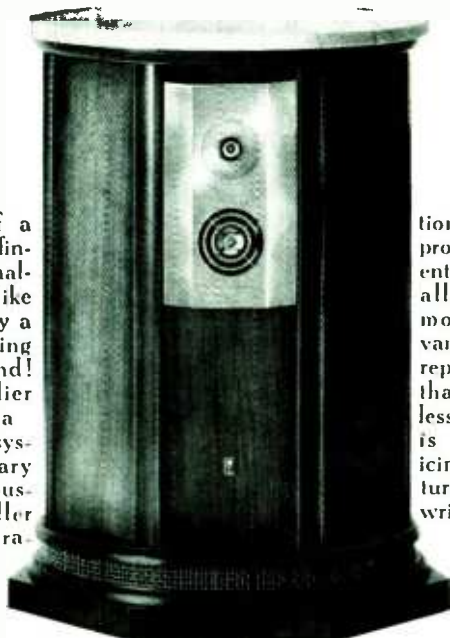
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tion, plus broader sound propagation across the entire spectrum. All in all, it rounds out the most significant advances in stereophonic reproduction! The fact that we've added a flawless imported marble top is just so much more icing. For color literature and nearest dealer, write:

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...you never heard it so good.

CIRCLE 14 ON READER-SERVICE CARD

## LETTERS

*Continued from page 10*

possibly an oversimplification, but they do remain valuable historical portraits, as clear today as they were fifty years ago.

Gerald Stonehill  
London, England

SIR:

Your article concerning the reproducing piano was most welcome and, I am sure, did much to dispel erroneous notions. One statement, however, is short on accuracy. I refer to the contention that only two reproducers—a Steinway Duo-Art and a Grotrian Steinweg Ampico—are extant and capable of faithful reproduction.

During the past ten years, we have had occasion to do complete restoration work on perhaps twenty reproducing pianos, mainly the Ampico, Duo-Art, and Welte. They appeared in such instruments as Mason & Hamlin, Knabe, Chickering, Weber, Steinway, Baldwin, and many others. Most important to note, and consistent with the tenor of your article, is that restoration procedure follows the manufacturers' intentions coupled with a knowledge of how the piano should sound. There is not only the reproducing mechanism to worry about, but the piano action itself. Our demands for the latter are as severe as they might be for the most finicky pianist.

The rarity in these projects is not so much one of instruments, but of people who know what they are doing.

Stephan Binion  
The J-B Company  
San Francisco, Calif.

## Those Mad, Mad, Mad Hi-Fi Shows

SIR:

I found your description of the Washington, D.C. hi-fi show slightly incredible ["News and Views," May 1967]. What with the admission charge to see the *seller's* products (an increasingly popular phenomenon among product manufacturers who believe fostering anything upon the public to cut costs is fair game) and the unlimited sale of tickets, the show was truly disgusting. Trade shows may well be a loss in the eyes of the manufacturers, but this unpleasant fact is a totally unacceptable reason for taking out such losses on the public.

I wonder if your commentator was aware of the policemen stationed throughout the show at "check points" of no return. Once you had passed a point, you could not go back.

I submit that this is certainly not the way to "sell sound" to the great American public. If trade shows are non-profitable, then the industry should consider hiring public relations experts to educate the public to the wonderful world of sound and abandon trade shows altogether.

William Bullinger  
Washington, D.C.

CIRCLE 26 ON READER-SERVICE CARD →



# Many people buy Harman-Kardon Nocturne Receivers.

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# Who sets out to spend \$500 to

With all the excellent \$100 to \$200 speaker systems these days, you might not expect anybody to plan on spending more than \$400 for his system's two speakers.

Yet, here we are turning out XP-10's (\$500 the pair) and XP-15's (\$600 the pair)—and selling every one of them. To somebody.

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our top two Fishers with speakers in a lower price range, and finding a difference *worth* an extra \$100 or so.

It wouldn't surprise us. The 4-way XP-15 is the finest speaker system we know how to make. Priced at \$299.50, the XP-15 has been favorably compared with the world's costliest loudspeakers—speakers costing two or three times \$299.50.



The XP-10 contains three speakers: a 15-inch bass speaker, an 8-inch mid-range and a 2-inch soft-dome tweeter. Mid-range and treble may be adjusted for ideal sound in any location. 30½" x 24¾" x 14¼" deep. \$249.50.



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And the XP-10, priced at \$249.50, is unquestionably the ultimate 3-way. Despite its relatively compact size and uncomplicated engineering, it is capable of delivering undistorted sound to rival large theater systems.

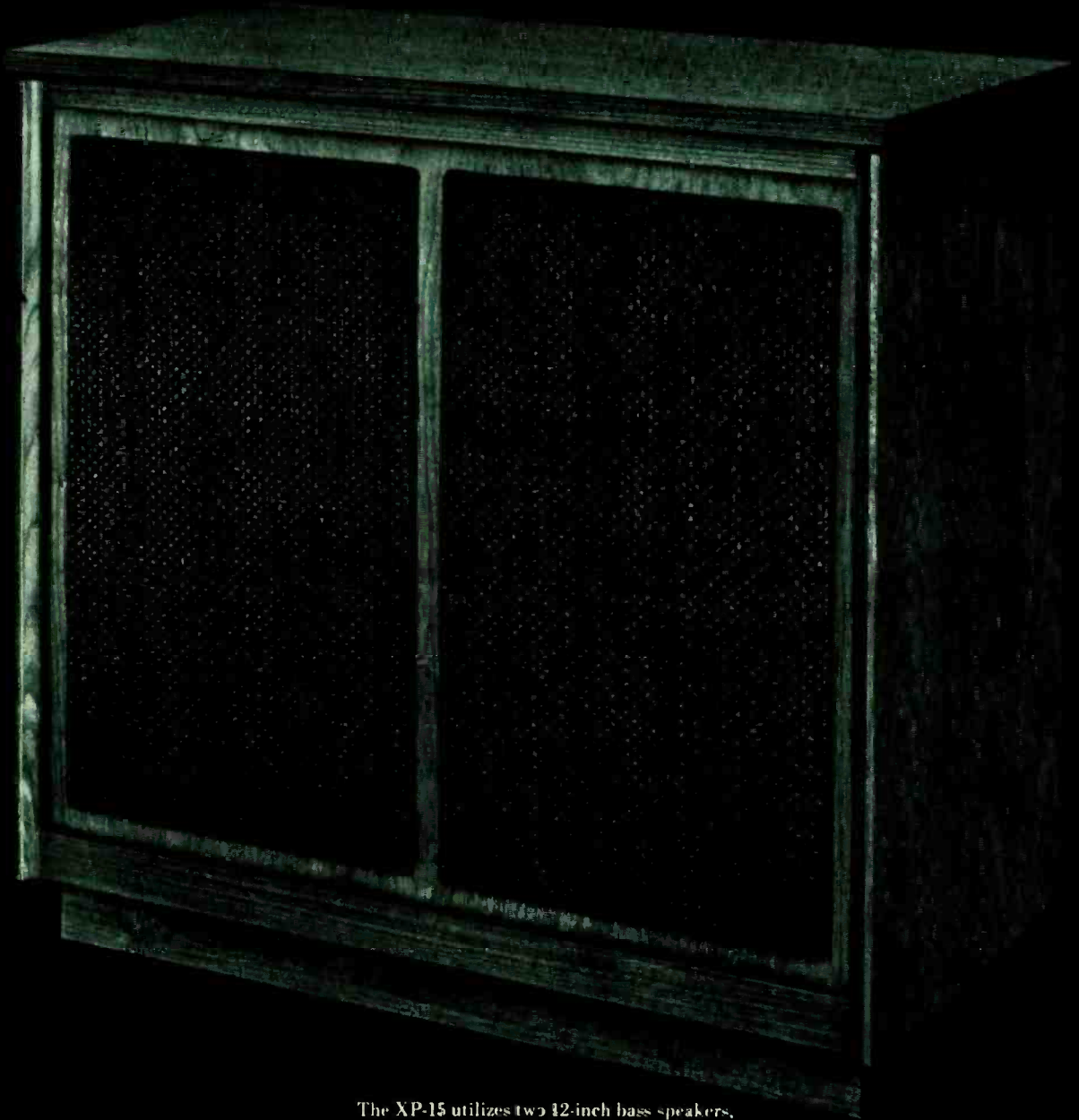
That's why, even if \$500 to \$600 is out of your price range, we urge you to listen to a pair of either the XP-10's or the XP-15's, if only to use them as

a standard of comparison.

And who can tell . . . maybe you'll listen, and you'll like what you hear. Some of our best customers may have started out just that way.

## The Fisher

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The XP-15 utilizes two 12-inch bass speakers, two 6-inch lower mid-range speakers, two 5-inch upper mid-range speakers and a 1 1/4-inch soft-dome treble speaker, for a total of seven drivers in all. Three separate balance switches are provided. 27" x 27" x 14" deep. \$295.50

# NOTES

FROM OUR CORRESPONDENTS



Photos by Hans Wild

The composer (at left, with baton) records his parable-opera in St. Bartholomew's, Orford.

## Britten's "Fiery Furnace" Makes a Glorious Noise

### ALDEBURGH

The prefestival tranquility of this little community on England's North Sea coast was thoroughly shattered late last May by a simultaneous onslaught from Decca/London Records, BBC Television, and Buckingham Palace. Decca's five-man crew, headed by John Culshaw, had a twofold mission: to record Benjamin Britten's parable-opera *The Burning Fiery Furnace* and to tape the Aldeburgh Festival's opening program in The Maltings, the brand-new concert hall located at nearby Snape. The forty-two man BBC contingent was on hand to shoot an hour-long documentary of Culshaw and his assistants at work on the Britten opera as well as a separate film devoted to the Festival and its famous composer/founder. And anonymous equeerries from Buckingham Palace were scurrying about making arrangements for Queen Elizabeth's imminent visit to Aldeburgh; the royal schedule included luncheon at The Red House (home of Britten and Peter Pears) in addition to the inaugural performance at the new hall.

Several weeks prior to Decca/London's arrival in Aldeburgh, Culshaw and Britten had gone over *The Burning Fiery Furnace* devising an appropriate staging for stereo. As in the case of *Curlew River*, it was decided that Colin Graham's original production scheme on a circular stage would prove impractical for recording purposes, and as a result the dramatic approach to the opera had to be entirely reconsidered. "Britten is perfectly marvelous to work with," Culshaw told me, *Continued on page 18*

When engineers get together,  
the conversation turns to pickups.



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## NOTES FROM OUR CORRESPONDENTS

*Continued from page 16*

"and he's extremely sympathetic to the problems involved—in fact some of the most effective solutions were his ideas." Later, I heard Culshaw explain the approach that had been decided on to his production assistants: "The basic plan will be to place Nebuchadnezzar and his court on the left, and Shadrach, Meshach, and Abednego on the right. Of course within this layout there will be a good deal of movement and spatial adjustment—when the three Israelites are placed in the furnace, for instance, they will move back and towards the center so we can get a rather different acoustic." He also pointed out that in the processional and recessional of the monks who perform roles in the mystery play he not only wanted the effect of approach and withdrawal but also a more open, churchy sound to contrast with the intimate ambience of the opera proper.

**Cameras, Cowsheds, and Cables.** While the Decca team thrashed out its production problems, the BBC swarmed about aiming cameras everywhere: at the production meetings, the musical rehearsals in Britten's home—there was even a camera installed in Culshaw's car to catch him in conversation as he drove the ten miles between Aldeburgh and St. Bartholomew's Church in Orford where the *Furnace* was being recorded. The BBC's main control van was parked in the churchyard and the staff members, assistant producers, and technicians covering the filming of the sessions literally took over the whole village ("I caught one BBC bloke eatin' his bloody sandwiches on my father's gravestone," grumbled one disgruntled Orfordian). Occasionally, the omnipresence of the BBC seemed to unnerve Britten, who hates distractions of any kind when he works, but aside from a few touchy moments the cameras glided about the church during the sessions without incident. The meticulous care taken was well worth it to judge from what one saw of the sessions from the monitor van: close-ups of Culshaw and Britten in conversation, the singers and engineers at work—the whole intense atmosphere of a complex operatic recording in the making.

St. Bartholomew's boasts a beautifully sweet and full acoustic for recording: and because *Curlew River* had worked out so well there, Decca automatically decided to return for the *Furnace*. As there was no convenient corner in St. Bartholomew's to set up tape equipment and monitoring devices, Culshaw and company took over a two-room cowshed just opposite. By stringing cables from the shed across the cemetery and looping them around a few monuments raised to the Arkle family, connections were made with the interior of the church. Aside from a maze of recording gear, the shed rejoiced in two further items of decora-

*Continued on page 22*

CIRCLE 61 ON READER-SERVICE CARD →



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1019, \$129.50

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SONY



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This Sony system is for the audio perfectionist. For those who wish to upgrade their system or start from scratch, these Sony components are available individually. For a delightful experience ask your Sony hi-fi dealer to demonstrate the \$2574.50 system. Free literature describes the system in detail. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, New York 11101.

The Sony \$2574.50 system—TA-1120 integrated stereo amplifier, \$399.50; two TA-3120 stereo power amplifiers, \$249.50 each; TA-4300, 3-way electronic crossover, \$199.50; ST-5000W FM stereo tuner, \$399.50; TTS-3000 turntable, \$149.50; PUA-237 12-inch tone arm, \$85; VC-8E cartridge, \$65; two SS-3300 3-way speaker systems, \$349.50 each. Walnut cabinets for TA-1120 and ST-5000W, \$24.50 each; turntable base \$29.50. Prices suggested list.





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## NOTES FROM OUR CORRESPONDENTS

*Continued from page 18*

tion: some hastily scrawled graffiti welcoming the unwary visitor to "Orford's Discothèque" and a very large PANIC button which emitted a pained squeak when depressed.

Fortunately, the button proved to be a useless precaution: there was plenty of activity and a generous number of potential snares, but no disasters. The singers performed on a raised platform in the center of the church, the eight instrumentalists were placed below facing the performers, and Britten conducted at one side with the singers to his left and the chamber ensemble to his right. Behind the platform near the altar a special set of mikes was installed to capture the airy, churchlike acoustic of the opera's opening and closing scenes. Communication problems were solved by giving Culshaw direct wires to Britten, John Mordler (whose job it was to usher the singers into position on the stage), and to Humphrey Burton—head of the BBC TV's Music and Arts Department—who guided the television cameras from his perch in the BBC equipment van.

**Babylonian Gala.** The entire sixty-four-minute work was recorded in five three-hour sessions in segments of approximately eight minutes. Britten thoroughly rehearsed that portion of the score to be recorded just before each take, and the musical and technical execution was generally so smooth that most of the first takes yielded plenty of usable material. The only real moment of tension occurred when Peter Pears, as Nebuchadnezzar, ran into some difficulty with a treacherous bit of coloratura and a high C flat on the word "music." With try number five the passage was negotiated and Pears got a warm round of applause from his coartists. "Not exactly as written," he later confessed—to which Britten gallantly rejoined with a call for "a new edition . . . immediately." Elsewhere, Pears was having a grand time with his part. A far cry from Verdi's Nabucco, this King of Babylon is a very hospitable and rather humorous (if not terribly bright) despot and Pears seemed to relish each moment.

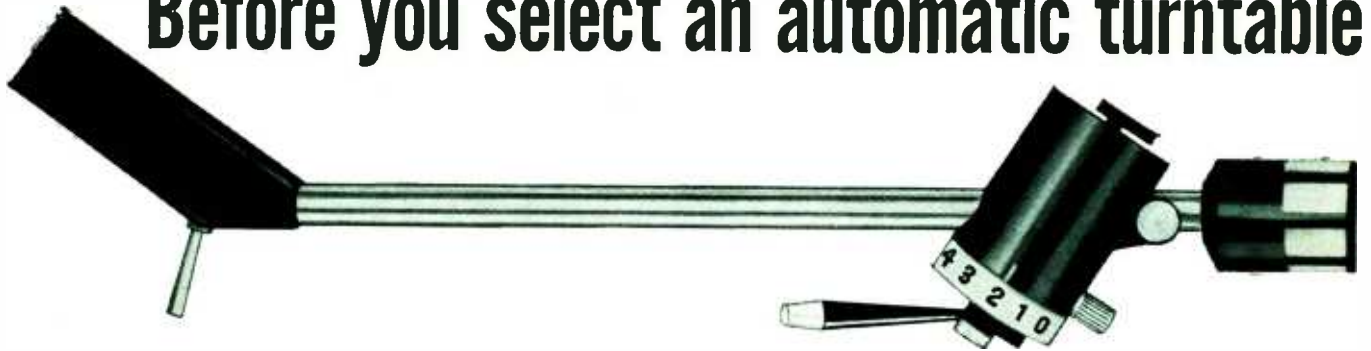
From the technical standpoint the trickiest moment in the opera comes when the chamber ensemble players pick up their instruments and march a turn around the church. For the first take they proceeded in order—Babylonian drum, horn, glockenspiel, flute, small cymbals, viola, and small harp (and what a glorious noise Britten has devised for this combination)—back from the stage up to the altar and then around the sanctuary, spot mikes judiciously placed right and left to get the sense of the musicians passing the listener one by one. Unluckily there wasn't enough music to make the complete turn and the musicians marched so far apart that balances were impossible. "It's a mess," said Culshaw

*Continued on page 24*

HIGH FIDELITY MAGAZINE



# Before you select an automatic turntable



## let us arm you with the facts.

Probably the most critical way to evaluate the quality of any changer is by closely inspecting the tone arm and its capabilities. Let's examine the tone arm of the BSR McDonald 500 automatic turntable. This is the resiliently mounted coarse and fine vernier adjustable counterweight. It counter-balances the tone arm both horizontally and vertically and



assures sensitive and accurate tracking. Here you see the micrometer stylus pressure adjustment that permits  $\frac{1}{3}$  gram settings all the way from 0 to 6 grams. This assures perfect stylus pressure in accordance with cartridge specifications. Here's another unique and valuable feature . . . the cueing and pause control lever that lets you select the exact band on the record, without fear of ever damaging the record or the cartridge. It even



permits pausing at any point and then gently floats the tone arm down into the very same groove! Whenever the turntable is in the "off" position the arm auto-



matically returns and securely locks in this cradle to protect it and keep it from movement. This is the low-mass tubular aluminum pick-up arm . . . perfectly counter-balanced both horizontally and vertically to make it less susceptible to external shock. Of course, there are many other quality features on the BSR McDonald, just as you would find on other fine turntables that sell for \$74.50 and higher. The big difference is that the BSR McDonald 500 sells for much less.



Now are you interested? . . . Write us for free literature . . . or see it at your nearest dealer.



Precision crafted in Great Britain  
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CIRCLE 11 ON READER-SERVICE CARD

## NOTES FROM OUR CORRESPONDENTS

Continued from page 22

brightly, dashing up to the church to try to iron out the difficulty. By closing instrumental ranks, reducing the marching area, and adjusting a few mikes the effect came over beautifully on playback.

Taping of the processional and recession was saved for last. As in the instrumental march, Culshaw wanted the listener to have the impression of movement past him, as if he were actually seated in a pew: the entire cast began the lovely hymn "Salus aeterna" outside the church, marched down the right aisle, past a spot mike (with a second mike close to the ground to get a suggestion of footfalls on the stone floor), into St. Bartholomew's Mary Chapel, and left to the main altar. One unavoidable but rather pleasant extramusical effect caught by the microphones was the warbling of several Orford songbirds—you will be able to hear them quite clearly at the very beginning and conclusion of the opera.

After the last session champagne was opened and everyone gathered in "Orford's Discothèque" to toast both work accomplished and work to come. Britten is presently writing a third (and, he says, last) church opera based on the parable of the Prodigal Son, and Decca already prophesies a return trip to Orford, probably in 1969. "Meanwhile we've got another Britten opera to think about," said Culshaw: "Billy Budd goes before the microphones in December." P.G.D.

LONDON

### Another Imprimatur For Mahler

On the first day of April, this past spring, Delysé Records began its taping of Mahler's *Das klagende Lied*. And thereby hangs a tale.

Until a couple of years ago, Delysé was known as a small company specializing in regional and national releases, with an emphasis on Welsh music, for distribution throughout the English-speaking countries of the British Commonwealth. Then came its recording of songs from *Des Knaben Wunderhorn*, with Geraint Evans, Janet Baker, and Wyn Morris conducting. The *Wunderhorn* was both an artistical and financial triumph: it was released abroad not only by Angel in the U.S.A. but also, surprisingly, by Pathé-Marconi in France and by Toshiba in Japan.

Actually, Delysé was not totally unprepared to cope with Mahler—after all, it had recorded the great Gymanfa Ganu (Welsh hymn-singing festival) of more than five thousand voices in Royal Albert Hall. Furthermore, the company is under the direction of one of the most intrepid and truly remarkable women in the recording business—Isabella Wallich, nee Isabella Valli. Mrs. Wallich is a niece of F. W. Gaisberg of HMV, originally from Washington, D. C. and of course

one of the great pioneers in classical recording. Her father is an Italian performer, her mother an American opera singer who became betrothed at La Scala. As a child Isabella traveled extensively with her uncle Fred as he went about arranging to record Melba, Caruso, Chaliapin, et al. At the age of fourteen she escorted the aged Sir Edward Elgar by taxi to hear the fourteen-year-old Yehudi Menuhin present the Elgar Violin Concerto in Paris; she tells us that Sir Edward was so nervous en route that she held his hand to reassure him.

Later, she studied piano at the Paris Conservatoire, became a concert artist, managed the Philharmonia Orchestra on its first big European tour with Karajan after the War. She was twice married and twice widowed; her first husband, a director of companies owning rubber estates in Malaya, was waylaid and murdered by bandits. At thirty-two, Mrs. Wallich decided to follow her uncle's footsteps in the recording business, thus laying the foundations for the independent Delysé Recording Co., which she presently owns. The Welsh cellist David Ffrangcon Thomas persuaded her that there was more untapped musical talent in Wales than anywhere else in the world. Welshman Geraint Evans made his first art-song recording for her, and it was therefore entirely appropriate that he should have been featured in *Des Knaben Wunderhorn*, Delysé's first venture onto the classical, international recording scene. (Evans' absence from *Das klagende Lied* is explained by the fact that the work—at least in the revised version of 1899, the only form in which we presently know it—has no bass or baritone part.)

**Off-Stage Bands and Welsh Conductors.** *Das klagende Lied* has been recorded twice before, and in both cases the recording of its additional off-stage orchestra (piccolo, flutes, oboes, clarinets, E flat clarinets, horns, trumpets, timpani, and percussion) apparently posed major technical difficulties. (In the Mercury version of 1951, now on Lyricord, the off-stage band was recorded separately and spliced in, with very patchy effect; in the 1959 Vanguard set the off-stage winds sounded louder than the on-stage strings—which at one point are supposed to interrupt them.) When the Delysé people came to these passages, they were faced with the same problem. No matter where the off-stage instruments were placed in the auditorium of Watford Town Hall, the resonance was such that the instruments were picked up by the same mikes which picked up the main orchestra, with nearly equal strength. Finally, the musicians were disposed in the foyer; but in order for them to see conductor Wyn Morris' beat—no arrangement had been made for closed-circuit television—they had to divide themselves into three little groups

Continued on page 26

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NOTES FROM  
 OUR CORRESPONDENTS

Continued from page 24

and stand at three doors opening into the auditorium. Presumably, the finished recording will convey a live-performance sense of distance, but the moment was a highly critical one for all involved.

Morris himself, the son of a composer from Llanelly, Wales is a new sort of phenomenon in the concert world—a young conductor who, although he has directed a wide repertory in concert and opera, has built a good part of his special reputation around Mahler alone. Morris made his London debut in 1963—directing Mahler's Ninth Symphony at the Royal Festival Hall from memory and receiving highly enthusiastic press notices. His more recent Mahler stints have included the Sixth Symphony, as well as the memorable *Knaben Wunderhorn* recording with the London Philharmonic. For *Das klagende Lied* he had the New Philharmonia at his disposal, with soprano Theresa Zylis-Gara, mezzo Anna Reynolds, tenor Andor Karposy, and the John McCarthy Choir. Release is planned for early this fall at home, later in the season (on Angel) in the States. Listeners who, like myself, have never before heard the cantata performed by really first-class forces may well find themselves adding another work to the canon of Mahler masterpieces.

JACK DIETHER

ROME

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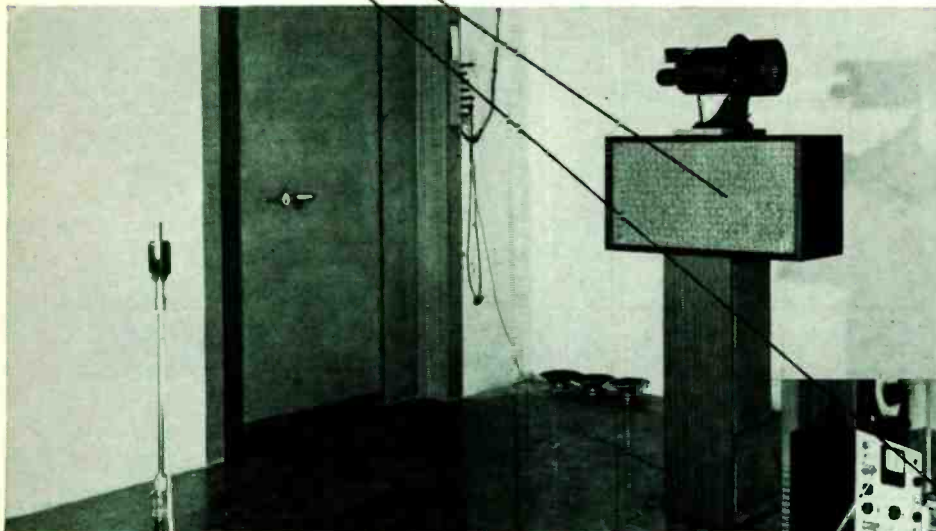
The sole owners and operators of RFTM (if I may be allowed to abbreviate) are the critic and musicologist H. C. Robbins Landon, well known to record lovers for his memorable work with the Haydn Society in the Fifties; the young conductor Antonio de Almeida, who works regularly at the Paris Opéra and who also has a degree in musicology; and the sound engineer Edmund Purdom, perhaps better known in his other *persona* as a popular movie actor, though he has had considerable recording experience too (he engineered, for example, the Complete Schubert Symphonies set distributed in the U.S.A. by RCA Victor). This trio's aim is to make recordings that will be completely authentic from a musicological standpoint and, at the same time, on the highest possible level in terms of performance and sonics.

**Haydn "con passione."** When I dropped in on one of the new organization's recording sessions, it was—not unexpected—

Continued on page 30



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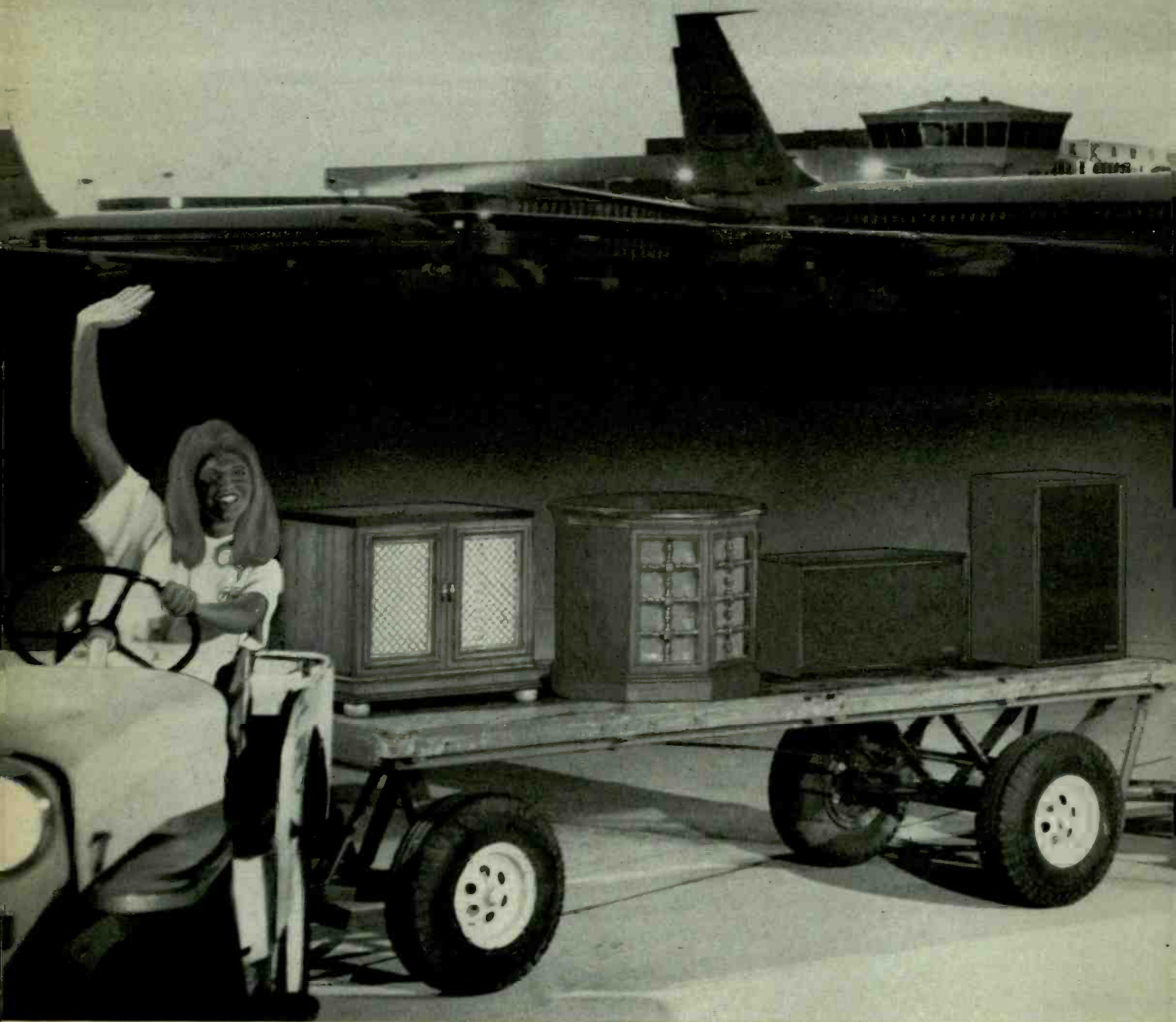


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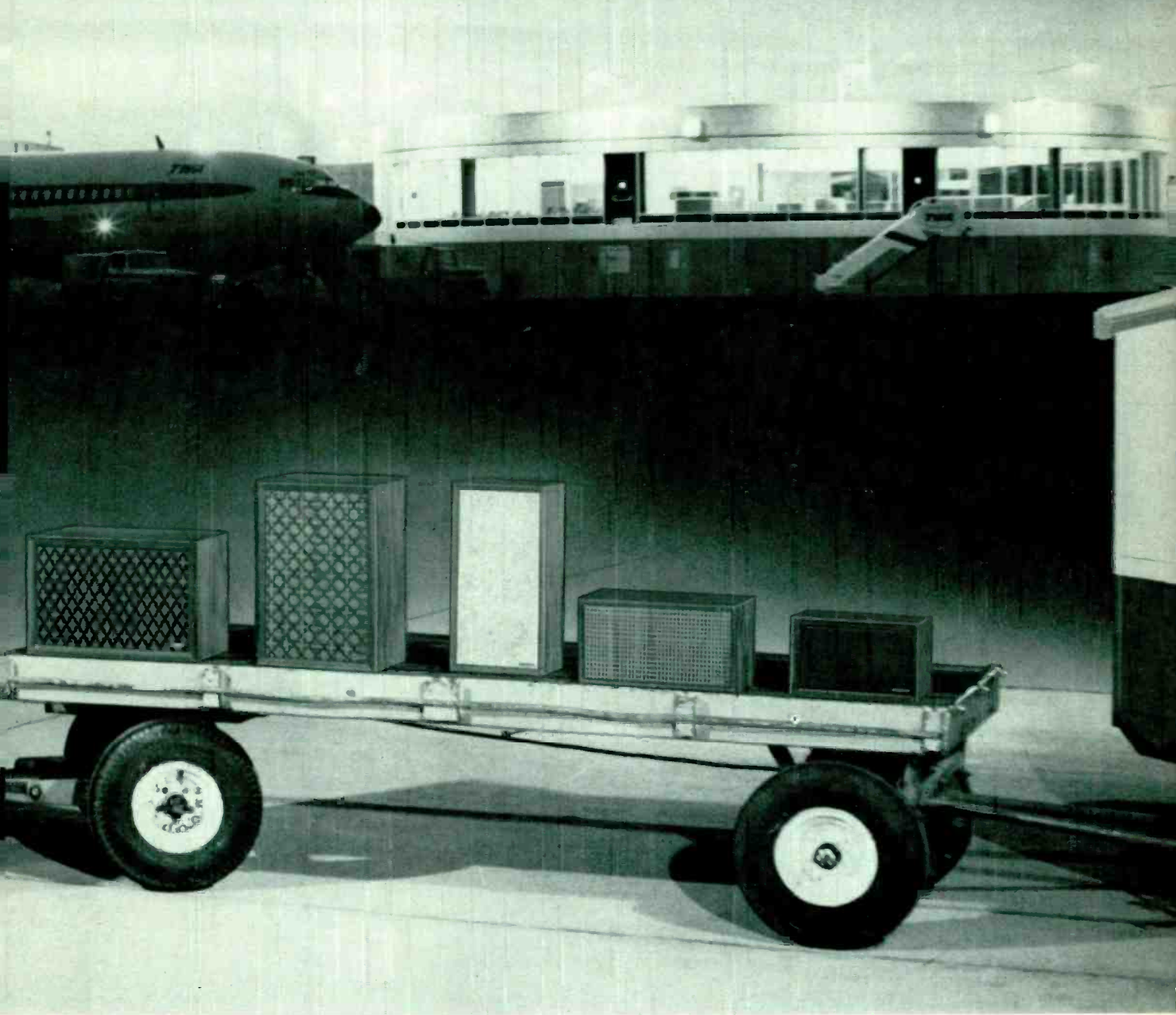
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## NOTES FROM OUR CORRESPONDENTS

*Continued from page 26*

ly, in view of Mr. Landon's involvement—the notes of a Haydn symphony that greeted me. As it turned out, the session was the closing one of the first series. Things had gone so well that the orchestra was finishing up two days ahead of schedule; the session was being devoted to remakes. Now, as anyone familiar with recording practices knows, remake sessions are as a rule deadly boring: the soprano sings a phrase involving a difficult high C that didn't come off well the first time, the orchestra repeats attacks that were a bit ragged, everything is stops and starts, fits and jerks.

But, as I slipped into the hall at the end of a break, the orchestra launched into the Symphony No. 93 and proceeded to play straight through the first movement—stopping only once (briefly) when the two flutes had not been exactly together and, once again, towards the end, to repeat a chord with more intensity. Afterwards Purdom explained: "We already had the movement on tape, and it was good enough. But it was one of the first things we recorded, and it didn't *quite* have the wonderful feeling the players produced later on, when they had fallen in love with the whole idea, like us."

Before work resumed, I got a taste of this feeling. The first violinist stood up and made a little speech to Purdom and De Almeida, expressing gratitude for their consideration throughout the sessions and assuring them how happy everybody was about the way it had gone. Later I spoke with the first flutist, the celebrated Severino Gazzelloni, whose summing up was: "These boys are making records *con passione*." It was clear enough that the passion of RFTM's organizers had been communicated to the whole orchestra. That group, by the way, was comfortably small: forty-two players ("The size of the orchestra Haydn himself led in these symphonies," Almeida said), all of them first-desk men or musicians who, like Gazzelloni, usually confine themselves to solo work.

In about a week of sessions the first six of Haydn's "London" Symphonies Nos. 93 through 98 had been put on tape—all in Landon's Critical Edition. The differences between this edition and earlier ones are countless and, in many instances, surprising and important. Most previous editions have been based on early printed scores, whose numerous departures from the manuscripts have thus become self-perpetuating. An example: the slow movement of No. 93 begins, in the manuscript, with eight bars for string quartet; until now these bars have always been played by *all* the strings, because the first printer overlooked Haydn's indication "*soli*." Another example: in the original, the finale of No. 98 calls for a harpsichord solo (played by Haydn himself at the London first performance), which somehow vanished in all the printed versions of the score.

**Brave Plans.** The Roman sessions took place in the beautiful little Oratorio del Gonfalone, a deconsecrated chapel now used for concerts of choral and chamber music and as the permanent headquarters of the Coro polifonico romano. Its acoustics—I have attended a number of concerts there—are excellent, a shade drier than those of some other Roman halls used for recording but ideally suited to the requirements of eighteenth-century music. And the attractiveness of the setting seemed to sustain the general atmosphere of a private gathering of chamber music enthusiasts. As the musicians prepared to leave, one by one they shook hands with Purdom and Almeida, and thanked them for the occasion.

At present RFTM's plan is to distribute the records by subscription only (subscriptions are now open for the two sets of "London" symphonies, three discs each) through Universal Edition (the Viennese publisher of the Critical Edition of the Complete Haydn Symphonies) and its affiliates in London (Kalmus) and the U. S. (Presser). The records will cost about \$5.00 each. The symphonies will also be available on four open reels of four-track stereo tape ("No multiple high-speed dubbing—each reel will be duplicated individually at playing speed from the master," Mr. Purdom guarantees) at \$12 per 80-minute reel.

Future plans? When I asked Maestro de Almeida, he was disarmingly frank. "It depends on money. If we raise some more cash from the sale of these first recordings, we'd like to do a Haydn opera, perhaps *L'infedeltà delusa*." Other plans, in a remoter future, include Handel (*Giulio Cesare* and the twelve Concerti grossi, Op. 6 with winds), Mozart (*La Clemenza di Tito*, the "new" Symphonies K. 204, 250, 320, other operas), and—naturally—more Haydn symphonies.

WILLIAM WEAVER

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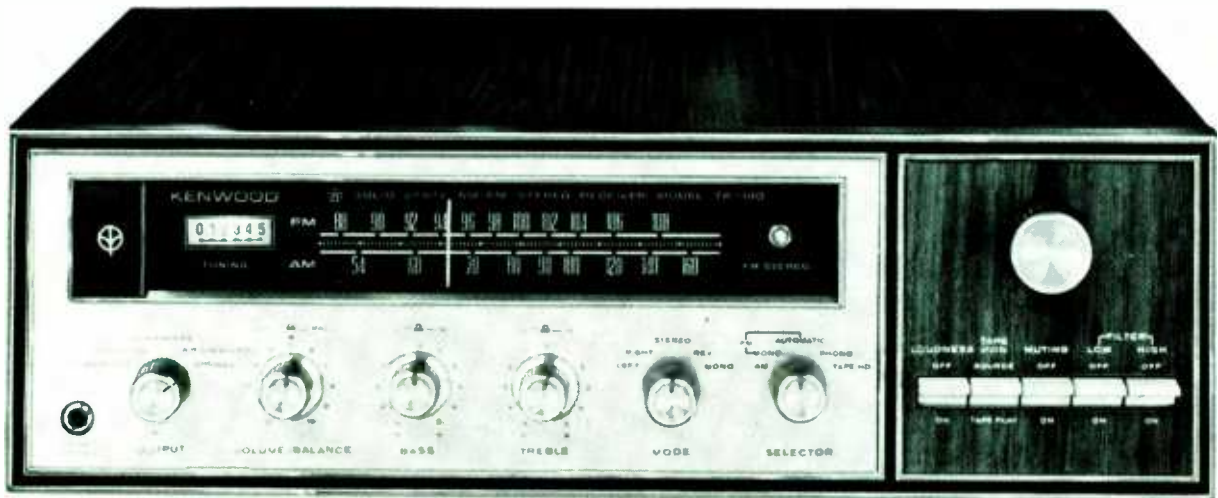
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### COUNT BASIE: *Basie's Beat*.

Orchestra, Count Basie, piano and cond. *It's Only a Paper Moon*; *Squeeze Me*; *St. Thomas*; seven more; Verve © 8687 or 6-8687, \$5.79; ⑦ VVC 8687, \$7.95.

Although the days of the thriving big bands belong to the past (with the exception of our colleges as pointed out in "Where the Big Bands Are" on page 100), the style itself obviously still has enormous vitality. Otherwise, it would not continue to be recorded so much. To be sure, most of it is played by studio musicians, who come together in the recording studio, make the album, then go on about their other musical business. This is the case with the Bob Florence album. It is also, though to a lesser extent, the case with the Gerald Wilson band: the band is formed to play location dates in Los Angeles, but doesn't travel nationally. Thus it is a sort of semi-studio band. But, interestingly, two of these four bands (those of Buddy Rich and Count Basie) do travel. The success of the Rich band against all odds is one of the wonders of recent musical history.

Richard Bock of Pacific Jazz records, now a subsidiary of Liberty, obviously believes there's a market for this kind of music: two of these four discs are on Pacific Jazz, another is on its sister label, World Pacific, which costs over a buck less. Since Pacific also records the Don Ellis big band, the company has a considerable investment in this kind of music. It is to be hoped that the faith is justified, for big jazz-oriented bands can still produce one of the most powerful and exciting sounds in all music.

They can, at least, when they're not trapped in yesterday. Happily, none of these albums is, although the Basie disc comes the nearest to being dated. The most exciting of the four sets is that by Rich. Much of this is due to Rich's astonishing drumming which, as always, sets up a churning momentum in a big band. But his band itself has become first-rate in the year or so since its formation, with

good solos and crackling section work. It would not, of course, have that sound if another drummer were substituted: the band is a projection of Rich's own self-certain personality and blazing talent.

Rich has kept the band contemporary both through the rhythmic patterns he uses and the choice of material, such as the Beatles' *Norwegian Wood* and Sonny and Cher's *The Beat Goes On*. The latter is sung by Rich's twelve-year-old daughter Cathy, who invests it with a notable innocent charm. Her talent is germinal at this stage, but it's there. Her singing is graceful and unaffected, and she has (what else, being Buddy Rich's daughter?) excellent time. Rich's solicitude for her as she comes on stand (the album was recorded in a nightclub) is rather touching. It is about as near as we're ever going to get to hearing a public admission from Buddy Rich that he has a heart, so that alone adds a certain historic quality to the record.

The arrangements (by Bill Holman, Bill Potts, Shorty Rogers, Harry Betts, Pete Myers, and Bob Florence) are of high quality. But for writing, the album Florence did for World Pacific is the most interesting of the four. Since his is not a road band, Florence was able to incorporate a more varied instrumentation (he uses a lot of woodwind doubles, including bass flutes) that would not be practical in a traveling group. The album is built on material associated with Petula Clark. In Florence's immensely gifted hands, it undergoes subtle transformation. The voicings are beautiful, as in all of Florence's writings. The band plays extremely well, though that breathing-and-thinking-together quality of a working road band obviously isn't there: for that you have to look to the Rich and Basie records.

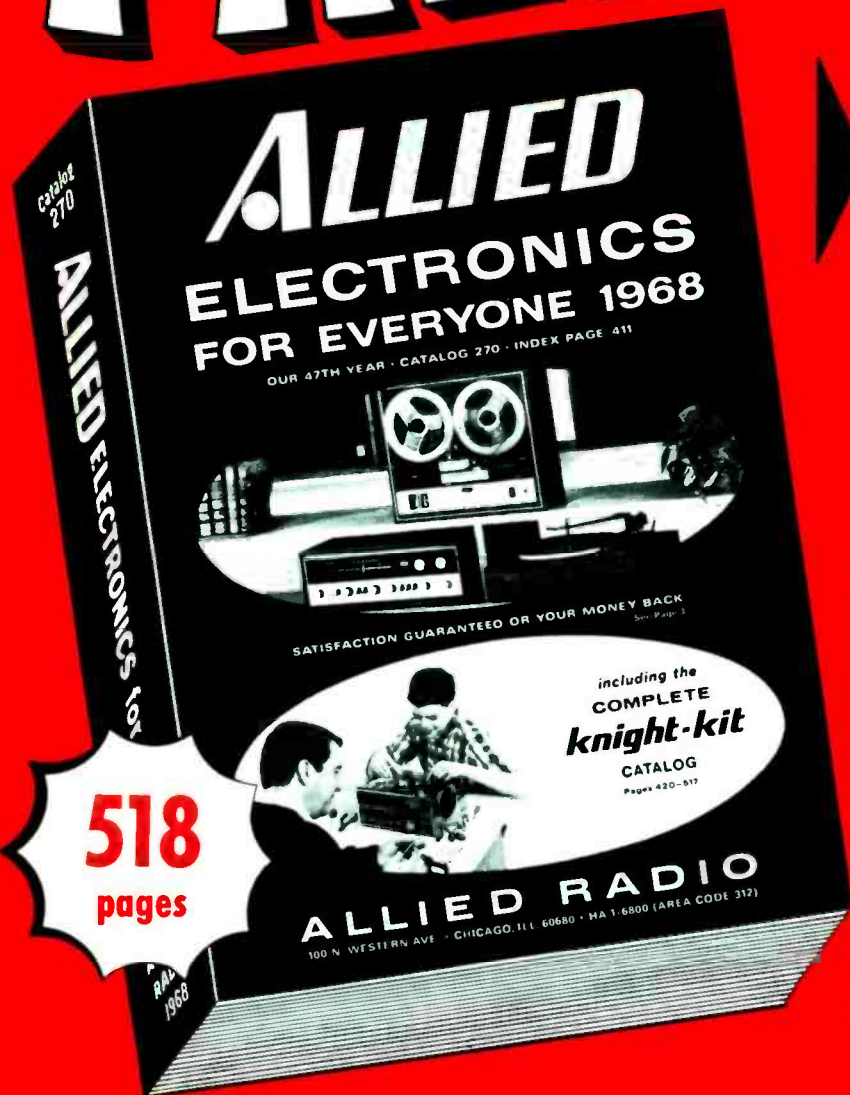
Writing is an important factor in the Gerald Wilson album, which is as one would expect in a group headed by an arranger. The band has great fire, but much of the brass section was new to the band when the album was made, and its work is harsh, not quite together, shrill in the wrong way. It's a good album, though.

The Basie album is his best of the last two or three years. Two things in it are particularly arresting: the fat, juicy tenor solos of Eddie Davis, and the wonderfully humorous scat singing of trombonist Richard Boone in *Boone's Blues*. Aside from singing scat as well as or better than anybody I've heard in years, with strong melody ideas and sharp-shot intonation, Boone has a hilarious knack for fitting his melodic ideas to the wackiest nonsense syllables you'll ever hear. This one deliciously funny track is almost worth the price of the album.

For big-band buffs, this month has had a rich harvest. G.L.



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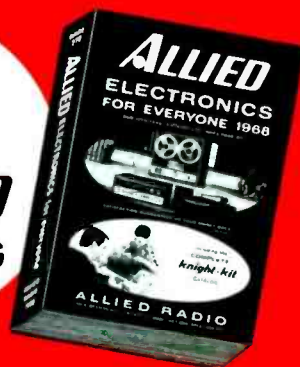
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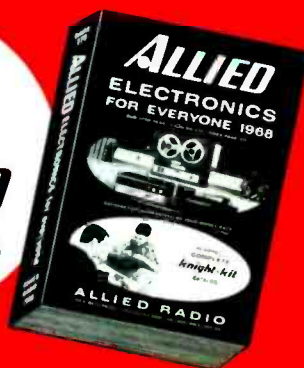
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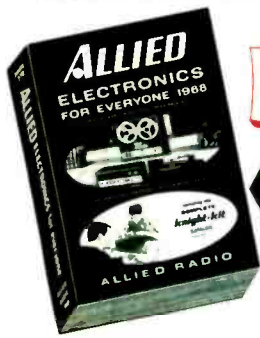
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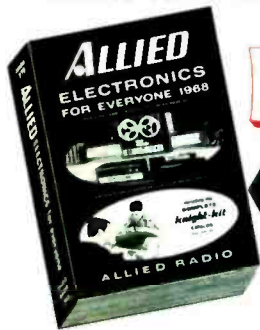
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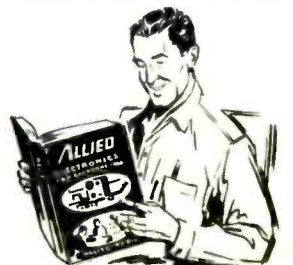
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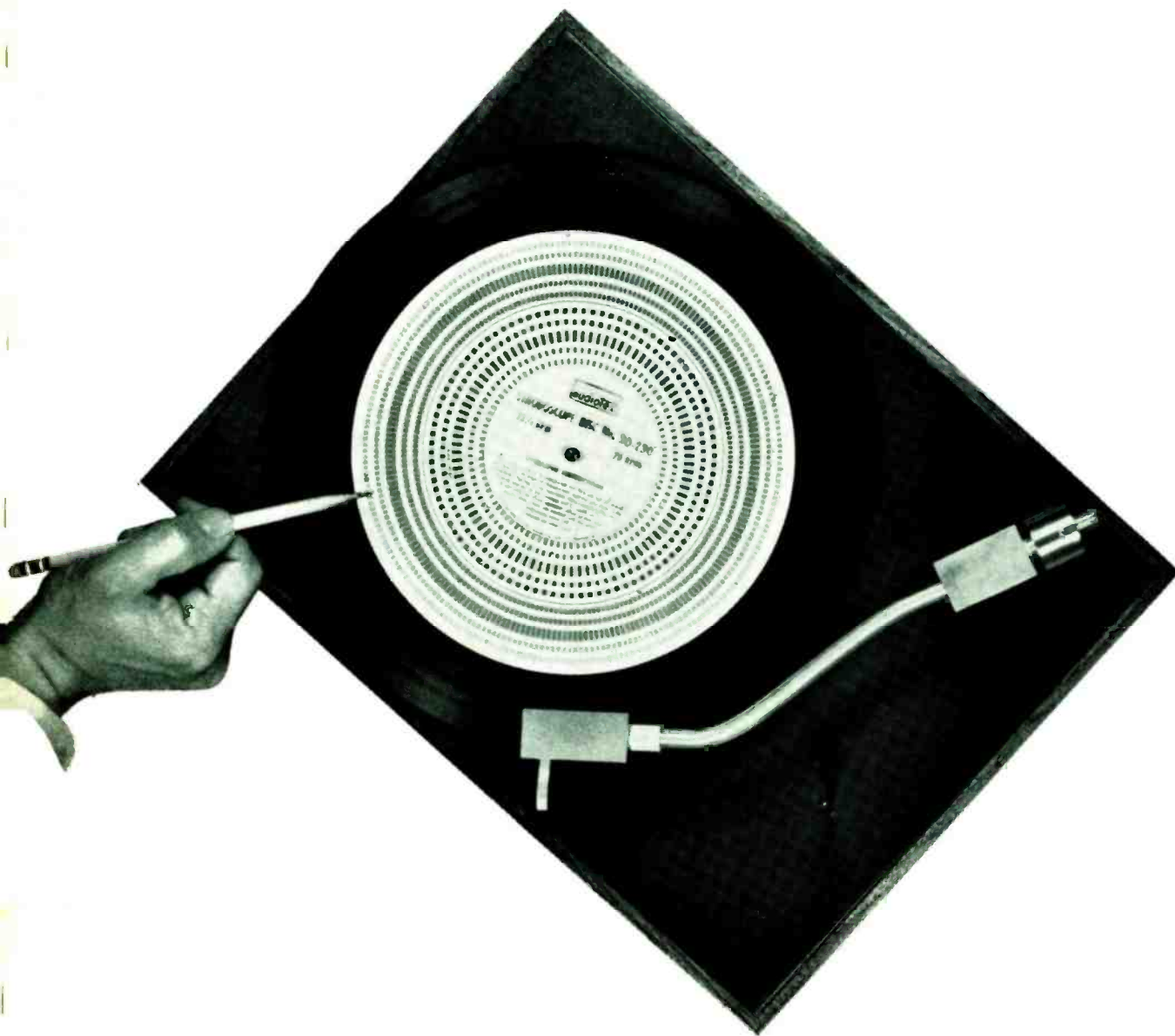
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\*Confirmed by many independent test reports. Four magazines chose the AR turntable for their top stereo systems from a field of competing units costing up to twice as much. We will be glad to send you their lists of selected components; you may also have, on specific request, a reprint of an article on how to check turntable characteristics at home.

ACOUSTIC RESEARCH, INC., 24 THORNDIKE ST., CAMBRIDGE, MASS. 02141  
CIRCLE 2 ON READER-SERVICE CARD



CONSUMER  
ELECTRONICS SHOW  
SCORES WITH  
NEW ITEMS



Manufacturers went all out at the N.Y. Consumer Electronics Show to display their new products. This view of the Norelco cassette presentation typifies the event.

THE entire spectrum of entertainment equipment was displayed recently to some 20,000 visitors at the Consumer Electronics Show held at the New York Hilton and the Americana hotels, and neither a fire that broke out in the press room of the Hilton nor the location of the exhibits in two hostleries a block apart detracted from the enthusiasm that pervaded the four-day affair. The show's aim was to acquaint "the trade"—dealers, the press, technical personnel—with everything new, from \$9.95 transistor pocket radios to \$2,000-and-up music systems; and it did so in spacious surroundings made the more attractive by retreats where you could water down, feed, and chat about what you'd seen. (A further attraction was the presence of mod models who made it impossible to refuse all the product literature being handed out.) Outright hucksterism was overshadowed by serious technical displays—and while we were rattled a bit by a sign announcing cartridge tape recorders over a line of 8-track players that couldn't record at all, our feelings were assuaged by a historic display of broadcast and audio gear from the earliest days to now, by a color TV service clinic, by a show illustrating how integrated circuits are manufactured, by a convincing demonstration of the effectiveness of the Dolby noise reduction system, and in general by the many industry people who gladly took time out to answer questions. We also took no small pride in our own (Billboard Publications, Inc.) message center, which served as clearing house for hundreds of phone calls and notes.

There was a lot we hadn't seen before, but in terms of what was really new and important, we noted:

- A receiver from KLH, Model 27, offering AM and stereo FM combined with a medium-powered control amplifier. The FM front end uses FETs and the control panel features push-buttons imported from France—very neat-looking and smooth-acting. Price will be "about \$300." Separate AM and FM tuning dials are the geared-drive planetary type familiar on KLH products.

- Sony/Superscope's automatic open-reel tape changer, the first of its kind. This is a standard deck on which

regular reels of tape of varying diameter may be stacked and played automatically, repeated, and rejected—as on a record changer. Reverse mode is included too. The rejected or finished reels are automatically rewound and stored in a tray to the side of the deck. This product will be available next year; prices will start at about \$500.

- Marantz's first receiver—a huge chassis beautifully styled and featuring the only built-in oscilloscope in the business, a small metering device to aid in tuning and stereo balancing. Priced at \$595, the new Model 18 is rated for 2.8 microvolts IHF sensitivity and furnishes 40 watts RMS power per channel. In this set the flywheel itself is the tuning knob and it is set into the front panel horizontally. The FM front end is completely passive—"a radar technique never before used in a consumer product," Saul Marantz told us, "that prevents overload and eliminates cross-modulation effects. No gain in the front end means no noise."

- An improved and refined BSR automatic turntable, the Model 600, priced at about \$75.

- A new standard or open-reel tape deck from Bell and Howell which uses a built-in vacuum suction system to thread the tape automatically from the feed reel past the heads and onto a take-up reel. In answer to an obvious question, B&H spokesmen said that the system is self-cleaning and that no dirt could accumulate to gum the works.

- A truly omnidirectional speaker by Zenith which did indeed provide (in pairs) stereo in all parts of a small room, but which had limited bass response. It was demonstrated as part of a \$200 three-piece mod system.

- Motorola's color TV sets, which, with their modular construction and drop-out, slide-out sections, must at least be the easiest around to service.

- A line of high-quality audio components from Hitachi, including enormous amplifiers and a huge amoeba-shaped speaker, all of which sounded very good but none of which is for sale yet in the U.S.A.

- Amplified stereo headphones by Telex which, despite

*Continued on page 38*

their built-on controls at each ear-piece, did not seem uncomfortably heavy.

● Two "home entertainment centers in the round"—complete stereo FM and record playing systems housed in large circular cabinets of occasional-table height and suited for location anywhere in the room. One by Westinghouse was priced at about \$600; another by Andrea included a large color TV set and more powerful amplifier—cost, just under \$2,000.

## COUNTERATTACK IN CHICAGO

With avowedly innocent coincidence, the Consumer Electronics Show in New York fell simultaneous with this year's Music Show by the National Association of Music Merchants (NAMM) at Chicago's Conrad Hilton Hotel. As a result, all but a handful of component manufacturers pulled out of the Chicago show and displayed their wares only in New York. To further encroach on the music merchants' home grounds, the Institute of High Fidelity had announced that at its show this fall, a major emphasis would be placed on music and even musicology. So the music industry stiffened its embouchure and counterattacked in the electronics manufacturers' own territory: nearly everything at the Music Show was electrified—including the attendees. Amplified guitars, of course, were the most ubiquitous items. Even Baldwin, the piano company, had them.

But guitars weren't the only amplified instruments by a long shot. Baldwin, for instance, showed an electronic "combo harpsichord"; Hohner, the harmonica maker, had electrified its Melodica, a blow instrument fingered with a keyboard; and Kay, known for its basses, offered an amplified mandolin. An outfit by the name of Rajah Zeetar even showed an electronic sitar! Koss, the headphone manufacturer, exhibited electronic pickups for wind and brass instruments, while quality speaker manufacturers like Jensen and JBL demonstrated special systems that wouldn't collapse under the racket.

Don't for a moment think that the amplifiers only made the instruments louder; they were complete portable sound studios. A flick of a switch added "reverb" or echo; another produced "decay," which is what diminuendo has become in the electronic age. One button added octave doublings; another changed registrations, or set an invisible robot drummer going with any of a number of rhythmic patterns. A pedal added "wah-wah"—and if you've never heard a flute blasting wah-wah in four octaves, you haven't heard anything. Of course, every amplified instrument seemed to be able to produce that favorite rock-and-roll sound: distortion.

The show's most arresting demonstration was by the Thomas Organ Company, whose Vox instrument division sponsored an "all-ampliphonic orchestra." Two trumpets, one trombone, one piccolo, one clarinet, one soprano sax, three violins, bass, and two drummers—and one engineer—were enough to play *Stars and Stripes Forever* so as to wake John Sousa. (Vox then showed a marching band outfit with portable amp and the speaker in the hat.) The players also enthusiastically displayed their instruments: a bassoon was made to mimic a guitar, a soprano sax to counterfeit a baritone, a clarinet to simulate an oboe plus English horn.

If the NAMM show was any indication of the musical instruments of the future, pretty soon we'll be able to make an entire symphony orchestra sound like a Hammond organ.

# EQUIPMENT *in the* NEWS



## TOUJAY PERIOD TOWERS

Originally designed as a contemporary piece, the Toujay Tower now comes in period styles. Any number of sections may be ordered, and the buyer has a choice of factory-assembled or kit versions. With the latter a finishing kit also is supplied. For those who like to mix their styles, Toujay will supply doors, base, and finish in any combination ordered. The kits, says Toujay, are foolproof and no glue is used in their construction. A final fillip: the back is designed to accept doors too so that dual access to the cabinet units is provided. Prices were not available at press time.

CIRCLE 144 ON READER-SERVICE CARD



## MIKADO RECEIVER

Newest Japanese name to enter the audio lists is Mikado, a firm which has announced a low-cost stereo receiver. The Model 2412-1 consists of a stereo FM and AM tuner combined with a stereo control amplifier (rated for 20 watts per channel music power). Supplied in a walnut enclosure, the set lists for \$139.95. Mikado products will be distributed nationally in the U.S.A. by Associated Importers of San Francisco.

CIRCLE 145 ON READER-SERVICE CARD

Continued on page 40



# This is the new exciting Sansui Stereofidelity<sup>®</sup> 400

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## EQUIPMENT IN THE NEWS

Continued from page 38



### SCOTT ANNOUNCES NEW SPEAKER

The Model S-12 is the latest and largest of the new series of controlled impedance speaker systems from H. H. Scott. Said to be designed specifically for use with solid-state components, the S-12 has an impedance range that is limited in variation by what Scott calls "integrated engineering development of both speakers and crossover." To be manufactured in limited quantities, the S-12 three-way system will be housed in a walnut enclosure 27 by 21 by 16 inches and has snap-out grille frames so that the facing fabric may be changed to match room decor. The S-12 costs \$274.95.

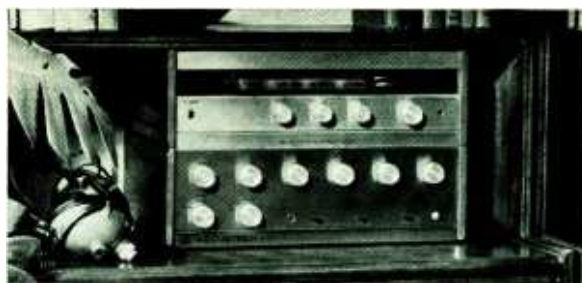
CIRCLE 145 ON READER-SERVICE CARD



### SONY ADDS COMPONENTS

Five new audio components have been added to the Sony line. The TA-1080 is a stereo control amplifier rated for 45 watts music power per channel and priced at \$299.50. For headphone users there is the TAH-10 adapter that operates with either the A-1080 or the slightly older TA-1120 amplifier. Sony's tuner is the ST-5000W, priced at \$349.50, rated for 2 microvolts sensitivity, and boasting a slide-rule dial that is said to be "probably the longest and most accurate used in any tuner." Another new item is the SS-3300 speaker system. Costing \$349.50 and housed in oiled Eurasian teak, this reproducer consists of a 12-inch woofer, a 5-inch sealed-back midrange driver, and a 2-inch horn tweeter. Finally, there is the TA-4300 electronic crossover pre-amp for dividing the frequency band into three (or two) bands for feeding each to appropriate speakers in a multi-driver system. This costs \$199.50.

CIRCLE 146 ON READER-SERVICE CARD



### ACOUSTECH TUNER ENTERS WITH ESCORT

Logically enough, Acoustech is showing its new tuner together with its own integrated amplifier to suggest a physical and electrical mating which the company calls its "two-on-the-aisle" system. Shown here is the tuner, Model VIII, sitting atop a Model V-A amplifier. Stacking the two units this way makes them appear as one receiver and, says Acoustech, the solid-state design of these products eliminates any heat problem that otherwise might result from such proximity. Acoustech amplifiers come in kit form or factory-wired; the tuner, only factory-wired.

CIRCLE 147 ON READER-SERVICE CARD

### ALLIED IS NEW NAME FOR NEW LINE

Allied Radio has chosen its own name—Allied—to designate a new line of what it calls "extra value high fidelity equipment." Prices, specifications, and styling all are a little higher than the Knight and Knight-Kit lines also offered by Allied. Top model in the new Allied roster is the Model 399 stereo receiver priced at \$299.95. The line also includes other receivers, tape machines, and automatic turntables. New Knight-Kits include a control amplifier, a tuner, and a receiver, while showing up on the Knight list are a new stereo headset, an acoustic suspension speaker, and two equipment cabinets in KD form.

CIRCLE 148 ON READER-SERVICE CARD



### ROBERTS OFFERS SPEAKERS

Roberts, the tape recorder manufacturer, has added four speaker systems to its line. The systems are named and sold in stereo pairs. Shown here is the S910, rated for 50 watts output and suited for shelf or floor placement; cost for the pair is \$129.95. Also available is the S907A, a 25-watt system, smaller in size and priced at \$99.95 for the pair. Still smaller is the S902, a 15-watt system retailing for \$79.95 a pair. Baby of the family is the 10-watt S909B, priced at \$29.95 for a pair. Roberts is a division of Rheem Manufacturing.

CIRCLE 149 ON READER-SERVICE CARD



by Norman Eisenberg



**New Stretches  
In the Sweepstakes  
But No Victor Yet**

THE VIDEO TAPE sweepstakes takes on new excitement this fall as familiar contenders show new tricks and some new entries join the race. Sony expects to be marketing, possibly by the time you read this, its portable video tape recorder and camera for \$1,250 list. The camera, supplied with a zoom lens attachment and a built-in viewfinder for direct monitoring while you film, jacks into the small VTR; this, in turn, holds the battery that powers everything and to which the mike also is attached. Loaded with tape and battery, the VTR itself weighs twelve pounds and may be slung over your shoulder.

This portable unit records only. To play back the sight-and-sound tapes made on it you must use a Sony indoor machine and monitor in the VC-2000 series. The recording device lacks the slow-motion feature, but for some people it may have other advantages: since it is portable, it can replace a home movie camera; and at a cost of \$15 for the twenty minutes' worth of 1/2-inch-wide tape the new Sony packs, it makes video taping cheaper than filming home movies. And like all VTR machines, it does give you sound automatically synchronized with the picture. As for the quality of the latter, it struck us, when we saw it at a Sony demonstration, as decent and acceptable, but not as clear as movies made on a good camera. The same demonstration, by the way, previewed a new Sony miniature color TV receiver using a 7-inch screen which also runs on batteries. The picture and the color both were great as far as TV reception goes, but Sony wouldn't say whether this Mighty Mouse TV set could, or would, be considered as indicative of, or related to, the next anticipated step—color, portable video tape.

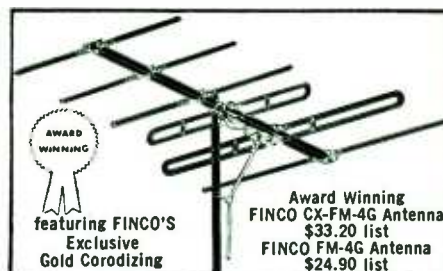
Even more speculation was aroused by a third Sony surprise: a micro-miniature TV set with a one-inch screen—sort of like a box of soda crackers with a TV screen at one end. This marvel of a device, which runs on a battery and weighs about two pounds, actually receives both UHF and VHF programs. In reply to queries about its possible applications, Sony spokesmen just smiled and repeated their belief that eventually people will carry such pocket TVs about with them as they now carry pocket-size radios. Incidentally, all three Sony devices can run on household current as well as on batteries; the VTR also can take its power from an automobile battery.

Ampex's portable VTR—judging from price, size, and features—is frankly aimed at the professional operator on the move. The entire rig, Model VR-3000, weighs nearly fifty pounds and the thirty-five-pound deck itself fits via a harness onto your back. Designed for such uses as taping news events for immediate broadcasting, the VR-3000 runs on batteries, records color or monochrome up to twenty minutes on an 8-inch reel of 2-inch wide tape, and costs—\$65,000.

Back indoors again, there are entirely new lines of VTRs and accessories priced from about \$1,000 and up from Craig and from Panasonic. Both offer cameras with built-in video monitors and both offer "black boxes" to convert the basic monochrome deck to color. Beyond this similarity, each is different from, and incompatible with, the other—and with everyone else's VTR.

From overseas comes word that Blaupunkt of West Germany will unveil a VTR for the European market late next year. Using 1/2-inch tape and running at 7 1/2 ips, its anticipated cost is 3,000 marks (\$750)—less than half that of European-made VTRs previously announced.

More late racing news next month.



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of the incoming signal. In addition, the new Scott Signal Sentinel (Automatic Gain Control) increases tuner sensitivity when incoming signal strength decreases, and improves cross-modulation (rejection) when signals get stronger.

This resistance to overload is the reason that no local-distant switch is found on any Scott tuner or receiver. The remarkable Scott tuner designs can handle weak distant stations even in the presence of strong local signals. Only inferior receivers require the use of a local-distant switch to make them effective in the presence of strong local signals. This device greatly reduces sensitivity to weak, distant signals.

Only Scott tuners and receivers are designed for use with 72 ohm coaxial antenna inputs, as well as for 300 ohm twin-lead home installations. Both uses require no further modifications. 72 ohm coaxial antenna lead is used exclusively in professional applications, where Scott tuners are the first choice, as well as in home installations in exceptionally difficult reception areas. Inferior tuners require use of matching balun transformers for hookup, which is detrimental to tuner sensitivity.



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## 4. State-of-the-art direct coupled circuitry:

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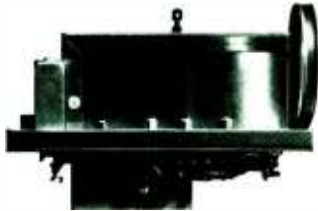
vacuum tube amplifiers, large and heavy output transformers were an indication of a better amplifier. In today's transistor amplifiers, however, audio transformers, which include both output and driver transformers, should not be present. One of the great potential advantages of transistor over tube circuits is freedom from the distortion inherent in most audio transformers. It is unlikely that you will find any good modern transistor amplifier employing output or driver transformers.

**5. Series-gate, time-switching multiplex circuitry for maximum separation:** The best stereo tuners incorporate the time-switching multiplex circuit originated and patented by H.H. Scott. This circuit insures the lowest distortion and best stereo separation. It also minimizes interference



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*These pages are part of Scott's information-packed 1968 stereo guide and catalog. For your advance copy, fresh off the press, circle Reader Service Number.*

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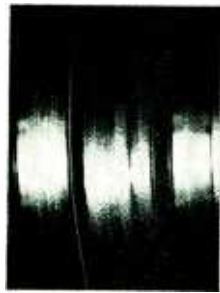
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"Old Timers' Night at the 'Pops.'" Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor © LM 2944 or LSC 2944, \$5.79.

This latest example, in a series of Boston Pops live recordings, is just as technically impressive as its predecessors: again a home listener is persuasively transported right into Symphony Hall, and this time there are some special thrills as the full size of both the hall and the audience is revealed by the slowly spreading waves of sing-along voices. But in other respects the attractions are skimpier than those of the earlier programs. On the B-side here we have two sing-along medleys of traditional song favorites which are great fun while they last—but they last barely over thirteen minutes; and the A-side's strictly orchestral selections are rather hackneyed summer-concert fare: Bigelow's *Our Director* March, a suite from Bizet's *Carmen*, and a symphonic inflation of the Bach-Wilhelmj *Air on the G String*. Mainly for dedicated Pop fans.

"On Parade!" Japan Defense Force Band, Col. Tokusaburo Saito and Maj. Toshiyasu Tamame, conds. Capitol © T 10480 or ST 10480, \$4.79.

"Beat Retreat"; "Tattoo Finale." Band of H. M. Royal Marines (Plymouth), Capt. William Lang, cond. Capitol © T 10000 or DT 10000, \$4.79 (Duophonic). If you assume that the Japan Defense Force Band's program of familiar pop, film, and traditional tunes arranged for march-tempo performances will turn out to be an example of strictly ersatz Americana, you're due for a surprise. Granted that there's some rhythmic stiffness and an occasional self-consciousness in the Oriental bandmen's efforts to "swing" the *St. Louis Blues* March, *When the Saints Come Marching In*, *Strike Up the Band*, etc., but such slight lacks of idiomatic flair will be quickly overlooked. This some 80-man symphonic band plays with impressively authoritative precision and a kaleidoscopic palette of tonal colors. Furthermore, it has been recorded with truly spectacular realism—perhaps a bit too closely to do full justice to the band's sonic size but certainly with thrillingly vivid "presence." A release to be heartily recommended to every listener who responds to the happy combination of sonic glitter and familiar tunes in animated performances.

In addition to its new releases, Capitol/EMI seems to be expanding its international band repertory with several "Duophonic" updatings of erstwhile best-selling mono programs. Of these, neither DT 10081, "Scottish Pipes," nor DT

10481, "Best of the German Marches," strikes me as benefiting notably from electronic channeling. But where the "Beat Retreat/Tattoo Finale" coupling is concerned, the some ten-year-old yet still robust recording does gain in breadth and dramatic effectiveness. Although the mostly brief selections are only too candidly representative of British band-ceremonials' materials—ranging from the Empire swagger of *The British Grenadiers* and Elgar's *Pomp and Circumstance* March No. 4 to the sanctimoniousness of *The Holy City*, *Abide with Me*, and *The Last Post*—their traditional blend of musical and extramusical emotional appeal remains surprisingly potent.

Incidental information: this Plymouth Division of H. M. Royal Marines bandmen once was directed by—and made 78-rpm records under—Major E. J. Ricketts, who under the pseudonym of K. J. Alford wrote many fine marches, including the now famous *Colonel Bogey*.

"Ringling Brothers and Barnum & Bailey Circus Spectacular." Harold Ronk, ringmaster; Circus Band, Merle Evans, cond. London © SP 44095, \$5.79 (stereo only); © LCL 75095, \$7.95.

London's present Phase-4 documentary gives long-time circus bandmaster Merle Evans and his men brighter and more lucid recording than they have ever previously been granted on their discs for other labels, but except for the grand parades the music making here is mainly for atmospheric and background purposes. What is primarily re-created is the complete sound of a big circus—the Ringmaster's bawled announcements, the incidental sounds of the participants in action, and the murmurs, roars, laughter, and applause of a large audience. And the re-creation is not only thrillingly realistic but magically effective in conjuring up images of the action itself—even if one has never actually seen it. Stereo is especially miraculous in suggesting the location and movement effects in Norman's and Nadia's archery act, Carlo's Human Cannonball flight, and Pierre Ganoullian's breathtaking (even in sound alone) sliding passage along a high wire in one direction and his clattering bicycle-ride return. The British engineers and their American Bell Sound Studio assistants have in fact outdone themselves—indeed the whole album, which includes six pages of color photos, is a unique masterpiece. My sole complaint concerns the absence of the surely fascinating story of how and where the recordings were made.

R. D. DARRELL





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## A SELECTIVE GUIDE TO THE MONTH'S REISSUES

**BACH:** *Cantatas: No. 117, Sei Lob und Ehr' dem höchsten Gut; No. 93, Wer nur den lieben Gott lässt walten; No. 13, Meine Seufzer, meine Tränen; No. 166, Wo gehest du hin.* Soloists, Göttingen City Chorus, Frankfurt Cantata Orchestra, Ludwig Doormann, cond. (in Nos. 117 and 93); Soloists, Choir of St. Nicholas (Berlin-Spandau), Berlin Bach Orchestra, Helmut Barbe, cond. (in Nos. 13 and 166). Vanguard Everyman © SRV 241 and 244 or SRV 241SD and 244SD, \$2.50 each (two discs) [Nos. 117 and 93 from Cantate 641201/651201, 1960; Nos. 13 and 166 from Cantate 641205/651205, 1962].

Cantatas 93 and 117 (on SRV 241 or SRV 241SD) are outstanding examples of Bach's chorale cantata style. No. 117, in fact, utilizes the hymn text without a single poetical addition, and the chorale melody subtly penetrates each stanza of the work's nine sections. Both cantatas are perhaps more interesting for their extraordinary structural ingenuity than for striking musical invention, although No. 93 opens with a very beautiful and elaborate chorale fantasia.

The second disc contrasts the happy Bach (an alto aria in No. 166 takes its principal thematic material from a long melisma on the word "laugh") and the sad Bach (two arias in No. 13 paint a graphic picture of weeping and dolor through drooping chromatic lines and sighing phrases). There is lots of fine music here and the performances generally succeed—certainly in letter and spirit if not always in seductive melos. As with previous records in this series the excellent instrumental soloists have the edge over the efficient but somewhat undernourished vocalists. The sound continues to be of very high quality.

**BEETHOVEN:** *Symphonies (complete).* New York Philharmonic Orchestra, Philadelphia Orchestra (in No. 6), Bruno Walter, cond. Odyssey © 32 66 0001, \$14.99 (six discs, mono only) [from Columbia ML 4790 (Nos. 1 and 5), ML 4596 (Nos. 2 and 4), ML 4228 (No. 3), ML 4010 (No. 6), ML 4414 (No. 7), and SL 186 (Nos. 8 and 9), 1942-53].

Flaws and all, this album is a mighty reëntry into the complete Beethoven Symphony sweepstakes—the first set to be officially offered at budget prices—though both as performances and sonic achievements these discs cannot really match the re-recording of the integral Nine that Walter made in stereo some eight years ago. The latter were recorded in California, with a band of hand-picked and carefully rehearsed musicians, during Walter's Indian summer retirement years; the readings on Odyssey's reissues originated under less ideal and leisurely circumstances, somewhat haphazardly spaced over eleven years.

Nonetheless, students of Beethoven and Walter will find much to ponder while rehearsing this set. The *Eroica* was a touchstone in its day, and this warm, passionate, songful performance still impresses, bringing the composer's nameless hero a bit closer to ordinary humanity than one senses in interpretations by conductors of a more magisterial persuasion. In some respects the Seventh Symphony receives even better treatment here than in the 1959 recording—the second movement is a marvelous study in changing textures and sinuous contrapuntal interplay, a superbly controlled performance that remains unequalled.

One's delight in Walter's readings is occasionally tempered by orchestral playing that is not always as tidy as one might wish and, of course, the sound varies considerably. Curiously, the Eighth Symphony of 1942 has a richer, sweeter acoustic than the Seventh of 1951 (except for the latter's last movement which, oddly enough, sounds as though it had been taped yesterday). Then too, those who are disturbed by the fact that a recording seldom represents a continuously unfolding performance experience will be distressed to learn that an interval of four years separated the taping of the third and fourth movements of the Ninth Symphony.

Anyone who responds to Bruno Walter's sunny, optimistic way with Beethoven should hear his magnificent readings on the Columbia set; specialists, as well as the budget-minded, will find Odyssey's valuable reissues a fascinating alternative.

**MONTEVERDI:** *Madrigals.* New York Pro Musica, Noah Greenberg, cond. Odyssey © 32 16 0087, \$2.49 (mono only) [from Columbia ML 5159, 1957]. The infectious vitality and gusto of the New York Pro Musica has always been one of that group's greatest assets. How many performances of Monteverdi and his contemporaries sound musicologically bound and bloodless. Such is never the case with the Pro Musica—and if its enthusiasm results in a bit of faulty intonation here and there, that hardly detracts from one's delight in these performances of Monteverdi's richly human and superbly musical creations.

The excellent selection of material includes the cycle *Lagime d'amante al sepolcro dell'amata, Zefiro torna, Interrotte speranze*, and half a dozen other magnificent pieces. In lieu of complete texts and translations only the first few lines of each madrigal are provided; that grumble apart, this is the best single Monteverdi disc known to me. Now perhaps Odyssey will restore the Pro Musica's splendid Salomone Rossi record.

Continued on page 48



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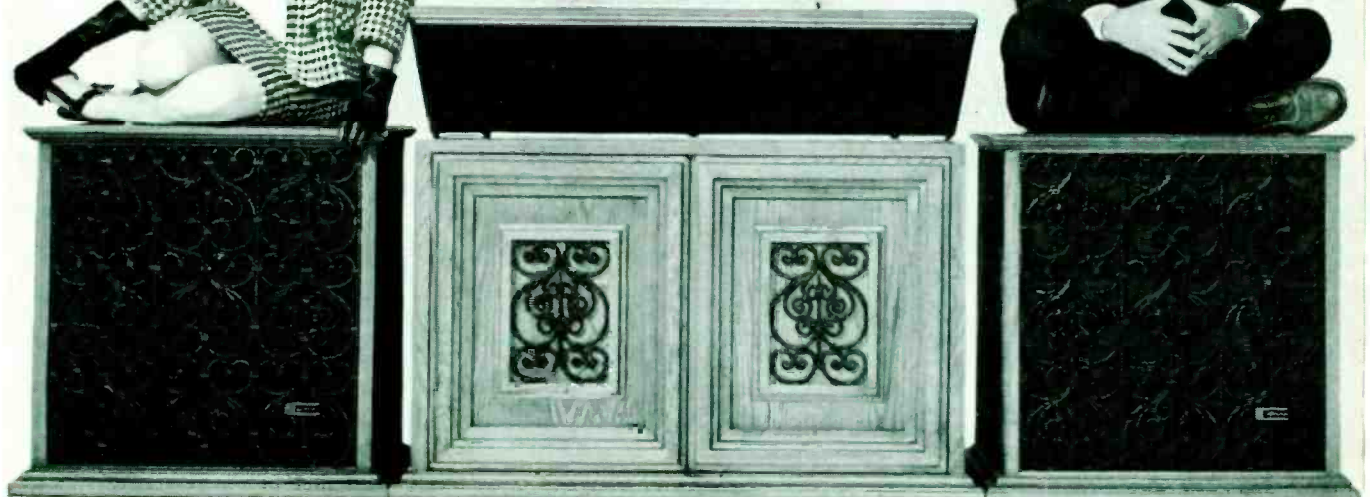
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## REPEAT PERFORMANCE

Continued from page 46

**ROUSSEL:** *Symphonies: No. 3, in G minor, Op. 42; No. 4, in A, Op. 53.* Orchestre de la Suisse Romande, Ernest Ansermet, cond. Stereo Treasury © STS 15025, \$2.49 (stereo only) [from London LL 1495, 1957].

Can the Roussel market really absorb three different couplings of these symphonies? I thought not until a spot check revealed that of the versions by Ansermet, Cluytens, and Munch none emerges as a clear-cut winner, and perhaps a fourth is in order. I suppose this vigorous, motoric, neoclassicism needs the kind of highly charged precision that Toscanini was so good at—certainly one wants more excitement and orchestral discipline than Ansermet can muster up: such steel-wool textured music needs a firmer grip all around. Stereo Treasury's ten-year-old sound (the two-channel format herewith appears for the first time) is amazingly clear and lifelike.

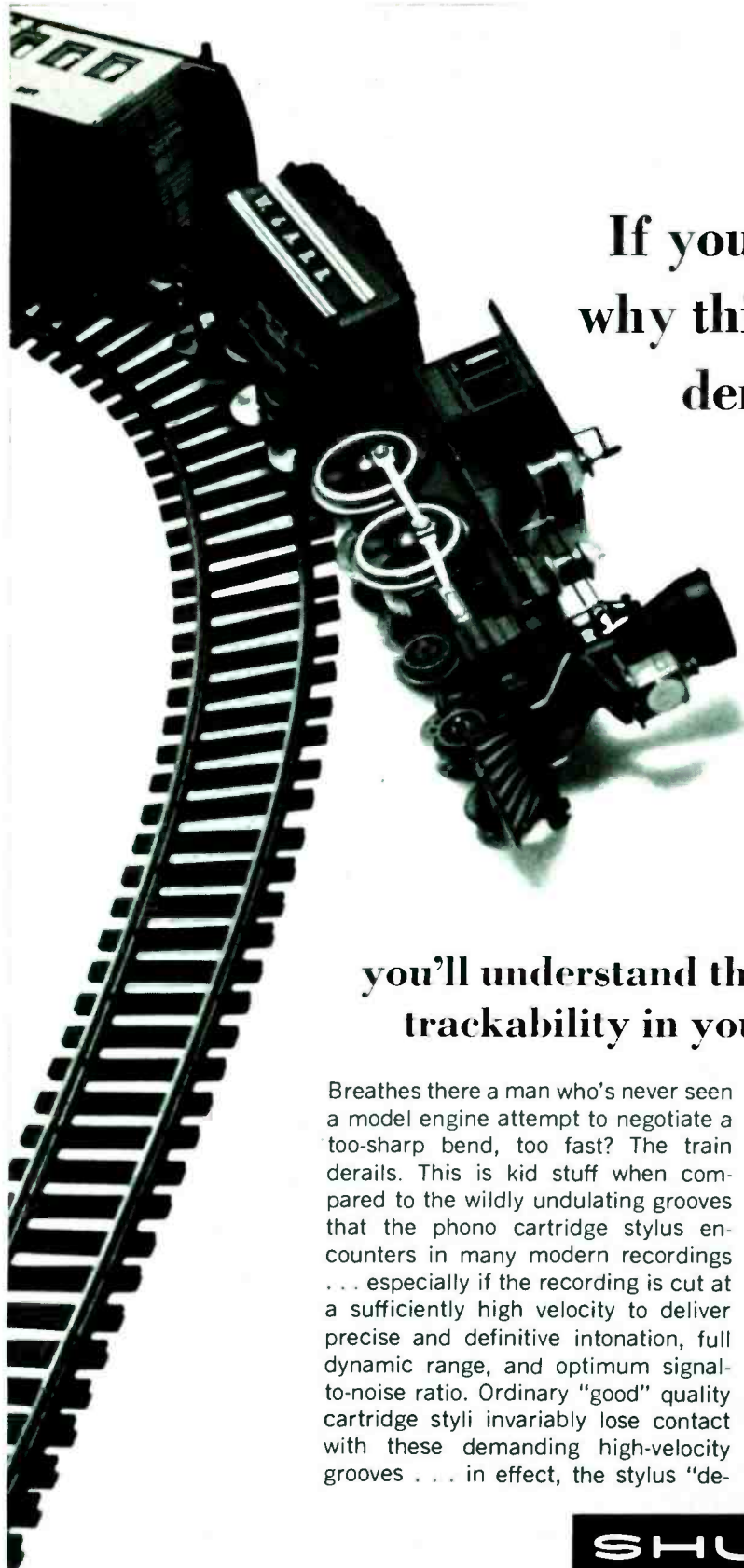
**VAUGHAN WILLIAMS:** *Mass in G minor.* **BACH:** *Cantata No. 4, Christ lag in Todesbanden.* Roger Wagner Chorale; Concert Arts Orchestra (in the Bach), Roger Wagner, cond. Angel © 36014 or S 36014, \$5.79 [from Capitol P 8535/SP 8535, 1961].

The stereo version of this recording brilliantly sets forth the antiphonal contrasts of the lovely Vaughn Williams Mass and the chorus has been captured in an appropriately cool, airy acoustical ambience. But the choral singing, though awesomely accurate, is so expressionless that I can derive no musical pleasure whatsoever from the performance. The Bach is equally boring.

**VERDI:** *Aida.* Maria Caniglia (s), Ebe Stignani (ms), Beniamino Gigli (t), Gino Bechi (b), Tancredi Pasero (bs), et al.; Chorus and Orchestra of the Rome Opera, Tullio Serafin, cond. Seraphim © IC 6016, \$7.57 (three discs, mono only) [from RCA Victor LCT 6400, 1950; recorded in 1946].

Who, I wonder, will want this *Aida*? Those who collect performances of Ramfis perhaps, for basso Tancredi Pasero is sensational in the part. Otherwise we have a very tired, hard-pressed Maria Caniglia as Aida, Gigli sounding frayed and uncomfortable in a role he probably never found very congenial, and Gino Bechi blating out a loud and unsubtle Amosnasro. Ebe Stignani is in fresher vocal estate here than when she recorded Amneris for London (in the set now on the inexpensive Richmond label), but the bad company she keeps seems to have inhibited her performance considerably. Serafin evidently wanted to get through it all as quickly as possible: tempos verge on the hysterical, and the orchestral playing leaves a great deal to be desired in matters of ensemble. During the Act I trio Gigli even makes a very embarrassing musical mistake which could have been easily corrected had anyone cared. A very depressing set, considering all the talent involved. PETER G. DAVIS





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by Leonard Bernstein

# MAHLER

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HAS COME? Had come, rather; was there all along, even as each bar of each symphony was being penned in that special psychic fluid of his. If ever there was a composer of his time it was Mahler, prophetic only in the sense that he already knew what the world would come to know and admit half a century later.

Basically, of course, all of Mahler's music is about Mahler—which means simply that it is about conflict. Think of it: Mahler the Creator vs. Mahler the Performer; the Jew vs. the Christian; the Believer vs. the

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# MAHLER CONTINUED

Doubter; the Naïf vs. the Sophisticate; the provincial Bohemian vs. the Viennese *homme du monde*; the Faustian Philosopher vs. the Oriental Mystic; the Operatic Symphonist who never wrote an opera. But mainly the battle rages between Western Man at the turn of the century and the life of the spirit. Out of this opposition proceeds the endless list of antitheses—the whole roster of Yang and Yin—that inhabit Mahler's music.

What was this duple vision of Mahler's? A vision of his world, crumbling in corruption beneath its smug surface, fulsome, hypocritical, prosperous, sure of its terrestrial immortality, yet bereft of its faith in spiritual immortality. The music is almost cruel in its revelations: it is like a camera that has caught Western society in the moment of its incipient decay. But to Mahler's own audiences none of this was apparent: they refused (or were unable) to see themselves mirrored in these grotesque symphonies. They heard only exaggeration, extravagance, bombast, obsessive length—failing to recognize these as symptoms of their own decline and fall. They heard what seemed like the history of German-Austrian music, recapitulated in ironic or distorted terms—and they called it shameful eclecticism. They heard endless, brutal, maniacal marches—but failed to see the imperial insignia, the Swastika (make your own list) on the uniforms of the marchers. They heard mighty Chorales, overwhelming brass hymns—but failed to see them tottering at an abyss of tonal deterioration. They heard extended, romantic love songs—but failed to understand that these *Liebesträume* were nightmares, as were those mad, degenerate *Ländler*.

But what makes the heartbreaking duplicity is that all these anxiety-ridden images were set up alongside images of the life of the spirit, Mahler's *anima*, which surrounds, permeates, and floodlights these cruel pictures with the tantalizing radiance of how life could be. The intense longing for serenity is inevitably coupled with the sinister doubt that it can be achieved. Obversely, the innate violence of the music, the excesses of sentiment, the arrogance of establishment, the vulgarity of power-postures, the disturbing rumble of status-non-quo are all the more agonizing for being linked with memories of innocence, with the aching nostalgia of youthful dreams, with aspirations towards the Empyrean, noble proclamations of redemption, or with the bittersweet tease of some Nirvana or other, just barely out of reach. It is thus a conflict between an intense love of life and a disgust with life, between a fierce longing for *Himmel* and the fear of death.

This dual vision of Mahler's, which tore him apart all his life, is the vision we have finally come to perceive in his music. This is what Mahler meant when he said, "My time will come." It is only after fifty, sixty, seventy years of world holocausts, of the simultaneous advance of democracy with our increasing inability to stop making war, of the simultaneous magnification of national pieties with the intensification of our active resistance to social equality—only after we have experienced all this through the smoking ovens of Auschwitz, the frantically bombed jungles of Vietnam, through Hungary, Suez, the Bay of Pigs, the farcical trial of Sinyavsky and Daniel, the refueling of the Nazi machine, the murder in Dallas, the arrogance of South Africa, the Hiss-Chambers travesty, the Trotzkyite purges, Black Power, Red Guards, the Arab encirclement of Israel, the plague of McCarthyism, the Tweedledum armament race—only after all this can we finally listen to Mahler's music and understand that it foretold all. And that in the foretelling it showered a rain of beauty on this world that has not been equaled since.



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Now THAT THE world of music has begun to understand the dualistic energy-source of Mahler's music, the very key to its meaning, it is easier to understand this phenomenon in specific Mahlerian terms. For the doubleness of the music is the doubleness of the man. Mahler was split right down the middle, with the curious result that whatever quality is perceptible and definable in his music, the diametrically opposite quality is equally so. Of what other composer can this be said? Can we think of Beethoven as both roughhewn and epicene? Is Debussy both subtle and blatant? Mozart both refined and raw? Stravinsky both objective and maudlin? Unthinkable. But Mahler, uniquely, is all of these—roughhewn *and* epicene, subtle *and* blatant, refined, raw, objective, maudlin, brash, shy, grandiose, self-annihilating, confident, insecure, adjective, opposite, adjective, opposite.

The first spontaneous image that springs to my mind at the mention of the word "Mahler" is of a colossus straddling the magic dateline "1900." There he stands, his left foot (closer to the heart!) firmly planted in the rich, beloved nineteenth century, and his right, rather less firmly, seeking solid ground in the twentieth. Some say he never found this foothold; others (and I agree with them) insist that twentieth-century music could not exist as we know it if that right foot had not landed there with a commanding thud. Whichever assessment is right, the image remains: he straddled. Along with Strauss, Sibelius and, yes, Schoenberg, Mahler sang the last rueful songs of nineteenth-century romanticism. But Strauss's extraordinary gifts went the route of a not very subjective virtuosity; Sibelius and Schoenberg found their own extremely different but personal routes into the new century. Mahler was left straddling; his destiny was to sum up, package, and lay to ultimate rest the fantastic treasure that was German-Austrian music from Bach to Wagner.

It was a terrible and dangerous heritage. Whether he saw himself as the last symphonist in the long line started by Mozart, or the last *Heilige Deutsche Künstler* in the line started by Bach, he was in the same rocky boat. To recapitulate the line, bring it to climax, show it all in one, soldered and smelted together by his own fires—this was a function assigned him by history and destiny, a function that meant years of ridicule, rejection, and bitterness.

But he had no choice, compulsive manic creature that he was. He took all (all!) the basic elements of German music, including the clichés, and drove them to their ultimate limits. He turned rests into shuddering silences; upbeats into volcanic preparations as for a death blow. *Luftpausen* became gasps of shock or terrified suspense; accents grew into titanic stresses to be achieved by every conceivable means, both sonic and tonic. *Ritardandi* were stretched into near-motionlessness; *accelerandi* became tornadoes; dynamics were refined and exaggerated to a point of neurasthenic sensibility. Mahler's marches are like heart attacks, his chorales like all Christendom gone mad. The old conventional four-bar phrases are delineated in steel; his most traditional cadences bless like the moment of remission from pain. Mahler is German music multiplied by *n*.

The result of all this exaggeration is, of course, that neurotic intensity which for so many years was rejected as unendurable, and in which we now find ourselves mirrored. And there are concomitant results: an irony almost too bitter to comprehend; excesses of sentimentality that still make some listeners wince; moments of utter despair, often the despair of not being able to drive all this material even further, into some kind of paramusic that might at last cleanse us. But we *are* cleansed,

# MAHLER CONTINUED

when all is said and done; no person of sensibility can come away from the Ninth Symphony without being exhausted and purified. And that is the triumphant result of all this purgatory, justifying all excesses: we do ultimately encounter an apocalyptic radiance, a glimmer of what peace must be like.

SO MUCH FOR the left foot: what of the right, tentatively scratching at the new soil of the twentieth century, testing it for solidity, fertility, roots? Yes, it was found fertile; there were roots there, but they had sprung from the other side. All of Mahler's testing, experiments, incursions were made in terms of the past. His breaking-up of rhythms, his post-Wagnerian stretching of tonality to its very snapping point (but not beyond it!), his probings into a new thinness of texture, into bare linear motion, into transparent chamber-music-like orchestral manipulation—all these adumbrated what was to become twentieth-century common practice; but they all emanated from those nineteenth-century notes he loved so well. Similarly, in his straining after new forms—a two-movement symphony (#8), a six-movement symphony (#3), symphonies with voices, not only in the Finales (#3, #8, *Das Lied*), movements which are interludes, interruptions, movements deliberately malformed through arbitrary abridgment or obsessive repetition or fragmentation—all these attempts at new formal structures abide in the shadow of Beethoven's Ninth, the last Sonatas and string quartets. Even the angular melodic motions, the unexpected intervals, the infinitely wide skips, the search for "endless" melody, the harmonic ambiguities—all of which have deeply influenced many a twentieth-century composer—are nevertheless ultimately traceable back to Beethoven and Wagner.

I think that this is probably why I doubt that I shall ever come to terms with the so-called Tenth Symphony. I have never been convinced of those rhythmic experiments in the Scherzo, of the flirtation with atonality. I often wonder what would have happened had Mahler not died so young. Would he have finished that Tenth Symphony, more or less as the current "versions" have it? Would he have scrapped it? Were there signs there that he was about to go over the hill, and encamp with Schoenberg? It is one of the more fascinating Ifs of history. Somehow I think he was unable to live through that crisis, because there was no solution for him; he had to die with that symphony unfinished. After all, a man's destiny is nothing more or less than precisely what happened to him in life. Mahler's destiny was to complete the great German symphonic line and then depart, without it being granted him to start a new one. This may be clear to us now; but for Mahler, while he lived, his destiny was anything but clear. In his own mind he was at least as much part of the new century as of the old. He was a tormented, divided man, with his eyes on the future and his heart in the past.

But his destiny did permit him to bestow much beauty, and to occupy a unique place in musical history. In this position of Amen-sayer to symphonic music, through exaggeration and distortion, through squeezing the last drops of juice out of that glorious fruit, through his desperate and insistent reexamination and reevaluation of his materials, through pushing tonal music to its uttermost boundaries, Mahler was granted the honor of having the last word, uttering the final sigh, letting fall the last living tear, saying the final good-by. To what? To life as he knew it and wanted to remember it, to unspoiled nature, to faith in redemption; but also to music as he knew it and remembered it, to the unspoiled nature of tonal beauty, to faith in its future—good-by to all that. The last C major chord of *Das Lied von der Erde* was for him the last resolution of all Faustian history. For him?



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BY BERNARD JACOBSON

# THE MAHLER SYMPHONIES

## ON RECORDS

An analysis of sixty-odd recorded versions currently available.

**T**WENTY-FIVE YEARS AGO it was still possible for my distinguished colleague R. D. Darrell to describe Gustav Mahler, in the *Gramophone Shop Encyclopedia of Recorded Music*, as "one of the leading conductors of the turn-of-the-century period." That Mahler was so is not in dispute. But I doubt if that is how our description would start in 1967. The emphasis has changed. Mahler has emerged, not merely as a great composer, but also—as the record companies and the record dealers, to the advantage of all of us, have learned—as a composer with a strong and special appeal to our time.

In recent years, Leonard Bernstein has in his performances done much to make that appeal appreciated, and in his article on page 51 he vividly evokes and analyzes as much of it as can be expressed in words. In October, Mr. Bernstein's integral recording for Columbia of the nine established Symphonies becomes available in a fourteen-record set (GMS 765, stereo only). He has already recorded *Das Lied von der Erde* for London; and he has never "come to terms," as his article explains, with the recently resuscitated Tenth.

The Columbia release offers a particularly suitable occasion for assessing the sixty-odd available recordings of the Symphonies, including *Das Lied*, which Mahler himself regarded and subtitled as a Symphony. (Other recordings of Mahler Symphonies have recently been made, including No. 3 under Leinsdorf and No. 9 by Solti, but these discs were not available at press time.) During the year through which I have been listening and comparing, Bernstein's performances have emerged as my own first preferences for six of the ten works he has recorded. In the event, it is no less than appropriate if this article has turned out almost as much a tribute to him as it is to Mahler.

### *Symphony No. 1, in D*

With the First Symphony, we are faced immediately by the strangest feature in the Mahler discographic scene. For the greatest performance of this work ever committed to disc is by a man who is scarcely known in the United States, who has recorded only two of the Mahler Symphonies, and who is yet, with the possible exception of Bernstein, the finest Mahler conductor before the public today: Jascha Horenstein. His reading brilliantly shows how generous response to the score's minutely detailed markings can be combined with an epic realization of the music's over-all sweep. The playing of the Vienna Pro Musica Orchestra more than makes up in point and charac-

ter what it lacks in polish, and Horenstein supports his edifice of dynamic and textural nuances on a beautifully organized basic tempo structure.

But all this is not without a rub: Vox's mono-only recording is as ancient in quality as it is in date; and it is, moreover, not available separately, but only as part of a three-disc set (VBX 116) that also contains the Ninth Symphony and the *Kindertotenlieder*. For me the splendor of the performance easily outweighs sonic considerations, but an alternative recommendation must be found for those to whom the actual recording quality is relatively more important. In this respect the next best performance, Rafael Kubelik's (Richmond 19109, also mono only), a spirited and accurate pres-

entation distinguished by really heroic brass-playing in the Finale, cannot be considered a complete answer.

Among the modern versions, Georg Solti's with the London Symphony Orchestra (London 9401 or 6401) is probably the best both in interpretation and in recording. Though on points of detail Solti frequently falls short of Horenstein's care and imagination, his pacing of the work is convincing and his projection of it very dynamic. His second-movement tempo is a shade fast for comfort, but it corresponds closely with the metronome marking. Bruno Walter's Columbia Symphony Orchestra performance (Columbia ML 5794 or MS 6394) has attractive moments spoiled, as in this conductor's long deleted New York Philharmonic

version, by occasional insensitivities, technical lapses, and a stodgy, pompous reading of the last movement. Of the others, Haitink, Leinsdorf, and Ančerl fall short in characterization and control, Scherchen and Boult are both on the brutal side—especially the latter, who rattles through the Symphony in a time more than ten minutes shorter than Horenstein's—and Kletzki's performance is remarkable only for an absurd cut (from figure 57 to 59, Eulenburg miniature score) in the Finale.

Which leaves us with the new Bernstein, and an extremely problematic performance it is. Though handled with wonderful fluency and commendable rhythmic grip, the long accelerandos of the first movement build to a culminating tempo that is in itself somewhat frenetic. Even more substantial criticisms must be made of the other movements. The scherzo (or *Ländler*) begins superbly, but the rubato in the Trio section oversteps the bounds of spontaneity, and the return to the main section is much faster than the "*Tempo primo*" indicated, as a result of which the final build-up is again too hectic. Not enough notice is taken of *pianissimo* markings in the slow movement; and here the emphatic "rit." one bar after figure 17 is allowed to overrule the "*Tempo 1*" three bars later, so that the entire passage as far as figure 19 is wrenched out of context. Similar distortions mar an otherwise splendidly dramatic reading of the Finale. The best example is at the first quiet adumbration of the triumphal trumpet figure at figure 26: here Horenstein and Solti firmly refuse to be diverted from the matter in hand, and Kubelik makes his slight slowing-down sound like a mere modification of the continuing pulse, but Bernstein's broadening at this point has the effect of an entirely new tempo, so that he has to shift gears back again at figure 28. Altogether, finely played and well recorded as it is, the Bernstein performance does not succeed in ousting Solti from the stereo field. And the Horenstein is the recording that I personally shall go on returning to.

#### Symphony No. 2 ("*Resurrection*")

Here we are on simpler ground: the best performance of the Second Symphony, Solti's on London 7217 or 2217, also enjoys, by and large, the most sumptuous and finely detailed recording. It's true that, at the very end, both conductor and engineers fall a fraction short of the superlative standard they have set themselves, so that for a truly apocalyptic conclusion we have to go to Klemperer's Angel recording (3634 or S 3634) with the Philharmonia Orchestra and Wilhelm Pitz's magnificent Philharmonia Chorus. It's true also that on the London set soprano soloist Heather Harper's first two entries sound as if they have been miked up too emphatically. But elsewhere the London recording cannot be faulted, and Solti's interpretation reaches an even higher level of musical and dramatic understanding than he achieved in the First Symphony. Particularly impressive is the just apportionment of lyricism and stark

fatefulness in the first movement, where the organization of tempos is as subtle as it is cogent. The second movement has the authentic *Ländler* lilt, and the third—the Scherzo based on Mahler's *Knaben Wunderhorn* song about St. Anthony preaching to the fishes—though somewhat faster than is either usual or comfortable, is nevertheless convincingly brought off.

It is only in the fourth movement, the *Urlicht* setting, beautifully sung by Helen Watts, that Solti's conducting calls for serious complaint, for he obscures the relationship between 3/4 and 4/4 measures, drawing out the shorter bars to the same length as the longer. On the other hand, the many sections of the great Finale are masterfully integrated, and the offstage band has never been so well captured on records as it is here.

... the just  
apportionment  
of lyricism and  
stark fatefulness.

SOLT1/Symphony No. 2

The first of Klemperer's two versions (mono only, Vox VBX 115, a three-record album also containing an unsatisfactory *Lied von der Erde*) is no match for his Angel version either in performance or in recording. The Angel would probably, if it were not for Solti, be my first choice, with its monumental first movement and its finely controlled Scherzo, though Klemperer's second movement has nowhere near the charm Walter draws from it in his otherwise less characterful and slightly less well-recorded Columbia set (M2L 256 or M2S 601). But the presence of the Solti as a perfectly sound "normal" recommendation leaves me free to give second place to Hermann Scherchen's eccentric but fascinating reading (Westminster 2229 or 206, recently deleted). Some of Scherchen's tempos are unconscionably slow, but even his exaggerations have a Furtwänglerish cogency about them. His care for detail is unsurpassed: witness the mysteriously patterning triplet passage in the second section of the second movement—the other conductors allow an accent at the entry of the double basses, but Scherchen maintains a rigorous *pianissimo* which is eerily effective.

Bernstein's exaggerations, unlike Scherchen's, have little to justify them, and his performance must be counted the one indisputable failure in his set.

#### Symphony No. 3

The choice here is a smaller but a more difficult one. Charles Adler's Viennese performance (mono only, SPA 70/1), a powerfully conceived interpretation skillfully executed and, in its time, remarkably well recorded, is now in the supplementary Schwann catalogue, and copies are hard to come by.

In any case, the two modern versions—Bernstein's on Columbia and Bernard Haitink's on Philips PHM 2596 or PHS 2996—are both excellent. In the enormous first movement the contest is particularly even. Haitink handles the trombone solo in the introduction to more purpose, and indeed the entire trombone team of the Amsterdam Concertgebouw Orchestra scores with its impeccable intonation (aided by the greater crispness and clarity of the Philips recording). In the main body of the movement Bernstein's sensitivity pays, in the end, bigger dividends than Haitink's powerful but more generalized drive. Haitink's unaffected simplicity prevails in the second movement (the slow minuet), and in the fourth—the contralto setting of Nietzsche's *O Mensch, gieb acht!*—Bernstein's rhythmic flexibility puts him out of court, since it obliterates the distinction between quarter- and half-notes. Bernstein, on the other hand, is more relaxed and convivial than Haitink in the scherzo-movement that stands third, and fresher in the fifth-movement *Knaben Wunderhorn* song with boys' chorus and bells.

Thus far honors are even. The two contralto soloists—Maureen Forrester on Philips and Martha Lipton on Columbia—are both good. And both conductors regrettably substitute a trumpet for the solo posthorn in the third movement. (Adler's player here allegedly used a posthorn, but his instrument too sounded more like a trumpet—the posthorn vibrato is essential if the shimmering, summery Austrian charm of the passage is to be fully conveyed.) It is because of his stirring presentation of the big final slow movement that I would give Bernstein my over-all vote. By contrast, Haitink here seems curiously lacking in conviction. The tempo changes are sometimes clumsy, the climaxes are underplayed, and the last page both ignores Mahler's instruction that the trumpets are to dominate the whole orchestra and fails also to realize his demand for "saturated, noble tone."

The Philips recording loses some of its focus in this movement. On the whole, however, it is technically slightly better than the Columbia. A final choice may safely depend on the preference between Haitink's authoritative directness and Bernstein's sometimes wayward but often irresistible charm.

#### Symphony No. 4

Superficially, the Fourth, Mahler's friendliest and most popular Symphony, might seem the easiest to perform successfully. But the problems it poses are considerable: in the first movement, the organic interrelating of contrasted tempos—al-



*Kletzki's reading is as great a one as I hope to hear . . . This is a record worth waiting for.*

KLETZKI/Symphony No. 4

ways the central problem for the Mahler interpreter; in the second, the convincing characterization and juxtaposition of ironic and idyllic moods; in the third, the preservation of a sense of flow through long slow passages and, at the end of the movement, the handling of time units so slow as to lose almost all sense of motion; and then, in the final *Himmliche Leben* setting from *Des Knaben Wunderhorn*, the peaceful delineation—"without parody," as Mahler specifically warns the soprano soloist—of the heaven that the slow movement has won.

When all this is needed, together with a chamber-musical delicacy of orchestral sound paralleled in few symphonies, it is not altogether surprising that none of the seven recordings currently available can be recommended entirely without reservation. The finest performance is Édouard van Beinum's (Richmond 19104, mono only). Van Beinum imparts a sense of inevitable growth to the first movement, sharply defines the moods of the second, and is one of the few conductors not to allow the slowest parts of the third to run away. His Finale, however, cannot quite surmount the disadvantage of a rather moderate soprano soloist in Margaret Ritchie, and his recording naturally falls short of modern standards in range and color.

The recordings of Solti, Klemperer, Walter, and Reiner do not stand up well enough as performances to warrant recommendation. Solti's is an average reading of no particular distinction; Klemperer has some exquisite detail, but is a trifle heavy-handed in the first movement and far too fast in the third; Walter does attractive things in the first two movements, but loses all control of tempo in the third and suffers in the Finale from the poorest of a pretty unimpressive bunch of sopranos; Reiner maintains a high level of technical control, but betrays no sign of feeling for the music.

Of a far higher standard are the performances of Bernstein and George Szell. Bernstein's was the first of his set to be recorded (in February 1960), but it has been refurbished for the integral release and now sounds very well. His interpretation is an unusual one. The central part of the first movement, in particular, is taken faster than is customary. This is the result of taking the *Immer fleisend* direction at figure 11 (U.E. score) soon after the beginning of the development section to its logical conclusion, and applying it right through to figure 18. The effect is surprising, but grows on one. The other movements are equally good and less controversial: in the scherzo (if I may call it that) the ac-

centuation of the opening horn phrase is scrupulously observed, and the bucolic slower sections have an irresistible lilt; the slow movement is as finely controlled as Van Beinum's; and Reri Grist brings considerable grace to the final song.

Szell's very different interpretation (also on Columbia, ML 6233 or MS 6833) has the advantage of ravishing orchestral playing and recording. It is the slowest performance I have heard, and on the whole its relaxation comes over as a positive quality. The Finale, however, is a little *too* slow, and for all her obvious charm, Judith Raskin's singing impresses me less rather than more as I grow increasingly familiar with it. The first movement is finely done, but in the second the scordatura fiddle solo is shorn of its detailed dynamic nuances. The slow movement begins as beautifully as I have ever heard it, but Szell's grip wavers later on. An illuminating point: his return to *Poco adagio* after the faster central variation is, if anything, a fraction slower than his opening tempo—but it *sounds*, unfortunately, appreciably faster, because the five transitional bars that precede it are themselves taken too slowly.

My present hierarchy would thus be Van Beinum first, Bernstein second, and Szell third. But even the best performance in the current catalogue will have to yield to one that is shortly to be reissued on the Seraphim label: Kletzki's Philharmonia performance—which is no antique, but was recorded in perfectly adequate stereo. Kletzki's reading is as great a one as I hope to hear. The first movement is uneccentric and thoroughly delightful; in the second every nuance of phrasing and dynamics is clearly etched, down to the observance of the *Sich noch mehr ausbreitend* and the highlighting of the clarinets at figure 11—gorgeous

playing, this! The third movement is flawlessly beautiful: Kletzki makes the end truly rapt, and he is the only conductor to ensure that the *Allegro subito* of the central variation is really faster than the preceding *Allegretto*. Emmy Loose's soprano solo is not impeccable—she misses, for example, the little *gruppetto* on the word "*verglichen*"—but she

has a lovely voice, and she captures the *Sehr zart und geheimnisvoll* feeling of the last pages as no one else does. This is a record worth waiting for.

Symphony No. 5

← Bernstein's recording of the Fifth Symphony has, like his Fourth, been retransferred for the integral set, and it is now in every respect the recommended version. Though originally released at the same time as his disastrous Second, this is a performance of inexorable emotional and formal cogency, totally free from exaggeration. Unlike any other recorded performance, it succeeds in projecting an arc of steadily increasing power. In many performances, the cheerful Rondo Finale comes as something of an anticlimax after the tragic funeral scene that opens the work and the ebullient Scherzo that provides its central panel. But without sacrificing a jot of the tragedy or of the succeeding festivity, Bernstein still manages, through sheer rhythmic verve and dynamism, to make the Finale seem like the crown of the Symphony. His placing of the climactic choralelike passage towards the end—and of the corresponding one near the conclusion of the second movement—is unerring. And his handling of the famous *Adagietto* is as full of sentiment as it is devoid of sentimentality. With the single exception of the reticent *Holzklapper* in the Scherzo, the recorded sound is now admirable.

The old mono-only recording by Walter with the New York Philharmonic is due for deletion and for re-release on the Odyssey label, when its sonic quality will presumably be improved. The performance is beautiful, but whatever Walter does in this Symphony, Bernstein does better. Leinsdorf's interpretation (RCA Victor LM 7031 or LSC 7031) is an honest one, but the accents in his performance lack that essential Mahlerian intensity, and his version is in any case sabotaged by the unmerciful vibrato of his first trumpet, who makes Part I of the Symphony sound like one gigantic—and happily inconceivable—French trumpet concerto. Schwarz's performance is nothing more nor less than good routine, and Scherchen's, poorly recorded in mono only, is his least successful Mahler.

*. . . this is a performance of inexorable emotional and formal cogency, totally free from exaggeration.*

BERNSTEIN/Symphony No. 5

Symphony No. 6, in A minor

✓ Here there can be little doubt. Bernstein's version—the last of his set to be recorded, in May of this year—is streets ahead of all competitors. Not that there is much competition: Leinsdorf's performance is without any kind of conviction, slackly played, and bloodlessly

recorded; Flipse's has virtues, but not great enough ones to outweigh its poor recorded sound; and Adler's, my previous recommendation (SPA 59/60, mono only), is now, like his Third, little more than theoretically available.

Until now, the sole advantage of the Leinsdorf performance was that it was the only one to use the new Critical Edition of the score, published four years ago under the editorship of Erwin Ratz. This is important because Ratz's edition restores what appears to have been both Mahler's original intention and his final one—he was temporarily persuaded by "outside influence" to change it—by placing the Scherzo second and the slow movement third. At first glance, purely on the basis of tempo, this might be thought to provide less contrast than the reverse arrangement: but actually the *emotional* contrast is much greater this way—the snarling Scherzo breaks in on the ephemerally jubilant close of the first movement, turning its A major to minor like the Symphony's characteristic motto-like chord progression; and the tranquil end of the slow movement is followed by the utterly untroubled slow beginning of the Finale.

Bernstein now joins Leinsdorf in his use of the Critical Edition, and he carries his position one indispensable stage further by observing—unlike any of his predecessors—the first-movement exposition repeat. This is an essential repeat—since it is the only one in any Mahler Symphony after the First, it can hardly be subjected to the usual criticism of "mere habit"—and in any case the shaping of Bernstein's performance triumphantly justifies it. Without thereby losing any solidity of orchestral tone, he takes an unusually fast tempo for the movement. When he reaches the mystical slower section—*Allmählich etwas gehaltener*, at figure 21, about halfway through the development—its effect is incomparably stronger than it could possibly have been had not the pattern of regularity been established in the listener's mind by the two hearings of the exposition.

The only other point requiring specific comment is Bernstein's slow tempo for the third movement, which is marked *Andante moderato*. Once again, the result is a complete justification: thanks to the conductor's fluent phrasing and his on-going rhythmic sense, which perceives each phrase not as a separate entity but in relation to what comes next, the music never for a moment drags. Furthermore, the chosen tempo provides an ideal point of repose between the rigors of the Scherzo and those of the Finale.

For this Symphony the New York Philharmonic is in its finest form, and the recording is wonderfully rich and solid. I have a feeling that I have heard more convincing cowbells before—but I have certainly never been so intensely caught up by the tragic power of this great work.

#### Symphony No. 7

As in the Sixth, so in the Seventh: Bernstein has provided the first total realiza-

tion of the score in my experience, though here it is not the tragic sense but a far more ambivalent and variegated set of emotions that is aroused. And as in the Fifth, so here he is the first conductor on record to make the Finale work—or, in this case, nearly work. There are doughtier opponents to be reckoned with than in the preceding Symphony. Discounting Rosbaud's incomprehensibly bad performance—which Vox ought never to have released, let alone kept in the catalogue so long—and even Scherchen's strongly characterized but uneven one (Westminster 2221 or 221), Abravanel's Vanguard set (1141/42 or 71141/42 is a thoroughly musicianly, well-disciplined, and often imaginative traversal of what is perhaps, technically speaking, Mahler's boldest and most far-reaching score.

### ... the first total realization of the score in my experience ...

BERNSTEIN/Symphony No. 7

But Bernstein meets its challenge even more resourcefully. He molds the expansive structure of the first movement with rare mastery. He evokes all the magic of the second and fourth movements (the two "Night-Musics") and all the black magic of the third. And even in the comparatively weak Finale, his infectious bravura all but carries the day. The recording, again, is clear, colorful, and warm.

As in the Sixth Symphony, Bernstein (like Abravanel) uses the new Critical Edition. A particularly important point is that it incorporates Mahler's amendment of the principal first-movement tempo from *Allègro con fuoco* to *Allegro risoluto, ma non troppo*.

#### Symphony No. 8, in E flat

In this, more than in any other Mahler work, the heavens must be stormed. Regardless of what incidental beauties are

perceived along the way, or of how excellent the soloists are, or of how rousing the orchestra plays and the choirs sing, if we do not preserve, for hours after hearing the *Symphony of a Thousand*, a sense of exaltation transcending human limitations, then the essence of the piece has not been conveyed. It is a rare enough achievement in the concert hall. On records, the thing plainly cannot be done. And yet it has been done, and once again by Bernstein.

I am still not happy about Bernstein's gradual broadening of tempo through the big choral development in Part I, but it may well be true, as that excellent Mahlerian Deryck Cooke maintains, that the procedure gives the start of the recapitulation the overwhelming weight it needs. About Part II, I have no doubts at all. This is the first performance I have heard in which it does in fact sound like a real Part II and not like three separate movements strung together—Bernstein magisterially surmounts the risk of excessive sectionalization run by Mahler himself in his close adherence to the repetitive verbal rhythms of Goethe's verse.

Singing and playing alike (the orchestra here is the London Symphony) are indeed little short of superhuman. And about both performance and recording there is a sense of utter engulfment, spiritual and emotional as well as sonic. By this standard, Flipse's old and tired set is a non-starter, and Abravanel's performance, sanely conceived, nobly executed, and clearly recorded as it is, cannot compete with the sublimity of Bernstein's.

#### Das Lied von der Erde

"One more, and that's the last"—yes, it has to be Bernstein. This recording is not part of his Columbia set—it was made by the Vienna Philharmonic for London (36005 or 26005). Bernstein uses the authentically Mahlerian alternative of baritone in place of the original and more usual contralto. The soloists are James King and Dietrich Fischer-Dieskau. Half of that last sentence gives one of the reasons for the greatness of the performance: Fischer-Dieskau penetrates more profoundly into the essence of the low-voice part than any contralto I have ever heard, beginning with Kerstin Thorborg (the soloist in Bruno Walter's early 78-rpm recording, made at a public performance in 1936).

*It is a rare enough achievement in the concert hall. On records, the thing plainly cannot be done. And yet it has been done, and once again by Bernstein ... a sense of utter engulfment, spiritual and emotional as well as sonic.*

BERNSTEIN/Symphony No. 8



But even in his three songs, the credit is only partly Fischer-Dieskau's. At the heart of the matter is the conductor's deeply inspired mastery of tempo, phrasing, rhythm, dynamics, and textural balance. He has clearly pushed Fischer-Dieskau beyond even that singer's customary height of perception—at a heart-breaking phrase like "*mir war auf dieser Welt das Glück nicht hold!*," indeed, pushed him to the very limit of his vocal resources—and the result is ineffably, unforgettably moving. The orchestral playing is to match, and the recording—even with a first side lasting nearly thirty-six minutes—gloriously rich, free, and natural.

The extent to which Bernstein has comprehended the score is evident from the beginning of the first song, *Das Trinklied vom Jammer der Erde*: he integrates heavy long notes and intervening rapid ones into exactly what Mahler asks for—*Allegro pesante (Ganze Takte, nicht schnell)*—and catches us up at once in a flaming burst of passion. But this song is not a complete success: it shows up, by contrast with its surroundings, the limitations of tenor soloist James King, who sings out strongly enough but with little feeling for musical or verbal subtleties. For a really satisfying presentation of the tenor music we must go back as far as Julius Patzak's contribution to the 1952 Walter recording (London 4212, mono only). The relish with which Patzak delivers the last word of his culminating phrase in the first song—"*Leert eure gold'nen Becher zu Grund*"—is only the most obvious among many wonderful moments of insight and involvement. He is also the only tenor to capture the right, lightly intellectual atmosphere of the third song, *Von der Jugend*. In every other recording, these "*Freunde*" who sit around drinking tea, chatting, and writing verses are merely young bloods in the romantic tenor tradition; with Patzak, one has the feeling that the verses might actually be worth reading.

Walter's handling of the score is beautiful, though he cannot rival Bernstein's control in the slow music—compare the two endings, Bernstein's almost visibly suspended fade-out and Walter's nervous cut-off—and the recording still sounds surprisingly good. The weakness here, Kathleen Ferrier or no Kathleen Ferrier, is in the contralto songs. Ferrier's voice, of course, is lovely, and her singing full of feeling. But the feeling is poured out almost indiscriminately, even at passages marked to be sung without it, and the diction is peculiar—almost all long vowels sound as if they had a concealed English "r" at the end of them. The best female rendering of the contralto songs is by Grace Hoffman in Hans Rosbaud's recording (Vox 10910 or 510910). She sings with fine taste, expression, and intelligence, and shows particularly good breath control. Rosbaud's conducting is vivid and full of musical resource—notice his ingenious organization of tempos at the beginning of *Von der Schönheit*—but he in turn is precluded from unqualified success by a beefy tenor soloist.

Klemperer's earlier recording (Vox) is

brutally rushed, and his later one (Angel) only intermittently successful. The soloists in Walter's last recording (Columbia) are no match for his earlier ones, and none of the other versions is a real rival to the three I have discussed.

#### *Symphony No. 9*

In the Ninth Symphony, a conductor faces in heightened form the same problems that I listed in my discussion of the Fourth. The first, second, and last movements depend to a still greater degree on interrelation of tempos; the second and third on the delineation of very specific moods; and the end of the Finale on the sustained projection of almost imperceptible musical motion.

...Horenstein... his entire performance may without exaggeration be called sublime.

HORENSTEIN/Symphony No. 9

Of the six performances available, Ludwig's may be eliminated first: it is a clear and highly accurate read-through, but little more. Barbirolli brings more to the music, especially in his passionate treatment of the Finale, but his first three movements are not clearly enough shaped or characterized. Walter, conversely, is at his best in the second movement; he never quite gets the faster sections of the first movement off the ground, his *Rondo Burleske* is too easygoing, and at the end of the work, as so often in slow tempos, he loses any semblance of control over time units.

Klemperer's recently issued performance (Angel B 3708, SB 3708) is beautifully played by the New Philharmonia Orchestra and vividly recorded. The first movement in particular is richly and powerfully characterized. However, even here the lack of a firm grip on tempos betrays Klemperer's diminishing control: too often, having set an excellent speed for a new faster passage, he relapses within four or five measures to a slower pulse that obscures the formal articulation of the movement. After a generally good second movement, the rest of the performance declines badly. The *Tempo I, subito* near the end of the *Rondo Burleske* is appreciably slower than the real *Tempo primo*, and the movement's final *Presto* is untidily played. But once again the big disappointment is the Finale, which suffers from a pervasive flabbiness of tempo and, especially in the *Stets sehr gehalten* section, from far too many glaring flaws of ensemble.

We are left with two great performances, Horenstein's (Vox VBX 116) and Bernstein's, and the greater of them is

Horenstein's. Bernstein has the advantage of fine orchestral playing and excellent recording. His first movement is shaped in one enormous sweep, yet with the nervous energy in the faster passages that Walter lacks; his *Ländler* has the right heavy-footed dance character; his *Rondo Burleske* is suitably headlong. But in his Finale, the quiet, expressionless passages are not held on a firm enough rein—they are allowed altogether too much tone—and the end, though finely shaped, is short of complete certainty.

It is here that Horenstein comes into his own—but then his entire performance may without exaggeration be called sublime. His first movement breathes oh so deep and yet so lovely a regret, his middle movements so sharp and ambivalent an irony. And even though the

recording lacks finesse, it is clear that the Vienna Symphony comes very close to fulfilling the extravagant demands made on it: listen to the generous response of the first horn every time Mahler writes "*Zart gesungen*"; to the obscene power of the trombones' and tuba's snarling *staccatissimo* in the first movement's funeral march passage (after figure 15, Boosey and Hawkes pocket score); to the tugging sforzandos of the cellos and basses in the nineteenth and twentieth measures of the Finale. So with the Ninth Symphony, as with the First, we come full circle back to Horenstein.

#### *Symphony No. 10, in F sharp*

It would be pleasant to say that the great Tenth Symphony, brought back from the dead in Deryck Cooke's admirably realized performing version (to say nothing of reconstructions by Joe Wheeler, Clinton Carpenter, and others), was worthily represented by its single complete recording (Columbia M2L 335 or M2S 735). But the truth is that Eugene Ormandy's performance is a feeble one which nowhere comes within a mile of the music's expressive potential. Nor, of course, can the previous fragmentary recordings any longer be regarded as adequate. It would be a public service if RCA Victor were to record Jean Martinon's interpretation with the Chicago Symphony: his broadcast last year, coming hard on the heels of Ormandy's recording, showed all the difference between nodding acquaintance with the score and true understanding of it.

by PETER JONA KORN



*Diary of*  
*a YOUNG MAN*  
*of FASHION*

**Pages  
from an  
advanced  
composer's  
notebooks,  
1987**

*January 12, 1987*  
"New Friends of Old Music" had their opening concert last night—all-Boulez program. Good Lord, what slush! All those sweet tinklings of chimes, cow bells, and whatnots, interrupted by an occasional boinnng! on the vibraphone—mélange for young lovers, if you ask me. Quite pretty in spots, but hardly significant. Not bad for background music—if you like background music, which I don't. The program notes stressed how terribly avant-garde this

was considered thirty years ago. Well, I guess those mid-century audiences scared easily.

*January 27*  
More phone calls from the Guggenheim office—I keep explaining to them that I spent the whole year turning Bulgaria upside down for one lousy little compo-computer—absolutely fruitless. The least they could do before sending a composer to a strange country is to check whether basic equipment is avail-



able. How did they expect me to compose, manually?

It was bad enough when my own computer broke down last spring, just one day after Janos Wooff had called to tell me that I had been picked for the 1986 Bison City Symphony Commission. He wanted something radically new and thought that "Non-Music for No Orchestra" might be a provocative title. Splendid idea, I told him, not being one to quarrel with a conductor who has just given me a \$5,000 commission, and I would get busy on it immediately—phhhht! goes the computer. Luckily the Frisch Foundation, with the help of that special emergency grant the Froehlich Foundation had given *them*, shipped me a replacement immediately. Unfortunately the Frisch Foundation has no branch office in Bulgaria.

#### February 2

That Providence has chosen me to be the greatest composer of my time! The very thought makes me shudder with humility.

#### February 19

The parametrical possibilities of Differentiated Soup Slurping (D.S.S.) seem to be approaching the point of exhaustion. True, we have yet to probe the acoustic range of the Large Ocean Creature Sphere (Shark's Fin Soup, Whale Blubber Broth, et al.) and this may yield sonorities that are fresh and new. But we must look ahead! Mapleton suggested the experiment of juxtaposing D.S.S. and his own technique of B.T.D. (Bath Tub Drip), but Kretzer-Hennicoff pointed—quite correctly, I thought—to the manifest impurity of mixing sounds of internal and external moisturization. Now, slurping bath tub gin appeals to me as a logical synthesis worth closer consideration. . . .

#### February 24

Congress is trying to cut composers' subsidies again; the Pepperoni-Kitsch Bill is before the House Committee now. We are optimistic that it will be killed—far too much expert testimony against it. Yesterday, Kolsprossen, one of our more enlightened musicologists, blasted the proposed legislation by testifying that great composers were never appreciated in their own time. Those "economy-minded" congressmen got an earful when he cited some music-historical data: Bach spent his life in total obscurity as a village organist, not living to hear a single major work of his performed; Mozart, between movements of symphonies which he had composed as dinner music, was forced to wait on tables; Beethoven became deaf when the audience, during the premiere of the Ninth Symphony, booed so loudly that both his eardrums were ruptured; an irate listener pushed Schumann off a bridge into the Rhine; Stravinsky died in abject poverty.

Geoffrey Major, that arch-reactionary critic, tried to puncture Kolsprossen's testimony by trotting out the old chestnut about "Esoterica," the group of enterprising young composers who, some years ago, bought the Kurli-To Shoe Chain for \$300,000, every penny saved from foundation grants and government

subsidies accumulated in less than five years. He tried to confuse the issue by claiming that what he called "leading legitimate composers," could earn but a fraction of that sum in a lifetime. He read off a list of some twenty names, none of which I have ever heard, asserting that all these composers had left "a sizable and comprehensive *oeuvre*" as compared to the approximately dozen works the seven members of Esoterica had produced between them by the time they went into the shoe business.

Who gives a damn whether so-and-so has written nine symphonies and a dozen ballets, plus a drawerful of chamber music? I am convinced that one momentary vision ("flash dream," I call it) by a gifted young composer of advanced orientation is worth more than all the academic claptrap turned out by a so-called "legitimate composer" and that he should be paid accordingly.

#### March 7

No mention of me in the New York papers in over six weeks! Must find a new gimmick! Considering crossword puzzles in music notation—the X-98-computer should be able to manage that, with all its fancy buttonology. First movement: horizontal; second: vertical; finale: diagonal; the center is free. I will feed the idea to a couple of musical gossip columnists and see how they play it up.

This is the big problem: one never knows what will catch on and what won't. I should really devote more time to ladies' fashion magazines—they seem to be first to sense what is in and what isn't.

I must try to find the last issue of FAD—they always have a column—yes, here it is: (pasted into diary:)

FAD, February 1985, page 97

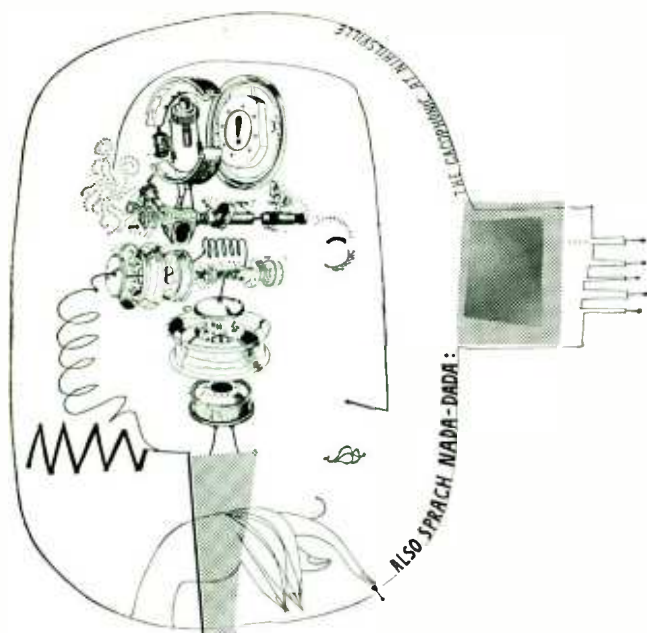
PEOPLE ARE GABBING ABOUT:—Selma Wentwich's new poem "Tlppx tyll h220—"urbane, witty, yet not without that touch of heavy-handed nostalgia so abundant in much of her recent work, as in these lines: "drrpp ddrpp dddrp 4&4&; huiiiiiitsz —prt z ? ! ??/ ? ?? (drrrp) ?????!?? ? drp cyllym cyllym (prd ?) & NEVeR trrrtz % % % % % % % - !" —the Tuesday Morning Concerts, more insistent than ever in their emphasis on audience exclusion; those who find 3:30 a.m. a convenient time for a concert are greeted by locked doors and must enter the auditorium through a hatch in the roof. This tends to limit the size of audiences markedly; last Tuesday's numbered three, all critics, all from the same paper.—the moon.—the "Muetschli," a new dance from Switzerland.—the sudden decline of interest in multi-lingual parrots.—the string of surprise victories by the Malaysian team at the recent Winter Olympics in Miami.—Roger Paxton's "A Fun Requiem."

#### March 8

Loneliness is my lot.

#### March 10

I could have cheered all night—I have found it, no,



it has found *me*—the new technique that will change music in a measure to stagger all imagination: **TOTAL INDETERMINANCY!**

Unlike such shopworn devices as once fashionable aleatory, T.I. will permit performers to play not only *what* they wish, but *when* and *where* they wish to do so. The bass clarinetist could, for instance, turn up at the Poughkeepsie Airport on a Friday at noon, while the celeste player might decide on the Fort Hamilton Parkway IND Station the following Monday morning. On his way home he could conceivably bump into the conductor as he gives *his* performance on the 42nd Street shuttle. This would eliminate any possibility of a predetermined public: those who want to hear the performance and those who actually do would be two entirely different entities.

Both the space and the time encompassed by one single performance would be theoretically without limit; interplanetary traffic eliminates, of course, all geographic restrictions, and the time limit dictated by a player's life span could be suspended by making performance privileges hereditary.

One performance reaching out over thousands of years and millions of miles—think of it! I am positive that it will not be called immodesty if I state that T.I. is the greatest musical advancement ever conceived, and that it will render all previous music hopelessly obsolete!

March 26

Troubles: Fairlane, who teaches composition at Rhode Island State, reports that students suddenly ask for instruction in nineteenth-century techniques. The musicologists say the composers should teach it, and the composers say this is strictly of historical interest and none of their business. There seems to be a lot of name calling, with very adverse publicity attached, and as usual it is the poor composers who get blamed.

Everybody appears to be shocked and surprised to learn that today's composers have established a new vocabulary and are much too busy to waste their time on obsolete techniques, which they have of course never bothered to learn—no more than a modern interpreter would concern himself with the study of ice age dialects.

March 31

Rapunzel, Rapunzel!

April 14

Kretzer-Hennicoff rang me up—very excited—Feramors was at his house this very moment, and would I like to meet him? Naturally, I rushed over, not wanting to miss my opportunity of getting to know the most significant violinist of our time!

Feramors is a true visionary, a prophet totally unencumbered by custom, tradition, or other unmoded concepts. Before evolving his new theories he had attempted to trot the regular concertizing circuit, but with little success. Press and public had rejected him, unable to comprehend that what they called his "faulty intonation and ugly tone" were not as one ignorant critic put it, "a total absence of feeling for music" but rather the opposite: playing the violin in a traditional manner was completely inadequate to his particular needs, and in a wider sense, as he later said himself, "not suited to express the mood of our perilous age." He was, of course, quite right: who wants sweet and lilting, on-pitch sound at a time when a mass invasion from Pluto is an imminent threat?

It was an experience to meet the man face to face and to learn at firsthand so much about his revolutionary ideas. To escape the "slavery of the interval," as he calls it, the violin must be tuned at random, in other words, not tuned at all. Any semblance of what used to be considered "string tone" must be expurgated. To be sure, this has been done extensively by earlier composers, but none of them has gone so far as to demand that a blindfolded listener must not be able to suspect for one instant that the noises he hears are emanating from a violin.

It is one of his basic premises that the bow—in the rare moments where it is used at all—must never be drawn across the strings. Rather, it is tied to a post and the violin is drawn over *it*. Attaching a specially designed and patented "Vibrator" to the upper portion of the arm which is holding the instrument produces a shaky, wheezy sound which F. calls "nuvobrato." He does it to perfection, as those present at K.H.'s apartment were privileged to witness. He must have held one single note, nuvobrato, for well over three minutes. It was a revelation!

Another device consists of tying not the bow, but the neck of a violin to a post and "bowing" with the back of a hairbrush. In this technique, "fingering" is replaced by "fisting," "elbowing," "mouthing"; even spitting at a string will produce an interesting variance of pitch and tone color.

Feramors brought a friend whom he introduced



as "the most brilliant younger composer of our time"—which I thought rather tactless in view of my presence. We got to talking later; he told me that he was still writing his Opus 1 (he has destroyed all earlier efforts, he said) which he calls *Tone for Tuba*. He has great difficulty deciding whether he should release it in its present form, or whether it should be coupled with an antithetical *Second Tone for Second Tuba*. I rather liked him, but I did feel that there was something vaguely charlatanish about his manner. Most brilliant younger composer of our time—my foot!

May 3

Foreign royalty check held up because of big argument following the 1983 Darmstadt performance of *Nilnilnil*. I have insisted that royalties and rental fees must be figured strictly according to the performance time designated by the composer—in the case of *Nilnilnil* exactly twenty-seven minutes and eleven seconds of silence, no more, no less. If they want to make a cut, they must still pay the full fee.

All this is of course complicated by that idiotic copyright suit of Gorneczek who maintains that I have plagiarized his precious *Mors* (eighteen minutes flat—how unimaginative!), who himself is being sued by Hubschrauber, whose *Immerstillerimmer-ruhig* nobody plays anyhow, who in turn is worried about the heirs of John Cage . . .

May 11

Somebody sent me a review from Walla Walla—the Dillinger Quartet performed my *Intravenous* there recently. The local critic finds my music "interesting" but muses that it "lacks beauty." Who in hell is entitled to decide what is beautiful (how I hate that word!) and what isn't?! My music—WHAT-EVER I WRITE—is beautiful because I say so! I am a beautiful person, ergo anything I produce is beautiful; it's that simple. When I smack my beautiful lips, it is a beautiful sound. When I blow my beautiful nose, *that* is a beautiful noise. When I—but why go on?

Beauty, or what people's lazy minds call beauty, is really just a matter of habit. For some reason it was decided long ago that a snow-covered mountain was beautiful and that a skid row alley wasn't. Nuts, I say. I find mountains incredibly boring and utterly bourgeois, but alleys meaningful and *real* and abounding in social significance, and that to me makes them very beautiful.

If two blue eyes in a girl's face are beautiful, why are three blue eyes not fifty per cent more beautiful? If brown blotches are beautiful on a butterfly, why not on the girl's nose? If shiny black hair is beautiful when it grows on her head, why not when it sprouts from under her fingernails? Nothing but habit, and habit is the enemy of progress!

May 27

Sickening headlines in all evening papers: "Black Tuesday of the Art Market." What is worse, it's true. Trouble has, of course, been brewing for a

long time, and now it has boiled over: at least three known instances where cheap imitations, concocted in a few seconds with one of those twenty dollar "Drip-olators" were sold, as "genuine Pollocks," to allegedly knowledgeable collectors for high prices; and a couple of hushed-up scandals where the reverse happened.

Mondrians, Motherwells, and other early twentieth-century masters are being forged by the truckload, and nobody can tell the fakes from the genuine ones. More and more African states are concentrating on gorilla-made paintings as their chief export item and are flooding the market. Slop Art—the new technique of arranging kitchen residue on canvas—is practiced by one housewife in every four. As a result, prices are tumbling. Dozens of art dealers have been forced to close and to return to their former jobs at Las Vegas.

May 28

Why couldn't I keep a pet woodpecker? To hear his hypnotic call at all hours would be ever so delightful. Perhaps he could be trained to participate in live performances—I wonder if anybody has thought of this? Or am I—again—the first?

May 29

NATURALLY!! It took our friend Geoffrey Major less than twenty-four hours to turn Tuesday's tragic events to his purpose. "Now for the Music Market" is the most vicious column he has yet published.

"The public does not like this so-called music," he screams, as if the public has ever known what's good for it, or ever will, unless it is made to swallow its medicine by force. There is always just a tiny, tiny group of people who *really know*, and who use this knowledge to mold public opinion in accordance with their enlightened judgment—a handful of adventurous composers, a couple of progressive critics, one or two musicologists, and a few wealthy patrons who encourage these efforts. The public is a stupid beast, and the true artist must at all times be utterly contemptuous of it, lest his integrity suffer!

June 5

Hardly slept all week.

June 7 (noon)

The phone keeps ringing—Barnsdall, Mystolio, Henricoff, Glutz, others, each with a different tale of woe. The whole movement is collapsing; rats are leaving—disgusting!

June 7 (evening)

I have come to a decision: I must be practical. First thing in the morning I shall call Peter Frisch and ask, casually, if the Foundation might consider a grant for basic research on triads and the possibilities of their practical use in musical composition. Who knows—it may be the first step towards the language of the new avant-garde!

# RECORD PREVIEW

HIGH FIDELITY's annual exclusive report on the year's forthcoming releases.

**T**HIS YEAR'S PREVIEW of forthcoming records—HIGH FIDELITY's thirteenth annual company-by-company survey—makes it perfectly plain that the volume of new discs to inundate the shops before Christmastime will be at least as great as ever. Space limitations here preclude anything quite so monumental as a listing of all fall releases and a few labels had not yet completed their plans by press time, but most of the important new issues are set to go.

In the repertoire detailed below, the seasoned collector will spot such familiar stand-bys as the Tchaikovsky symphonies, Rimsky-Korsakov's *Scheherazade*, Mozart's *Jupiter*, the Beethoven Seventh, etc.—and we can hear him now fulminating against the absence of Fischer-Dieskau's complete recording of the Ives songs, or an integral edition of the Viotti String Quartets from the Juilliard, or Von Karajan in a Spohr cycle, or Ashkenazy playing Tausig. Obviously, that millennium has not yet been reached, but it would seem that even the most hardened veteran of Schwann could take heart from the prospect of Mozart's *Il Re pastore* (RCA Victor), Bellini's *Beatrice di Tenda* (London), the complete piano music of Stockhausen (Columbia), Kabalevsky's Requiem (Melodiya/Angel), or three different versions of Shostakovich's Tenth Symphony (Odyssey, Deutsche Grammophon, and Melodiya/Angel).

One recent development of far-ranging significance to the record scene is not readily apparent from the listings here: that is, the trend towards a gradual phasing out of the monophonic disc. The first general step in this direction was taken this past summer, when most major labels raised their mono price by \$1.00 to match that of a stereo disc.

This development was anticipated in these pages last June, when Gene Lees pointed out (see "Are Records Too Cheap?") some of the industry problems caused by stereo/mono duplication: for manufacturers, the extra costs involved in the double mastering of mono/stereo discs; for dealers, the additional expense of maintaining double inventories. Partially as a result of these until now necessary practices, the industry's profit margin has been a precarious 1.7%. In Europe, the problem has been compounded by two conflicting solutions. EMI has recently been offering its classical releases in stereo only. Philips, on the other hand, has been pushing for a "compatible" disc. We use quotes here in respect to Norman Eisenberg's recent report ("They Call Them Compatible," May 1967) wherein he expressed the hope that the compromise product would not take over in this country "just to save space for record dealers."

Since its emergence on the American scene ten years ago, the stereo record has inched along in its encroachment of the mono market—taking about three percentage points away from the older format during each of the past six years. It still accounts for only 38.6% of all sales of standard 12-inch discs, although a sizable majority of classical record sales are of stereo editions. Industry executives are hopeful that the new move will give enough impetus to the stereo disc so that they will eventually be able to eliminate all mono duplicates of stereo recordings from their catalogues. Indeed, Deutsche Grammophon and Nonesuch have already announced that, beginning this fall, all of its releases will henceforth be in stereo only—a significant harbinger of things to come.

## ANGEL

Berlioz: *L'Enfance du Christ*. Victoria de los Angeles (s), Nicolai Gedda (t), Ernest Blanc (b); René Duclos Chorus; Paris Conservatoire Orchestra, André Cluytens, cond.

Bruckner: *Symphony No. 5*. New Philharmonia Orchestra, Otto Klemperer, cond.

Schubert: *Trout Quintet*. Melos Ensemble.

Mozart and Handel Arias, Lucia Popp, (s); English Chamber Orchestra, George Fischer, cond.

Haydn: *Cello Concerto in C*. Boccherini: *Cello Concerto in B flat*. Jacqueline du Pré, cello; English Chamber Orchestra, Daniel Barenboim, cond.

*Opera Recital*. Arias from Gianni Schicchi, *La Bohème*, *Otello*, *The Bartered Bride*, and *Eugen Onegin*. Elisabeth Schwarzkopf (s); Philharmonia Orchestra, Nicola Rescigno, cond.; London Symphony Orchestra, Alceo Galliera, cond.

Bartók: *Violin Concerto No. 1*; *Viola Concerto*. Yehudi Menuhin, violin and viola; New Philharmonia Orchestra, Antal Dorati, cond.

Sibelius: *Symphonies No. 5 and No. 7*. Hallé Orchestra, Sir John Barbirolli, cond.

Bach: *Chromatic Fantasy and Fugue in D minor*, *Italian Concerto*, and miscellaneous keyboard works. Alexis Weissenberg, piano.

*Gerald Moore Farewell Concert*. Victoria

de los Angeles (s), Elisabeth Schwarzkopf (s), Dietrich Fischer-Dieskau (b); Gerald Moore, piano.

## ARCHIVE

Bach: *Cantatas No. 55, No. 189, No. 106, and No. 26*. Ursula Buckel (s), Hertha Töpfer (ms), Ernst Häfliger (t), Munich Bach Chorus and Orchestra, Karl Richter, cond.

*Festival Baroque Music for Winds*. Music by Berger, Hausmann, Franck, Schmelzer, Speer, Schein, and Scheidt. Ensemble Musica Antiqua, René Clemenčič, cond.

Okegehm: *Missa Mi-Mi*. Obrecht: *Missa sub tuum praesidium*. Capella Leipsiensis, Dietrich Knothe, cond.



## COLUMBIA

- Bach: *The Six Trio Sonatas*. E. Power Biggs, pedal harpsichord.
- Orff: *Catulli Carmina*. Temple University Choir; Philadelphia Orchestra, Eugene Ormandy, cond.
- Ives: *String Quartets No. 1 and No. 2*. Juilliard Quartet.
- Stockhausen: *Complete Piano Music*. Aloys Kontarsky, piano.
- Nielsen: *Clarinet Concerto*; *Flute Concerto*. Julius Baker, flute; Stanley Drucker, clarinet; New York Philharmonic, Leonard Bernstein, cond.
- Mozart: *Symphonies No. 39 and No. 40*. New York Philharmonic, Leonard Bernstein, cond.
- Rossini: *Overtures*. Cleveland Orchestra, George Szell, cond.
- Kodály: *Concerto for Orchestra*; *Maroszek Dances*; *Galanta Dances*. Philadelphia Orchestra, Eugene Ormandy, cond.
- Beethoven: *Ah! Perfido*; *Cantata on the Death of Emperor Joseph II*. Régine Crespin (s), Martina Arroyo (s), Justino Diaz (bs); Camerata Singers; New York Philharmonic, Thomas Schippers, cond.
- Berlioz: *Symphonie fantastique*. Toronto Symphony Orchestra, Seiji Ozawa, cond.

## COMMAND

- Copland: *Appalachian Spring*; *Billy the Kid*. Pittsburgh Symphony Orchestra, William Steinberg, cond.
- Gershwin: *Porgy and Bess Suite*; *An American in Paris*. Pittsburgh Symphony Orchestra, William Steinberg, cond.
- Organ Recital*. Compositions by Mozart, Franck, and Mendelssohn played by Virgil Fox on the organ at Boston's Symphony Hall.

## CROSSROADS

- Dvořák: *String Quintet in G*. Dvořák Quartet.
- Berlioz: *Le Corsaire and Benvenuto Cellini Overtures*. D'Indy: *La Mort de Wallenstein-Istar*. Prague Symphony Orchestra, Zoltan Fekete, cond.
- Honegger: *Christmas Cantata*. Britten: *A Ceremony of Carols*. Chorus and Orchestra, Serge Baudo, cond.
- Brahms: *The Two Clarinet Sonatas*. Harold Wright, clarinet; Harris Goldsmith, piano.
- Schubert: *Piano Trio in B flat*; *Notturno*. Suk Trio.
- Bartók: *Two Violin Concertos*; *Two Rhapsodies for Violin and Orchestra*. André Gertler, violin; orchestra, Karel Ančerl, cond.
- Old English Folk Music*. Prague Madrigal Singers.

## DECCA

- Verdi: *Quattro pezzi sacri*. Musica Aeterna Chorus and Orchestra, FredERIC Waldman, cond.
- Zelenka: *Suite in F*; *Simphonie a 8 Concertanti*. Clarion Concerts Orchestra, Newell Jenkins, cond.

- Bach: *Partita No. 1 and Sonata No. 1 for Unaccompanied Violin*. Ruggiero Ricci, violin.
- Mendelssohn: *Symphony No. 5*. Berwald: *Symphony No. 2*. Cincinnati Symphony Orchestra, Max Rudolf, cond.
- Carissimi: *Jephthé*; *Judicium Extremum*. Amor Artis Chorale, Johannes Somary, cond.
- Music for Medieval France*. Music by Machaut, and anonymous composers. New York Pro Musica, John White, dir.

## DEUTSCHE GRAMMOPHON

- Mozart: *Don Giovanni*. Birgit Nilsson (s), Martina Arroyo (s), Reri Grist (s), Peter Schreier (t), Dietrich Fischer-Dieskau (b), Ezio Flagello (bs); Czech Philharmonic Orchestra, Karl Böhm, cond.
- Orff: *Oedipus der Tyrann*. Astrid Varnay (s), Gerhard Stolze (t), Keith Engen (bs), Bavarian Radio Chorus and Orchestra, Rafael Kubelik, cond.
- Weill: *The Seven Deadly Sins*. Gisela May (s); Leipzig Radio Symphony, Herbert Kegel, cond.
- Shostakovich: *Symphony No. 10*. Berlin Philharmonic Orchestra, Herbert von Karajan, cond.
- Mahler: *Symphony No. 9*. Bavarian Radio Orchestra, Rafael Kubelik, cond.
- Opera Recital*. Arias from *Der Freischütz*, *Oberon*, *Rienzi*, *Tannhäuser*, and *Lohengrin*. Gundula Janowitz, soprano.
- Haydn: *The Seasons*. Gundula Janowitz (s), Peter Schreier (t), Martti Talvela (bs); Vienna Singverein; Vienna Symphony Orchestra, Karl Böhm, cond.
- Bruckner: *Symphony No. 3* (1889 version). Bavarian Radio Symphony, Eugen Jochum, cond.
- Elgar: *Cello Concerto*. Bloch: *Schelomo*. Pierre Fournier, cello; Berlin Philharmonic Orchestra, Alfred Wallenstein, cond.
- Rimsky-Korsakov: *Scheherazade*. Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

## EPIC

- Bach: *Organ Music, Vol I*. Lionel Rogg, organ.
- Mozart: *Scatological Canons and Songs*. Entitled "Wolfgang Amadeus Mozart Is a Dirty Old Man," this disc presents, in English, a program of the composer's most risqué choral music. The Norman Luboff Choir performs.
- Janáček: *The Makropoulos Affair*. Soloists, Chorus, and Orchestra of the Czech National Opera.
- Lieder Recital*. Regina Resnick (ms).

## EVEREST

- Shostakovich: *Symphony No. 13*. Moscow Philharmonic Orchestra, Kiril Kondrashin, cond.
- Milhaud: *Aspen Serenade*; *Suite de Quatrains*; *Septet for Strings*. Instrumental Ensemble, Darius Milhaud, cond.

- Schoenberg: *Pierrot Lunaire*. Helga Pilarczyk, soprano; Domaine Musical Ensemble, Pierre Boulez, cond.
- Schoenberg: *Serenade*. Domaine Musical Ensemble, Pierre Boulez, cond.
- Mozart: *Complete Works for Piano Four Hands*. Yaltah Menuhin and Joel Ryce, piano.
- The Cetra Opera Series*. The balance of the Cetra opera recordings will be with us before Christmas: Verdi's *Un Giorno di regno*, *I Lombardi*, *Ernani*, and *Otello*; Giordano's *Fedora*; Cilea's *Adriana Lecouvreur*; Spontini's *La Vestale*; Montemezzi's *L'Aniore dei tre re*; Zandonai's *Francesca da Rimini*; and Puccini's *Girl of the Golden West* and *Manon Lescaut*.
- Beethoven: *The Early Quartets*. The Fine Arts Quartet complete their traversal of the Beethoven Quartets for Everest's ConcertDisc label.

## LONDON

- Bellini: *Beatrice di Tenda*. Another *bel canto* rarity with Joan Sutherland in the title role. Richard Bonyngé conducts the London Symphony Orchestra.
- Strauss, R.: *Elektra*. Birgit Nilsson (s), Regina Resnick (ms), Marie Collier (s); Vienna Philharmonic Orchestra, Georg Solti, cond.
- Boito: *Mefistofele* (highlights). Nicolai Ghiaurov (bs); Rome Opera Orchestra, Silvio Varviso, cond.
- Brahms: *Ein Deutsches Requiem*. Agnes Giebel (s), Hermann Prey (b); Chœur et Orchestre de la Suisse Romande, Ernest Ansermet, cond. (N.B., Side 4 of this two-disc set will include Brahms's choral work *Nünie* and the *Alto Rhapsody* with contralto Helen Watts.)
- Beethoven: *Symphony No. 4*. Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt, cond.
- Prokofiev: *Scythian Suite*; *Prodigal Son*. Orchestre de la Suisse Romande, Ernest Ansermet, cond.
- Operatic Recital*. Arias by Donizetti and Verdi. Elena Suliotis (s).

## LONDON IMPORTS

- ARGO
- Schubert: *Part Songs*. Helen Watts (c), Robert Tear (t); Elizabethan Singers.
- Mozart: *Concert Arias*. Erna Spoorenberg (s); Academy of St. Martin-in-the-Fields, Neville Marriner, cond.
- Choral Music*. The John Alldis Choir performs music by Bruckner, Schoenberg, Debussy, and Messiaen.
- Rossini: *Sonatas for String Orchestra*. Academy of St. Martin-in-the-Fields, Neville Marriner, cond.

## OISEAU-LYRE

- Monteverdi: *Madrigals*. Soloists, English Chamber Orchestra, Raymond Leppard, cond.
- Ravel: *Trois Poèmes de Mallarmé*. Chausson: *Chanson perpétuelle*. Janet Baker (ms); Melos Ensemble.

## TELEFUNKEN

- Purcell: *Concert Music for Strings and Harpsichord*. Leonhardt Consort.
- Sacred Music c. 1400*. Works by Ciconia

and Dunstable with the Capella Antiqua of Munich, Konrad Ruhland, cond.

Bach: *The Four Orchestral Suites*. Centus Musicus, Nikolaus Harnoncourt, cond.

Bach: *Cantatas No. 51 and No. 202*. Agnes Giebel (s); Concerto Amsterdam, Jaap Schroeder, cond.

*Harpichord Music of the Netherlands, Italy, Germany, and England in the 17th and 18th centuries*. Gustav Leonhardt, harpsichord.

## LOUISVILLE

Shapero: *Partita in C for Piano and Small Orchestra*. Etler: *Triptych*. Louisville Orchestra, Robert Whitney, cond.

Fricker: *Symphony No. 1*. Louisville Orchestra, Robert Whitney, cond.

Petrassi: *Concerto No. 5 for Orchestra*. Fischer: *Overture on an Exuberant Tone Row*. Weber: *Dolmen: An Elegy*. Louisville Orchestra, Robert Whitney, cond.

## LYRICHORD

Poulenc: *Flute Sonata*. Martinů: *Flute Sonata*. Bryan Duo.

Britten: *Fantasy Quartet for Oboe and Strings*. Hubert Lucarelli, oboe; New Art String Trio.

Brahms: *Motets, Op. 29 and Op. 74*. Whitehart Chorale.

Langlais: *Music for Organ*. Robert Noehren, organ.

## MELODIYA / ANGEL

Tchaikovsky: *Pique Dame*. Soloists, Chorus, and Orchestra of the Bolshoi Theatre.

Tchaikovsky: *Trio in A minor, Op. 50*. Dimitri Bashkirev, piano; Igor Bezrodnev, violin; Mikhail Kohmitzer, cello.

Sibelius: *Violin Concerto*. David Oistrakh, violin; orchestra, Gennady Rozhdestvensky, cond.

Shostakovich: *Symphony No. 10*. Orchestra, Eugene Svetlanov, cond.

Kabalevsky: *Requiem*. Moscow Philharmonic Orchestra, Dimitri Kabalevsky, cond.

## MERCURY

Tchaikovsky: *The Six Symphonies*. London Symphony Orchestra, Antal Dorati, cond.

Brahms: *Alto Rhapsody*; *Tragic Overture*. Kodály: *Psalmus Hungaricus*. Irina Arkhipova (ms), Robert Ilosfalvy (t), Russian State Chorus and Orchestra, Igor Markevitch, cond.

*Panorama of Experimental Music*. A two-disc compendium of electronic music and *musique concrète* by Berio, Maderna, Ferrari, Xenakis, and others, recorded under the supervision of Pierre Henry in collaboration with the sound laboratories of the West German Radio, Radio Italiana, and the R.T.F., Paris.

Bach: *Three Sonatas for Cello and Clavier*. Janos Starker, cello; György Sebok, piano.

*Piano Recital*. Sviatoslav Richter plays Schubert, Chopin, and Liszt.

*Portugal's Golden Age*. This 1967 Grand Prix du Disque winner contains four records devoted to eighteenth-century Portuguese music. Artists include Ruggero Gerlin, harpsichord, Geraint Jones, organ, Choir of the Gulbenkian Foundation, and the Orchestre de Chambre Gulbenkian, Renato Ruotolo, cond.

## MONITOR

Schubert: *Symphonies No. 1 and No. 3*. Nordwestdeutsche Philharmonic Orchestra, Georg Ludwig Jochum, cond.

Haydn: *Symphony No. 85*; *Cello Concerto in D, Op. 101*. Ludwig Hoelscher, cello; Nordwestdeutsche Philharmonic Orchestra, Georg Ludwig Jochum, cond.

*Program of 18th-Century Vocal Music*. Bethany Beardslee (s); Musica Viva Ensemble, James Bolle, cond.

## NONESUCH

Bach: *Orgelbüchlein, S. 599-644*; *Chorale settings from the Cantatas*. Chorus of the Stuttgart Gedächtniskirche, Helmuth Rilling, organ and cond.

Haydn: *Nelson Mass*. Teresa Stich-Randall (s). Nedda Casei (ms), Kurt Equiluz (t), Vienna State Opera Chorus and Orchestra, Hans Swarowsky, cond.

Subotnick: *Electronic Music*.

Bartók: *Piano Sonata; Suite, Op. 14*; *3 Etudes, Op. 18*; *Out of Doors*. Noël Lee, piano.

Bach: *Partitas in C minor and E minor*. Albert Fuller, harpsichord.

Fauré: *Ballade for Piano and Orchestra*; *Pelléas et Mélisande Suite*. Vasso Devetzi, piano; Paris Conservatoire Orchestra, Serge Baudo, cond.

Bach, C.P.E.: *Sinfonias, Wq 183*. Little Orchestra of London, Leslie Jones, cond.

## ODYSSEY

Wagner: *Tristan und Isolde* (excerpts). Helen Traubel (s), Lauritz Melchior (t).

Mozart: *The Piano Quartets*. George Szell, piano; Budapest Quartet.

Grieg: *Piano Concerto*. Schumann: *Piano Concerto*. Dinu Lipatti, piano; Philharmonia Orchestra, Alceo Galliera and Herbert von Karajan, conds.

*Russian Songs*. Songs by Borodin, Glinka, Rimsky-Korsakov, Mussorgsky, Rachmaninoff, Stravinsky, and Tchaikovsky. Jennie Tourel, mezzo.

Gesualdo: *Madrigals, Vol. 1*. Choral Ensemble, Robert Craft, cond.

Vivaldi: *The Four Seasons*. New York Sinfonietta. Max Goberman, cond.

Corelli: *Trio Sonatas, Op. 4* (complete). Instrumental ensemble, Max Goberman, leader.

*Song Recital*. Pierre Bernac (b); Francis Poulenc, piano.

*Opera Recital*: Arias from *La Traviata*, *Thaïs*, *Le Jongleur de Notre Dame*, *Hérodiade*, *Louise*; five Scottish and Irish songs. Mary Garden (s).

Shostakovich: *Symphony No. 10*. New York Philharmonic, Dimitri Mitropoulos, cond.

Brahms: *The Four Symphonies*. New York Philharmonic, Bruno Walter, cond.

## PHILIPS

Bach: *St. Matthew Passion*. Agnes Giebel (s), Marga Höffgen (ms), Ernst Häfliger (t), Walter Berry (b), Franz Crass (bs); Netherlands Radio Chorus; Amsterdam Concertgebouw Orchestra, Eugen Jochum, cond.

Stravinsky: *Orpheus; Symphony in Three Movements*. London Symphony Orchestra, Colin Davis, cond.

Bach: *Sonatas for Violin and Harpsichord* (complete). Arthur Grumiaux, violin; Egida Giordani Sartori, harpsichord.

Debussy: *String Quartet in G minor*. Ravel: *String Quartet in F*. Quartetto Italiano.

Lutoslawski: *Concerto for Orchestra; Funeral Music; Venetian Games*. Warsaw National Philharmonic Symphony, Witold Rowicki, cond.

Poulenc: *Song Recital*. Gérard Souzay, baritone; Dalton Baldwin, piano.

Bruckner: *Symphony No. 9*. Amsterdam Concertgebouw Orchestra, Bernard Haitink, cond.

## PROJECT 3

*English, Spanish, and Portuguese Madrigals*. The Riverside Singers.

*Love Songs of Long Ago*. A varied collection of lute songs by Dowland, Morley, and other 16th and 17th century composers in performances by the Renaissance Quartet.

*Songs of Tavern, Country, and Pub*. Robert White (t), variously accompanied by piano, harpsichord, guitar, harp, violin, and cello, sings drinking songs by Beethoven, Purcell, Arne, Poulenc, and Schumann.

## RCA VICTOR

Puccini: *La Rondine*. Anna Moffo (s), Graziella Sciutti (s), Daniele Barioni (t), Mario Sereni (b); RCA Italiana Orchestra, Francesco Molinari-Pradelli, cond.

Mahler: *Symphony No. 3*. Shirley Verrett (ms); Boston Symphony Orchestra, Erich Leinsdorf, cond.

Verdi: *La Traviata*. Montserrat Caballé (s), Carlo Bergonzi (t), Sherrill Milnes (b); RCA Italiana Orchestra, Georges Prêtre, cond.

Mozart: *Il Re pastore*. Reri Grist (s), Lucia Popp (s); Orchestra of Naples, Denis Vaughan, cond.

Brahms: *Quintet in F minor*. Artur Schnabel, piano; Guarneri Quartet.

*Contemporary Music for the Guitar*. Julian Bream, guitar.

Berlioz: *Symphonie fantastique*. Paris Conservatoire Orchestra, Georges Prêtre, cond.

*Opera Recital*. Leontyne Price (s).

Chopin: *Nocturnes*. Artur Schnabel, piano.



Verdi: *Unfamiliar Operatic Arias*. Montserrat Caballé (s).  
 Handel: *Hercules*. Teresa Stich-Randall (s), Maureen Forrester (c), Alexander Young (t); Louis Quilico (b); Vienna Radio Orchestra, Brian Priestman, cond.  
 Liszt: *Années de pèlerinage*. Raymond Lewenthal, piano.  
 Schubert and Strauss *Lieder Recital*. James King (t).  
 Haydn: *Symphonies Nos. 82 through 92*. Orchestra of Naples, Denis Vaughan, cond.

## RCA VICTROLA

Victrola continues its Toscanini reissue program with sets of the complete Beethoven and Brahms symphonies and seven single discs, which will comprise Haydn's Symphonies No. 94 and No. 101, Tchaikovsky's Symphony No. 6, music from Wagner's *Tristan and Parsifal*, a collection of Rossini overtures, Ravel's *Daphnis et Chloë Suites*, Mussorgsky's *Pictures at an Exhibition*, Strauss's *Till Eulenspiegel*, Dukas' *Sorcerer's Apprentice*, Berlioz's *Queen Mab Scherzo*, and Tchaikovsky's *Nutcracker Suite*. Promised for 1968 are Toscanini's complete opera sets.  
*Opera Recital*. Arias from *Ariadne auf Naxos*, *Iphigenia in Aulis*, *The Barber of Seville*, and *Die Götterdämmerung*. Christa Ludwig (ms).  
 Bach: *Cantata No. 202*. Handel: *In Praise of Harmony*. Elly Ameling (s), Theo Altmeyer (t), Collegium Aureum, Reinhard Peters, cond.  
*Opera Recital*. Arias from *Die Zauberflöte*, *Martha*, *Rigoletto*, *La Bohème*, *Turandot*, *Madama Butterfly*, *Cavalleria rusticana*. Fritz Wunderlich (t).  
 Blow: *Ode on the Death of Henry Purcell*; *Marriage Ode*. Deller Consort.  
 Vivaldi: *Juditha Triumphans*. Soloists; Antonio Vivaldi Chorus; Angelicum Orchestra of Milan, Alberto Zedda, cond.  
 Strauss, R.: Scenes from *Die Frau ohne Schatten*, *Der Rosenkavalier*, and *Elektra*. Christa Ludwig (ms) and Walter Berry (b).

## SERAPHIM

Beethoven: *Symphonies No. 3, No. 5, and No. 7*. Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond.  
 Lortzing: *Zar und Zimmermann*. Erika Köth (s), Nicolai Gedda (t), Hermann Prey (b), Gottlob Frick (bs); Leipzig Radio Chorus; Dresden State Opera Orchestra, Robert Heger, cond.  
 Bruckner: *Symphony No. 9*. Vienna Philharmonic Orchestra, Carl Schuricht, cond.  
*The Art of Tito Gobbi*. The baritone offers a selection of operatic arias and art songs in a two-disc album.  
 Brahms: *Piano Concerto No. 2*. Claudio Arrau, piano; Philharmonia Orchestra, Carlo Maria Giulini, cond.  
 Rachmaninoff: *Symphonic Dances*. Bizet: *Jeux d'enfants*. Lutoslawski: *Variations on a Theme of Paganini*. Vitya Vronsky and Victor Babin, duo-piano.

## TURNABOUT

Copland: *Billy the Kid: Four Episodes from Rodeo: Fanfare for the Common Man*. Dallas Symphony Orchestra, Donald Johanos, cond.  
 Nielsen: *Symphony No. 6*. Westchester Symphony Orchestra, Siegfried Landau, cond.  
 Nielsen: *String Quartet in F, Op. 44*. Copenhagen String Quartet.  
 Stravinsky: *Oedipus Rex*. Jean Desailly, narrator; Vera Soukupova (ms), Ivo Zidek (t), Karel Berman (b), Eduard Haken (bs); Zdenek Kroupa (bs); Czech Singers' Choir; Czech Philharmonic Orchestra, Karel Ančerl, cond.

## ULTRAPHONE

Taneyev: *Oresteia*. Soloists, Chorus, and Orchestra of the White Russian Great Opera and Ballet Theatre, T. Kolomyitseva, cond.  
 Tchaikovsky: *Undine*. Rachmaninoff: *Aleko*. Soloists; Moscow Radio Chorus and Orchestra. Eugene Svetlanov and Nicolai Golovanov, conds.  
 Rimsky-Korsakov: *May Night*. Soloists, Chorus, and Orchestra of the Bolshoi Theatre, Vasily Nebolsin, cond.  
 Glinka: *Ruslan and Ludmilla*. Soloists, Chorus, and Orchestra of the Bolshoi Theatre, Kiril Kondrashin, cond.  
 Rubinstein: *Songs, Romances, and Arias*. Zara Dolukhanova (ms), Ivan Kozlovsky (t), Boris Gmyria (bs), et al.; Orchestra of the Estonia Opera Theatre, R. Matsov, cond.

## VANGUARD

Mozart: *Sonatas for Violin and Piano* (complete). Joseph Szigeti, violin; Mieczyslaw Horszowski and George Szell, piano.  
 Beethoven: *Piano Sonatas*. Australian pianist Bruce Hungerford has just embarked upon a complete Beethoven Sonata cycle for Vanguard and the first recordings in this series will be released this fall.  
*The Art of Mischa Elman*. An album of the late violinist's favorite pieces, recorded shortly before his death last winter. Joseph Seiger accompanies.  
 Telemann: A selection from the *Tafelmusik* as well as various concertos and the Suite *La Putain*, played by the Esterházy Orchestra under David Blum.  
*The Art of Baroque Ornamentation*. A two-disc album compiled by musicologist Denis Stevens, demonstrating aspects of ornamentation in music of the Renaissance and Baroque.  
 Mahler: *Symphony No. 2*. Utah Symphony Orchestra, Maurice Abravanel, cond.  
 Bloch: *Israel Symphony: Schelomo*. Zara Nelsova, cello; Utah Symphony Orchestra, Maurice Abravanel, cond.  
 Monteverdi: *Vespro della Beata Vergine*. Choral and Instrumental Ensemble, Denis Stevens, cond.  
 Beethoven: *String Quartet, Op. 132*. Yale Quartet.

## VOX

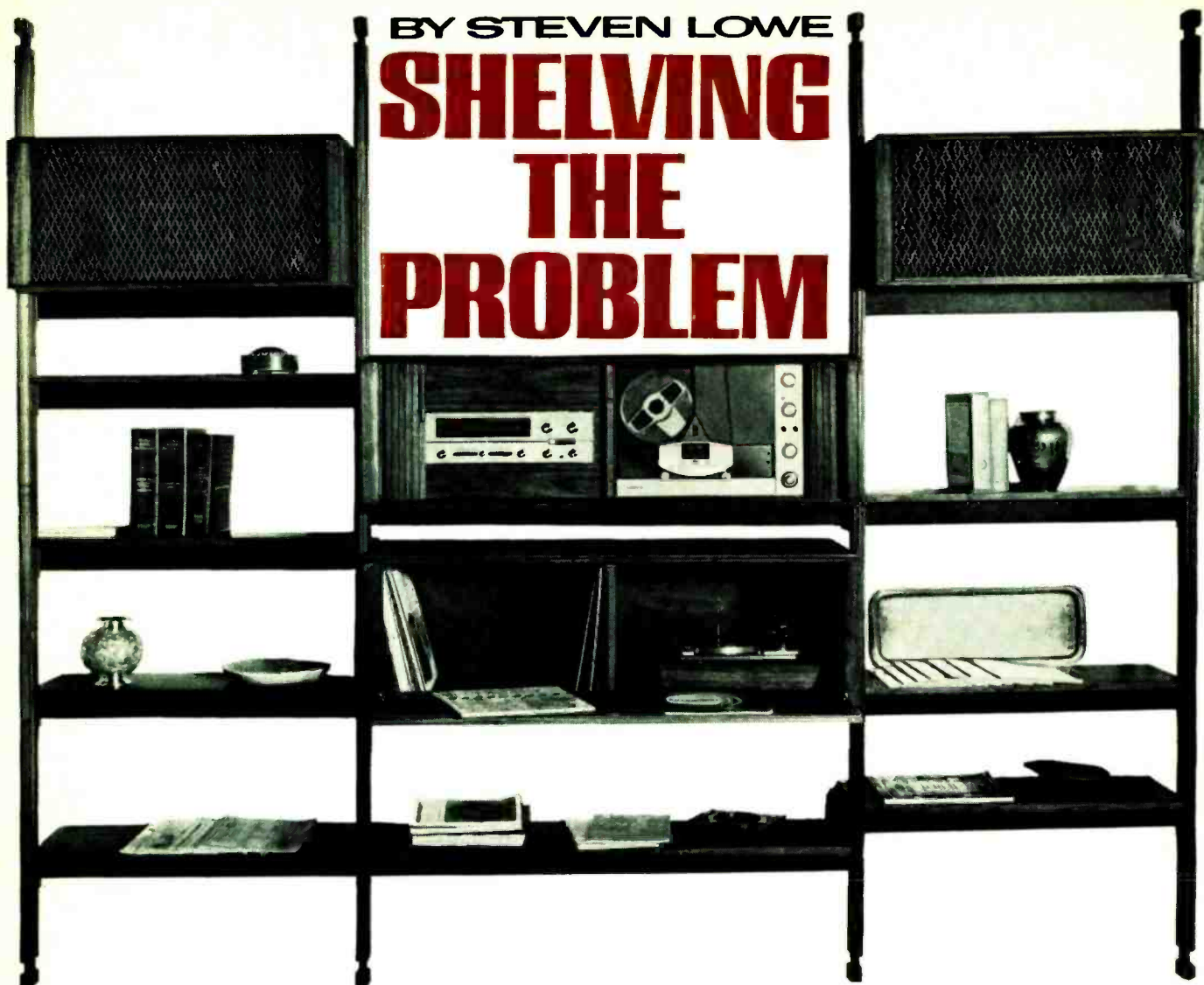
Bach: *Organ Music, Vols. 5 and 6*. Walter Kraft, organ. The final installment in this series includes Part III of the *Clavierübung* and the "Schübler" chorale settings.  
 Mendelssohn: *Chamber Music, Vol. 2*. The Piano Trios, Cello Sonatas, and two string quartets are played by the Trio Bel Arte, the European Quartet, Joseph Shuster, cello, and Artur Balsam, piano.  
 Haydn: *String Quartets, Vol. 6*. Dekany Quartet.

## WESTMINSTER

Liszt: *Valses oubliées, Polonaises, Hungarian Portraits*. Edith Farnadi, piano.  
 Kraus: *Symphony in C minor*. Filtz: *Symphony in E flat*. J. C. Bach: *Sinfonia concertante in A*. Vienna Radio Orchestra, Gabor Oetvös, cond.  
 Stradella: *Three Trios*. Clementi: *Three Trios*. Trio di Bolzano.  
*Opera Recital*. Arias from *I Puritani*, *La Sonnambula*, *Norma*, *La Traviata*, *Ernani*, *Don Pasquale*, *Mefistofele*, and *Tosca*; Teresa Stich-Randall (s); Vienna Radio Orchestra, Brian Priestman, cond.  
 Korn: *Overture: In Media Res*; *Concertino*. Prokofiev: *Divertimento*. Riegger: *Dance Rhythms*; *New Dance*. Copland: *Letter from Home*. Orchestra, Joseph Eger, cond.  
 Mozart: *Piano Concertos: K. 271 and K. 414*. Fou Ts'ong, piano; Vienna Radio Orchestra, Brian Priestman, cond.  
 Mozart: *String Quartets: K. 387 and K. 421*. Allegri String Quartet.  
*Opera Recital*. Arias from *Simon Boccanegra*, *Don Carlo*, *Otello*, *Macbeth*, *Die Zauberflöte*, *Le Nozze di Figaro*, *Don Giovanni*, *La Gioconda*, *La Juive*, and *Faust*. Norman Treigle (bs); orchestra, Jussi Jalas, cond.

## WORLD SERIES

Mozart: *Don Giovanni*. Sena Jurinac (s), Graziella Sciutti (s), Léopold Simoneau (t), George London (b), Walter Berry (b); Vienna Symphony Orchestra, Rudolf Moralt, cond.  
 Mahler: *Das Lied von der Erde; Songs of a Wayfarer*. Aafe Heynis (ms), Nan Merriman (ms), Ernst Häfliger (t); Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.  
 Debussy: *Piano Music* (complete). Werner Haas, piano.  
 Schumann: *Piano Music*. Clara Haskil, piano.  
 Shostakovich: *Symphony No. 5*. Minneapolis Symphony Orchestra, Stanislaw Skrowaczewski, cond.  
 Mendelssohn: *Piano Trios*. Beaux Arts Trio.  
 Marcello: *La Cetra*. I Musici.  
 Schubert: *Sonata in B flat, Op. posth.* Mozart: *Sonata No. 10, in C, K. 330*. Clara Haskil, piano.  
 Janáček: *Violin Sonata*. Enesco: *Sonata No. 3*. Rafael Druian, violin; John Simms, piano.



WALLS are to ● hold up ceilings ● stand children against to measure their growth ●  
 hang paintings on ● stick lamps into ● lean against ● install stereo systems ●  
 How's that again? That last one. Well, look at it this way:

**Y**OU HAVE JUST PURCHASED several hundred (perhaps thousand) dollars' worth of stereo equipment. The tricky choices of components made, the hard cash laid out, you contemplate your dream system. You gaze happily at the collection of factory-fresh cartons . . . you feel a warm sense of pride . . . but the roseate glow fades. Where Are You Going To Put It?

Your would-be listening room already is pre-empted by chairs, tables, that outsize couch, a desk, lamps. Perhaps you could move the couch a foot or two from the wall and hide some of the equipment in that cozy recess. But then you'd have to lean over the back of the couch to operate the system—and what would happen to the highs with the speakers behind all that upholstery? And what do you do with the turntable, and where does the tape recorder go? Could the whole thing have been a mistake?

Tense and uncertain, you reach for the phone. Only your analyst knows for sure. . . .

Ah, but then you look at the walls.

Forget the floor. After all, there's only one floor; but there are four walls, at least one offering a potential solution to your problem. For many people wall shelving is rapidly becoming the chosen method for setting up a home music system. It not only frees one's room from acquiring an uncomfortably cluttered look, but it can provide an interesting and attractive focal point in the room's decor.

Designers and suppliers of wall storage systems, or of the materials for designing your own system, are legion. You will be able to find, if not the identical installations illustrated here, a wide variety of systems sold in any number of outlets: furniture



retailers; department stores; some audio dealers; even the larger hardware stores. Style and cost vary, of course. A wall storage system can be an elegant form of "internal architecture," replete with chests, drop-leaf desks, cabinets with disappearing doors, indirect lighting fixtures, and all done in high-style prestige hardwood. It also can be a lean, economical, bare-bones functional setup, consisting of nothing more than metal standards and lumberyard shelving.

Don't scorn the latter, ultra-budget approach: the new stains work wonders on the cheapest pine boards, and once you load the shelves with your shiny new audio gear and possibly some colorful books and record jackets, the whole thing will take on a very decorative tone. Stains today come with an oil or varnish base—and if you don't want to bother even that much with can and brush, you can dress up your cheap shelving with self-sticking simulated wood-grain plasticized paper. This handy material is sold almost everywhere, including your local five-and-dime store.

If you do opt for a do-it-yourself project, do a little preliminary homework before making the trek to the lumber company. Otherwise you might incur unnecessary expense, trouble, and even the wrath of an unsympathetic landlord. (Not all property owners like Swiss cheese walls.)

The most basic type of installation uses a few shelves—the material can be composition board, natural woods, or any of a number of synthetics—and a combination of vertical wall strips (standards) and brackets. Here one encounters a large array of mounting hardware, for there are wood strips, metal

*Opposite page: Barzilay's Multispan, designed by Jack Benveniste, is a free-standing shelf and cabinet system that permits endless arrangements. Hidden lighting fixtures also are available. Directly below, Cado storage setup by Royal System uses adjustable brackets set into wall paneled in the same teak as shelves and cabinets; setting designed by Albert Herbert, A.I.D. At bottom, a home entertainment center by Shelf Studio, N.Y.C., using the Omni line of floor-to-ceiling poles and storage modules.*





One of many "ladder" storage systems is the Ello shown at left. Because this type of setup does not depend on a wall for support or even for decorative motif, it also can serve as a room divider. Lower left, the Porta-Post from Dorfile Manufacturing; upright metal standards, supported by angular section at bottom, need only one screw to hold them in place against the wall. Cabinets and shelves are of your own choice. Similar is the Aweso Rest-On-Wall system by Albert Voight Industries, below, which uses a cantilevered footpiece to direct center of gravity to wall. No fastening at all is required, and the very weight on the shelves holds it all securely.



strips, metal with wood strips, etc. In short, you're not restricted to Hobson's choice.

Before deciding on the type of standards it is advisable to find out certain things about the walls in your listening room. Remember, stereo equipment is heavier than an assortment of porcelain knick-knacks; those shelves must be able to bear a lot of weight, especially if you intend to store records alongside the components.

The standards themselves can be attached with wood screws driven into the wall studs—if your wall does indeed face on studs. Assuming your wall does have vertical studs, try to locate them by tapping lightly along the wall, listening for a change in the sound. When the prevailing hollow thump is replaced

by a hard and dull thud, you have found the stud. A stud-finder—a small magnetic device sold at many hardware shops—may be useful here. As a rule, once you locate one stud, you should have no trouble finding others, since in most buildings wall studs are sixteen inches apart. If this investigation proves fruitless, you can ignore studs and use the wall itself. But to do so, you'll require a special mounting device, such as a molly or butterfly bolt, in which the screw has an attachment that expands after insertion in the wall. The tiny holes made by these devices can be patched up and painted over when you move, but if you (or your landlord) object to perforating a wall, then look for a shelf system that obviates the need for such tampering. Some standards require





*A contemporary variation on the classic storage wall of cabinets topped by shelving is this setting by Rapids Furniture of Boston using Directional units. The floating look comes from the artful way in which shelves are secured to the wall by hidden cleats and fasteners. Just below, a low-cost ladder and cabinet system offered by Allied Radio for placement against a wall or as a room divider. As is true of all shelf systems, any initial setup can be modified or expanded with matching units, or taken down and re-assembled in another location. At bottom, an example of the kind of order and attractiveness achieved by using simple standards bolted to the wall and fitted with adjustable brackets and shelves.*

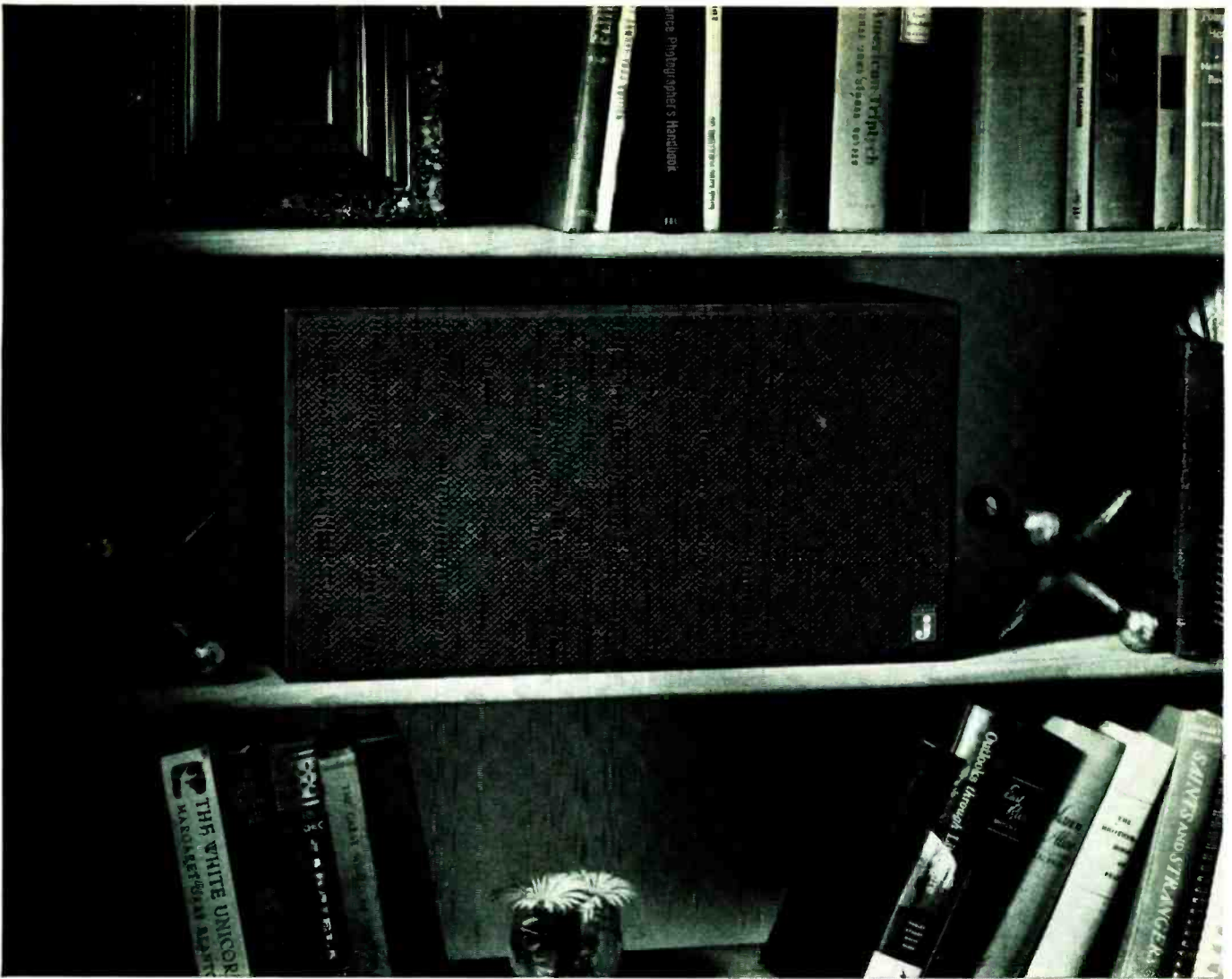
only one screw, yet manage to achieve a stability at least equal to that of the basic type. Some systems—such as the Lustra Porta-Post and Aweso's uprights for its Rest-On-Wall modular system—are cantilevered near the bottom; the tip of the standard (which serves as a fulcrum) rests on the floor, while the entire unit leans against the wall. In this way, the weight becomes less a liability than an asset.

Yet another way of supporting shelves without the need to involve the wall is by using spring-loaded uprights—similar to floor-to-ceiling pole lamps but much stronger. Again, these vertical uprights can be fitted with adjustable shelves and small cabinets of your own choice. Since such a setup doesn't depend on a wall for strength, it also can be used as a room divider. A general rule—whatever system used—is to space your vertical uprights no more than thirty-two inches apart, closer if feasible.

Among the more elaborate (and generally costlier) installations, there is, in addition to shelves, a growing variety of cabinets designed to be used in conjunction with a basic wall system. Many cabinets can be suspended from the standards or from the wall itself; others require special brackets. Finally, a wall shelf system can be very successfully integrated with floor-standing cabinets. The cabinets, in fact, can serve as bases to support the shelves, providing an installation with an attractive built-in, rather than tacked-on, appearance.

The accompanying photographs suggest some of the limitless possibilities open to the space-starved room planner. From here on, let your imagination, tempered by your wallet, be your guide.





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Here's the exciting new Jensen X-40, ultra-compact loudspeaker system. Physical dimensions: One cubic foot. Sound dimensions: It's way ahead of anything else in its class.

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speaker system, too. (It costs only six dollars more.)

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And that's a lot of sound between anyone's bookends.

# Jensen

Jensen Manufacturing Division, The Muter Company  
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HIGH FIDELITY

# EQUIPMENT REPORTS

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



## C/M LABORATORIES MODEL CC-50S AMPLIFIER

**THE EQUIPMENT:** C/M CC-50S, a stereo integrated amplifier. Dimensions: front panel, 17 by 6 inches; depth chassis, 13 inches. Price: \$387. Manufacturer: C/M Laboratories, Inc., 575 Hope St., Stamford, Conn. 06879.

**COMMENT:** If solid-state can now be credited with having been able to produce an abundance of high performing receivers, its contribution to single-chassis or integrated amplifiers is even higher as far as performance is concerned and a close second in terms of number of models available. That is to say, while today's all-in-ones (tuner/amplifier combinations) are better as a group than those of a few years back, thanks to the canny application of transistor circuit techniques by the high fidelity industry, this same know-how can make an all-out designed amplifier better to an even greater extent. The differences, to be sure, are often slight and not nearly as obvious as they were between all-in-ones and separates in the days of tubes and transformers. But they do persist; the art advances constantly. In this context, we have in recent months reported on several new integrated amplifiers of very high performance. The present model from C/M Labs now joins this distinguished roster.

The front panel sports three types of operating controls, grouped according to function. At the left is a row of push buttons for input signal selection—similar to those found on C/M's earlier preamp/control unit. Across the center are five large knobs for mode, bass, treble, channel balance, and volume. The bass and treble controls operate on both channels simultaneously. Under this group a hinged metal plate drops to reveal six rocker switches for tape monitor, high and low filters, bass and treble in or out, loudness contour, and a stereo headphone jack. The power switch, another rocker, is located just to the right of the hinged plate. Two pilot lamps are used: a red one lights up when the power is on; a green one comes on when any of the other rocker

## C/M Labs CC-50S

### Lab Test Data

#### Performance characteristic

#### Measurement

Power output (at 1 kHz into 8-ohm load)		
1 ch at clipping	55 watts at 0.11% THD	
1 ch for 0.5% THD	57.8 watts	
2 ch at clipping	50 watts at 0.06% THD	
2 ch for 0.5% THD	52.5 watts	
both chs simultaneously		
1 ch at clipping	41 watts at 0.88% THD	
2 ch at clipping	37 watts at 0.61% THD	
Power bandwidth for constant 0.5% THD	10 Hz to 20 kHz	
Harmonic distortion		
50 watts output	under 0.5%, 20 Hz to 20 kHz	
25 watts output	under 0.5%, 20 Hz to 20 kHz	
IM distortion		
4-ohm load	under 0.2% to 48 watts output	
8-ohm load	under 0.2% to 64 watts output	
16-ohm load	under 0.3% to 52 watts output	
Frequency response, 1-watt level	+0, -0.75 dB, 10 Hz to 25 kHz; -4 dB at 100 kHz	
RIAA equalization	+0, -1 dB, 20 Hz to 20 kHz	
NAB equalization	+2.25, -0.5 dB, 20 Hz to 20 kHz	
Damping factor	greater than 110	
Input characteristics	Sensitivity	S/N ratio
phono	2.3 mV	46 db
tape head	5.3 mV	41 db
tuner	200 mV	69 db
tape (amp)	200 mV	68.5 db
aux	200 mV	68.5 db

switches is used. The idea is to keep out of sight those controls least often used, and yet to signal you when one or more of them is on.

Input jacks in the rear correspond to the push-button signal selectors, and there is a pair of jacks for tape feed to a recorder. The speaker connectors,

## REPORT POLICY

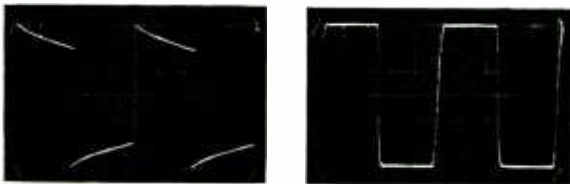
Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.

on a barrier strip, are rated for 4 to 16 ohms impedance. Four AC outlets—three switched, one unswitched—are provided for operating other gear.

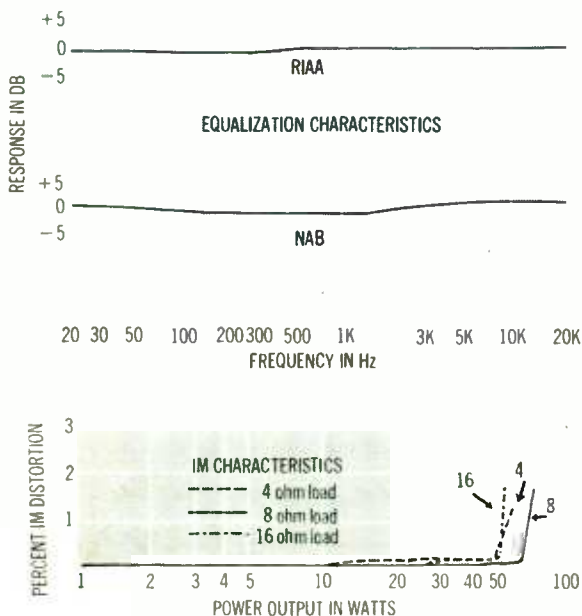
In tests at CBS Labs the CC-50S met or exceeded all of its specifications. Power output was clean and high across the audio band; distortion for the most part remained just about at the residual level of the measuring instruments. Frequency response, virtually a flat line to 20,000 Hz, was down only 4 dB at 100,000 Hz. Exemplary square-wave response, for both low and high test signals, indicated firm solid bass and very clean transients. Equalization for both magnetic pickups and tape heads was highly accurate. The tone controls had somewhat greater range than most amplifiers; in contrast, the loudness contour compensation was moderate but it proved enough for our tastes. Rumble and scratch filters seemed mild and probably wouldn't do too much for a really noisy turntable or terribly beat-up records—but who'd expect such items to be used with an amplifier of this caliber? Indeed, to really appreciate the CC-50S, you should drive high quality speakers with it and feed good program material into it. The result will be as good as you can get from an integrated amplifier these days.

A word on the signal-to-noise figures reported here. These measurements were made at mid-frequencies, which is customary. However, the manufacturer's published specification for S/N is referenced to the low frequencies, which he feels is a more significant area to clock this behavior. This explains the difference: actually, S/N in the CC-50S is a function of the frequency at which it is measured. And at 50 Hz, the S/N is 68 dB. C/M claims 70 dB, but who's quibbling?

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Square-wave response to 50 Hz, left, and to 10 kHz.



## TEST REPORT GLOSSARY

**Clipping:** the power level at which an amplifier's output distorts.

**Damping:** a unit's ability to control ringing.

**dB:** decibel; measure of the ratio between electrical quantities; generally the smallest difference in sound intensity that can be heard.

**Doubling:** a speaker's tendency to distort by producing harmonics of bass tones.

**Harmonic distortion:** spurious overtones introduced by equipment to a pure tone.

**Hz:** hertz; new term for "cycles per second."

**IM (intermodulation) distortion:** spurious sum-and-difference tones caused by the beating of two tones.

**k:** kilo-; 1,000.

**m:** milli-; 1/1,000.

**M:** mega-; 1,000,000.

**μ (mu):** micro-; 1/1,000,000.

**Power bandwidth:** range of frequencies over which an amplifier can supply its rated power without exceeding its rated distortion (defined by the half-power, or -3 dB, points at the low and high frequencies).

**Resonance:** a tendency for a device to emphasize particular tones.

**Ringing:** a tendency for a component to continue responding to a no-longer-present signal.

**RMS:** root mean square; the effective value of a signal that has been expressed graphically by a sine wave. In these reports it generally defines an amplifier's continuous, rather than momentary, power capability.

**Sine wave:** in effect, a pure tone of a single frequency, used in testing.

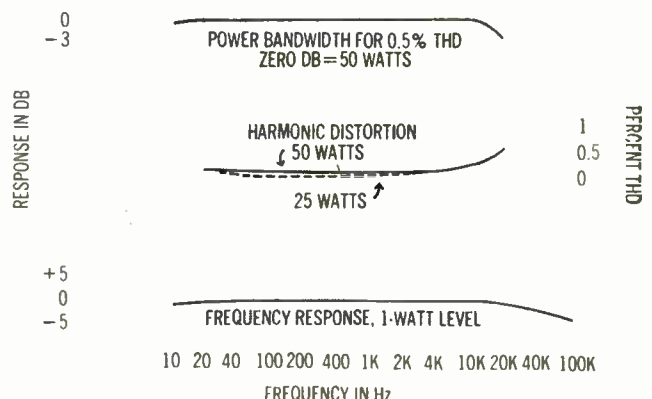
**S/N ratio:** signal-to-noise ratio.

**Square wave:** in effect, a complex tone, rich in harmonics, covering a wide band of frequencies, used in testing.

**THD:** total harmonic distortion, including hum.

**Transient response:** ability to respond to percussive signals cleanly and instantly.

**VU:** volume unit; a form of dB measurement standardized for a specific type of meter.





## ELECTRO-VOICE RE 15 MICROPHONE



**THE EQUIPMENT:** Electro-Voice RE 15, a low-impedance dynamic microphone, cardioid pattern. Weight: 6 oz. (less cable). Dimensions: 6 7/16 inches long; 1 3/8 inches maximum diameter; 3/4 inches shank diameter. Price: \$153. Manufacturer: Electro-Voice, Inc., Buchanan, Mich. 49107.

**COMMENT:** With this report HIGH FIDELITY begins a new policy of reviewing selected microphones that it feels will be of interest to the home tape recordist. Tape enthusiasts have known for years that the microphones supplied with recorders are, as a rule, nominal devices. They can introduce you to the fun and discoveries of making your own recordings, but invariably they don't provide signals good enough to match the full potential of the recorder. And, of course, many tape machines come with no mikes at all. Because of this, the tape recordist with any ambition for serious work eventually begins looking at microphones with more than a casual eye (or ear). We hope these reports will help to guide him.

Electro-Voice's RE 15 is a new microphone with excellent output and handling characteristics that suit it for a wide range of applications in amateur and professional use. Because it is a low-impedance unit it can be jacked into just about any mike input found on today's recorders. Cable length is not critical, and one 18-foot cable (two-conductor shielded, fitted with a Cannon connector) is supplied. A switch at the lower end of the shank (the "bass tilt" control) lets you attenuate the low-end frequencies somewhat to further "directionalize" the response. This could be important in some recording situations, as when recording with the mike installed on a boom or in other long-reach setups.

With the switch in each position, the mike's response was clocked in CBS Laboratories' anechoic chamber and found to be a little better than E-V claims. Although E-V does not specify response in terms of decibel variations, the curve shown here is very good for a microphone and can be summed up as  $\pm 5$  dB from 92 to 16,500 Hz, a better high end than the specified 15,000 Hz. At 80 Hz (the lower limit claimed by the manufacturer), response was down 7 dB with the bass tilt switch in normal position, and down 8.5 dB with the switch in tilt position. Over most of the range the response curve hovered relatively close to the zero reference line except for an apparent resonant effect near 5,000 Hz which—as mikes go—is hardly unusual, and indeed less pronounced than in many others.

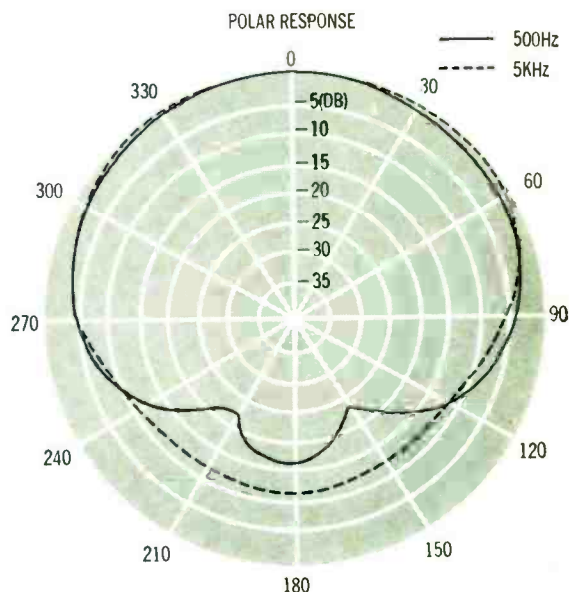
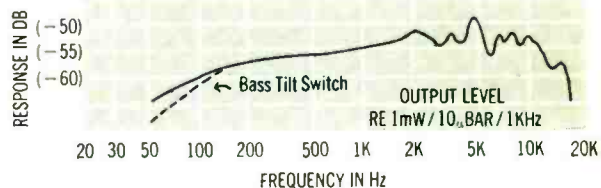
The polar response plot shows the cardioid (unidirectional) pattern of the mike's response which, at

500 Hz, matches specifications exactly, being 24 dB down at an angle of 150 degrees. However, at a higher test frequency (the dotted line representing 5,000 Hz), this attenuation came to 13 dB at the 150-degree angle, and to 12 dB at the 180-degree angle. This, again, is typical of cardioids in which the response pattern becomes more unidirectional as frequency is lowered. The 180-degree angle response is, in any case, only an insignificant 3 dB off specifications. To check the performance of the RE 15 we set up a pair in a large room with plenty of echo and reverberation, and taped a folk singer into a representative, middle-priced home recorder. The results were very gratifying: a real "you are there" quality, but without excessive room noises—testifying both to the mike's accuracy and its selective pick-up pattern.

A word of explanation of the technical references in the response graph: the phrase "1 mW/10  $\mu$ BAR/1 kHz" (one milliwatt/10 microbars/1,000 Hz) refers to the sound pressure level fed into the mike in order to get the output curve shown. This is an arbitrary average level that is fairly standard in professional use. It corresponds approximately to a sound level that is somewhat above normal conversational level from a distance of three feet. For practical purposes in gauging the mike's response, the -55 dB line can be regarded as a zero dB line, and the useful output of the mike feeding to the normally high impedance input of a typical recorder is about 0.8 volt.

In addition to the cable and connector, the RE 15 comes with a metal carrying case and a clamp for use on a mike stand. A "snap out" clamp also is available as an option.

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## FISHER XP-55 SPEAKER SYSTEM

**THE EQUIPMENT:** Fisher XP-55, a compact full-range speaker system in enclosure. Dimensions: 20 by 10 inches. Price: \$59.50. Manufacturer: Fisher Radio Corp., 11-30 45th Road, Long Island City, N.Y. 11101.

**COMMENT:** It is by now commonplace to encounter speaker systems which, by older notions of audio, would be just "too small" to sound good. So it is with the XP-55. True, it is outperformed by many larger and/or costlier models—including those from Fisher itself—but for a system in its size and price class it is very definitely on the scene, and merits serious consideration for an installation of limited space or budget, or as a very good extension speaker in an existing system.

The XP-55 is a two-way reproducer, with an 8-inch woofer that is crossed over to a 2½-inch tweeter. The oiled walnut cabinet that houses these elements is fronted with a dark tinted grille cloth and may be positioned vertically or horizontally. It will fit on most shelves and is light enough (fifteen pounds) to be hung on a wall without too much trouble. The 8-ohm

inputs at the rear are marked for polarity. No level adjustments are provided. Efficiency, for a small air suspension system, is fairly high, and the XP-55 is rated for use with a 10- to 30-watt amplifier.

In our tests, the XP-55's response at the low end held up very well to about 65 Hz, where a broad rise seems to occur, extending to near 50 Hz. Below 50 Hz, some doubling is evident, increasing as you approach 40 Hz. Fundamental bass is still present, but relatively weak, to just below 40 Hz. Upward from the bass region, response is clean and smooth, except for a slight dip just above the crossover region, at about 1,500 Hz. A slope toward inaudibility begins at 12 kHz.

The small tweeter developed for this system apparently does an excellent job of dispersing the mid-range and highs in a very wide pattern and directional effects are almost nil. At 5 kHz the output seems to cover a full 180-degree semicircle in front of the speaker and this effect diminishes only slightly as you go up the scale. At 11 kHz, sound is still audible from about 90 degrees off axis; you can hear tones above this only on axis. This kind of dispersion of course is hardly ever found in a low-cost speaker system. White noise response was moderately smooth, with a trace of midrange brightness. It too was fairly well spread out into the listening area.

On program material, the XP-55 had a wide-open quality which at times tended to favor the upper registers of the strings and wind instruments. This made for very good definition and a fairly forward kind of sound which—when a pair was set up for stereo—provided a very full sonic image. You might want more bottom, but to get it you'd have to spend more than the cost of the XP-55. Within its design limits, that is, except for the last octave of bass, the XP-55 does a most creditable job.

CIRCLE 142 ON READER-SERVICE CARD

## TANDBERG 12 TAPE RECORDER

**THE EQUIPMENT:** Tandberg Model 12, a self-contained four-track stereo tape recorder supplied in teakwood case with built-in speakers. Dimensions: 15⅜ by 11 13/16 by 6⅞ inches. Price: \$498. Manufacturer: Tandberg of America, 8 Third Ave., Pelham, N.Y. 10803.

**COMMENT:** Tandberg's first solid-state tape recorder obviously has been designed and priced to appeal to the upper-middle home market. The Model 12 is easy to use and gratifying to listen to. It is a two-head (erase and combined record/play), quarter-track machine that records and plays stereo or mono at three speeds, 7½, 3¾, and 1⅞ ips. Furnished with a pair of small built-in speakers, the Model 12 also has connections for driving external speakers and for jacking into a separate amplifier. Thus it can be used as a self-contained sound system on its own, or patched into an existing sound system as a deck. It handles reels up to 7 inches in diameter. An unusual feature of the Model 12 is its monophonic channel output (mixed left and right) for driving a separate speaker or headset. The new Tandberg also permits the playback of one track while you are recording on the other; both tracks then may be played simultaneously while you use the level controls to fade either or both in and out (the sound-with-sound function). The inputs on the Model 12 include line and mike receptacles of high and low impedance plus special jacks for recording directly from, or indeed just listening to, a high-output phono pickup (crystal or ceramic). As an aid in recording off the air, there is a switchable multiplex filter: we haven't found a need



for such a filter, but it's there for good measure. The main transport control is the joystick type, familiar on older Tandbergs, with positions for play, rewind, fast forward, and editing (rocking the reels by hand to locate a specific passage).

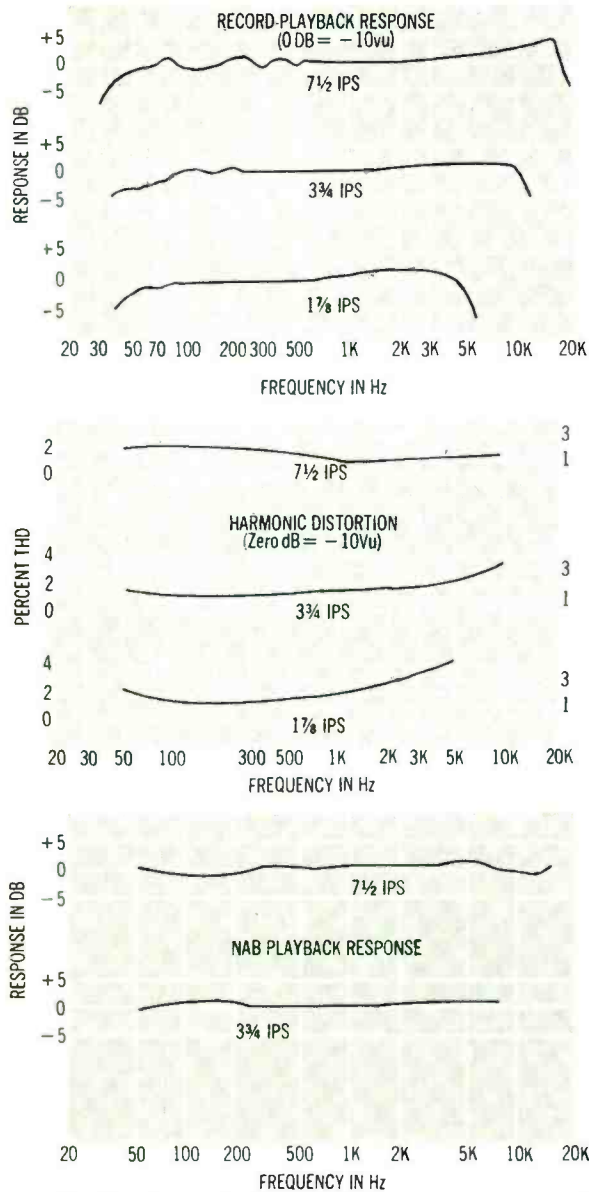
In general, the Model 12 does just what Tandberg claims for it. Most of the tests at CBS Labs simply verified the published specifications; a few went under by a little and some went better. For instance, frequency response was a dB or so under spec while speed accuracy and wow and flutter all were better than claimed. Signal-to-noise—for a nonprofessional machine—was especially good at any recording level, and the built-in stereo amplifier can furnish a very clean 8 watts (RMS power) per channel, and up to 20 watts if you don't care about 5 per cent distortion. This would suggest that by itself the Model 12 can do triple duty as a versatile tape recorder, as a modest



but clean-sounding general-purpose stereo playback system, and even as a small PA system.

Optional accessories offered by Tandberg include an omnidirectional dynamic microphone with detachable stand (Model TM4, \$37.95) and a line of compact wide-range separate speaker systems starting at \$49.50. These may be used to augment the sound of the Model 12's own built-in speakers or indeed as the regular speakers of your stereo system.

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## REPORTS IN PROGRESS

**Ampex 985 Music Center**

**Klipsch H-700 Speaker**

## TANDBERG 12

### Lab Test Data

#### Performance characteristic

#### Measurement

Speed accuracy, 7 1/2 ips	1% fast at 120 VAC; 0.15% slow at 105 VAC; 1.5% fast at 127 VAC
3 3/4 ips	1.7% fast at 120 VAC; 0.9% fast at 105 VAC; 1.75% fast at 127 VAC
1 7/8 ips	1.9% fast at 120 VAC; 1% fast at 105 VAC; 2% fast at 127 VAC

Wow and flutter, 7 1/2 ips	playback: 0.02% and 0.03% record/playback: 0.01% and 0.045%
3 3/4 ips	playback: 0.01% and 0.025% record/playback: 0.01% and 0.055%
1 7/8 ips	record/playback: 0.01% and 0.05%

Rewind time, 7-in., 1,200-ft. reel	1 min, 24 sec
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Fast-forward time, same reel	1 min, 24 sec
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NAB playback response, 7 1/2 ips	+1.25, -0.75 dB, 50 Hz to 15 kHz
3 3/4 ips	+0.5, -1 dB, 50 Hz to 7.5 kHz

Record/playback response (with -10 VU recorded signal) either ch, 7 1/2 ips	±3.5 dB, 37 Hz to 19 kHz
3 3/4 ips	+1, -4 dB, 40 Hz to 11 kHz
1 7/8 ips	+1.5, -5 dB, 40 Hz to 5.4 kHz

S/N ratio (ref 0 VU, test tape) playback	l ch: 47 dB	r ch: 51 dB
record/playback	l ch: 47 dB	r ch: 50 dB
(note: for mfr's 5% distortion reference, add 8 dB to these figures)		

Sensitivity (for 0 VU recording level)		
low input	l ch: 5.5 mV	r ch: 5.9 mV
high input	l ch: 49 mV	r ch: 57 mV


Maximum output level, preamp with 0 VU signal	l ch: 0.39 V	r ch: 0.38 V
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THD, record playback -10 VU recorded signal, either ch, 7 1/2 ips	under 2.1%, 50 Hz to 10 kHz
3 3/4 ips	under 3.6%, 50 Hz to 10 kHz
1 7/8 ips	under 4.2%, 50 Hz to 5 kHz

IM distortion, record/playback, either ch, 7 1/2 ips	4.6% for 0 VU; 7.5% for -10 VU
3 3/4 ips	6.6% for 0 VU; 3.5% for -10 VU

Accuracy, built-in meters	left reads exact right reads 0.75 dB low
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Power output, built-in amplifier, either ch	clips at 8 watts into 8-ohm load; for 5% THD recorded on tape, 20 watts output
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*On October the twenty-third  
Nineteen hundred and sixty-seven  
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The Nine Symphonies of Gustav Mahler  
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Gustav Mahler Medal received by Leonard Bernstein in June for his outstanding contribution to Mahler's music. Also, as a bonus, you will receive a 12" LP, "Gustav Mahler Remembered," containing reminiscences by the composer's daughter, Anna, and by musicians who knew and worked with him.

CIRCLE 15 ON READER-SERVICE CARD



# THE NEW RELEASES

reviewed by NATHAN BRODER • R. D. DARRELL • PETER G. DAVIS • SHIRLEY FLEMING • ALFRED FRANKENSTEIN

HARRIS GOLDSMITH • DAVID HAMILTON • PHILIP HART • BERNARD JACOBSON • STEVEN LOWE • CONRAD L. OSBORNE



Donald Johanos of the Dallas Symphony: a disc debut with quite a splash.

## IVES'S HOLIDAYS: A GLORIOUS FOURTH, AND NO ANTICLIMAX

by Wayne Shirley

NOW THAT THE LAST GAPS in the Ives orchestral discography have been filled, it is no longer possible to make a splash by the mere fact of recording an Ives work. It is therefore pleasant to report that this Turnabout set—which, along with a coupling of Rachmaninoff's *Symphonic Dances* and *Vocalise*, marks the company's first venture into domestically produced recordings and the disc debut of Donald Johanos and the Dallas Symphony—does make a splash, and quite a considerable one.

*Holidays* is a good piece to make a splash with. A four-movement symphony with each movement representing both an American holiday and a season (Washington's Birthday, Decoration Day, Fourth of July, and a double bill of Thanksgiving and Forefathers' Day), it's a fully mature Ives work, in a style which might be called "mid-Fourth Symphony": no movement quite so conservative as the latter's third, none quite so wild as its second. *Holidays* contains all of the Ives stock in trade: a brass band, a deliciously out-of-kilter barn dance, a farrago of quotations, a polytextural Fourth of July explosion, even a hymn-tune finale complete with chorus.

It also contains some of Ives's most moving and evocative music: the string introduction to *Washington's Birthday* paints a perfect picture of a snowy February night, while in its sheer quiet beauty the elegiac opening of *Decoration Day* is one of the glories of Ives. If the piece has a problem, it is an embarrassment of riches; each of the first three movements is less like a movement of a symphony than like an independent tone poem, with the result that when the third movement begins with the third straight polytonal string introduction the listener may justifiably feel a bit worn.

In one sense, this is the first complete integral recording of *Holidays*; nonetheless the piece has managed to build up an impressive discography of partial and anthology performances. Bernstein has recorded three movements for Columbia, with *Thanksgiving* presumably to follow in good time; and William Strickland has recorded the entire work for CRI, doing each movement at a different time with a different orchestra (with the result that when CRI eventually decided to release the complete symphony on a single stereo disc it had to "elec-

tronically reprocess" the two movements originally made in mono only). There is also a recording of *Decoration Day* alone, played by Robert Whitney and the Louisville Orchestra on the Louisville label.

Johanos' main competition is not the other complete recording but Bernstein's work in progress. Strickland's integral performance leaves some fond memories—the jew's harp in *Washington's Birthday*, the Iceland Symphony's lyrical reading of the central section of *Thanksgiving*, the Icelandic accent of the chorus in that work; but the combination of second-rate sound and spotty playing by the four orchestras involved made this at best a stopgap version. Bernstein's, on the other hand, presents a formidable challenge—performances conducted with love and an acute ear for detail, played with zest by a major orchestra, recorded with great sonic clarity. Turnabout and Johanos meet the challenge nicely, however, with readings that can stand up to Bernstein's and in places surpass them.

Johanos' success is the more exhilarating because it is the result of risks taken and won. Instead of competing

with Bernstein for sheer sonic dazzle, he adopts an approach that emphasizes the line and shape of each movement rather than the beat-to-beat happenings in the score. This is particularly effective in the slow sections of the first two movements, where Bernstein's lingering over the beautiful sounds tends to obscure the rhythm. Again, Johanos is clearly ahead at the end of *Washington's Birthday*, where Bernstein's Mahler-adagio tempo is a falsification of Ives's intentions.

Another gratifying result of Johanos' approach to the score is that the incidental quotations in *Decoration Day* and *Fourth of July* are treated as part of the general texture rather than being thrust forward for the hearer's delectation; in Johanos' interpretation they retain their evocative effect, without the element of willful collage they have in many Ives performances. Here the Turnabout recording aids Johanos' approach. In an attempt to get a good approximation of concert hall sound rather than an X-ray picture of just what every individual instrument is doing at every moment in the score, the engineers have relied on a fairly conservative microphone setup which avoids "spotlighting" instruments (though nothing will convince me that those jew's harps didn't get some sort of electronic assistance). The technique works extremely well: very little is lost,

even in the really opaque sections, and the natural sound serves Ives's purposes well.

This emphasis on naturalness and scale doesn't mean that the explosions don't come; the *Washington's Birthday* barn dance is a toe-tapping delight; the *Fourth of July* fireworks are as dazzling as one could wish; and the brass band shatters the calm of *Decoration Day* in an appropriately raucous style. (None of the other recordings here, though, comes up to the Louisville, with brass-band playing so enthusiastic and stylish you can almost smell the valve oil.) There are also plenty of moments of individual glory: the piccolo player in *Fourth of July*, for example, cutting perfectly the complex phrasing of Ives's fast-march, or the spot in *Decoration Day* when *Taps* is played. Quoting *Taps* is a dangerous business, and none of the other renditions quite escapes embarrassment, but Johanos' performance—with trumpet barely audible as though heard from far away over an open field, with string tremolos as quiet as rustling leaves—is a truly moving moment.

I've left comment on *Thanksgiving* for last, because it is one of the particular excellences of the recording. *Thanksgiving* is the stepchild of *Holidays*: a good movement among great movements; less mature, less complex, and less formally assured than the others; doomed

to be a finale because of its choral ending, yet also in deadly peril of being an anticlimax after *Fourth of July*. Indeed, in the Strickland recording it is less of an anticlimax than an embarrassment, with the final choral entry sounding like an artificial attempt to arouse enthusiasm at the end (an impression worsened by a particularly bad tape splice just before the chorus enters). Johanos' eloquent and well-scaled reading of this movement manages to make it truly come off as a finale to the symphony, a sort of consecration of the energies which created the secular holidays preceding; and when at the end of the movement all those Southern Methodists pile in on *Duke Street*, the word "logical" is an insult to the effect: the heavens stand open.

All Ivesians will want Johanos' and the Dallas Symphony's excellent performance. The still unconverted non-Ivesians, wondering what all the excitement is about, could do much worse than try this splendid achievement for a first sampling.

#### IVES: *Holidays*

Southern Methodist University Choir; Dallas Symphony Orchestra, Donald Johanos, cond. TURNABOUT © TV 34146S, \$2.50 (stereo only).



Sovfoto

A still from Sergei Eisenstein's landmark in film history.

## IVAN THE TERRIBLE—PROKOFIEV'S MUSIC TOWERS GRANDLY ALONE

by Steven Lowe

WITHIN ITS INTENSELY STYLIZED mold, Eisenstein's two-part masterpiece, *Ivan the Terrible*, is one of the giants of cinematographic history. Despite its clearly propagandist tampering with history, and in the face of suppression by Stalin, the Soviet director created a set of films of astounding artistic integrity on a scale almost without equal—certainly when compared with later Soviet cinema. The very scope of the work required a sound track of superhuman dimensions, and in the person of Prokofiev (who had composed the music for

*Alexander Nevsky* years earlier) Eisenstein found a collaborator worthy of the project. Prokofiev spent three years working on the score, finishing it in 1945, a year before the completion of the second film.

Each time I have seen the film I have been aware of the effectiveness of the score, but my attention—like that of most viewers, I suspect—has been preempted by the purely visual and dramatic aspects of Eisenstein's miraculous achievement. Now, with the release of Melodiya/Angel's recording of Abram

Stasevich's suite based on the sound track, it is possible to focus on Prokofiev's music itself.

I say "Prokofiev's music," although it should of course be recognized that Stasevich has gone beyond the creation of a suite of excerpts to arrange the music—utilizing important textural narrative—into the format of an oratorio. There is, however, little sense of structural unity; rather, we hear a score that never adds up to a sum greater than its parts. Yet those separate parts are each impressive in themselves; and if the work in the



form we have now been given it does not come off as an artistic totality, the fault is surely not Prokofiev's.

Eisenstein was working within the context of Socialist Realism, and the music reflects the spirit of the unabashedly melodramatic narrative—direct, overt, even blatant in its expression of melancholy, jubilation, and heroic ardor.

Stylistically, *Ivan* bears close resemblance to the Fifth Symphony, which was composed during the same period (1944). High strings weave convoluted obbligatos over insistent chordal statements by the brass choirs. The ever-present sardonic quality—a Prokofiev trademark particularly evident in the Forties—provides contrasts between the martial characteristics of Ivan's coronation and the sections relating to the devious intrigues of his Boyar enemies. Fantastic ruminating clarinet melodies and constantly shifting orchestral colors capture the tumultuous and restless movement of the Russian troops towards the fortress walls of Kazan. Prokofiev also makes ample use of Russian liturgical music. The most striking example is found in the Oath of Loyalty sung by Ivan's league of devoted followers, the Oprichniki. Listeners will no doubt be reminded of *Boris Godunov*; we find here that same Slavic liturgical motif of a single note repeated over and over, suspended in a long-held subdominant chord.

Bearing in mind its original home, one is not surprised to find that most of the sung episodes are choral. There are but two arias: Valentina Levko's sultry voice is tear-laden with melancholy resignation as she sings of the motherland's enslavement by foreign oppressors. Fyodor's riotous drinking song (during the supercharged banquet scene) is energetically declaimed by Anatoly Mokrenko, who evokes the boisterous spirit if not quite always the letter—he sharps frequently—of the rousing aria. The choral forces submerge themselves fully and passionately in the drama, as does the orchestra. Occasional moments of less than precise musicianship can be heard, but these spots are infrequent and are in any case swept aside by maestro Stasevich's fervor and the complete involvement of all the participants in this grandly theatrical music. Sonically, the album is a triumphant testament to Soviet engineering. Reverberant and gigantic in dynamic range, the sound is still remarkably clean; minutest details of orchestral and choral timbre remain fully audible, even during the loudest sections.

Those already committed to Prokofiev and Eisenstein will undoubtedly share my enthusiasm for *Ivan*. Those who have not seen the film now have two discoveries to make.

**PROKOFIEV:** *Ivan the Terrible, Op. 116* (arr. Stasevich)

Aleksander Estrin, narrator; Valentina Levko, mezzo; Anatoly Mokrenko, baritone; Moscow Chorus; U.S.S.R. Symphony Orchestra. Abram Stasevich, cond. MELODIYA/ANGEL. ◻ RB 4103 or SRB 4103, \$11.58 (two discs).



Renata Scotti: her *Cio-Cio-San's* the authentic thing.

## A BUTTERFLY THAT SATISFIES ALL ROUND

by Conrad L. Osborne

AS MUCH OF A STANDARD as *Butterfly* is, this is nevertheless the first recording of it in several years—the last was RCA Victor's Price/Tucker/Leinsdorf set, the first operatic evidence of Dynagroove sound and the RCA Italiana orchestra.

Apart from the applicable market figures, the chief reason that several years are apt to go by between *Butterflies* is the extreme difficulty of the title role. Few soprano parts in opera are as long or as varied in their demands on the voice, and few have to shoulder as heavy a responsibility for the success or failure of a performance. One can settle for any of several good sopranos in the casting of most operas, provided one has strengths elsewhere; but with *Butterfly*, a good soprano is not enough—we must have a good soprano who possesses the temperamental fiber and sympathetic personal qualities that will put us on her side for virtually an entire evening. Angel happens to have such an artist in Renata Scotti. They have backed her up with a strong supporting cast, and with an interesting reading from a major symphonic conductor not normally identified with the score, or even with opera. And they have engineered the set in a highly advantageous fashion.

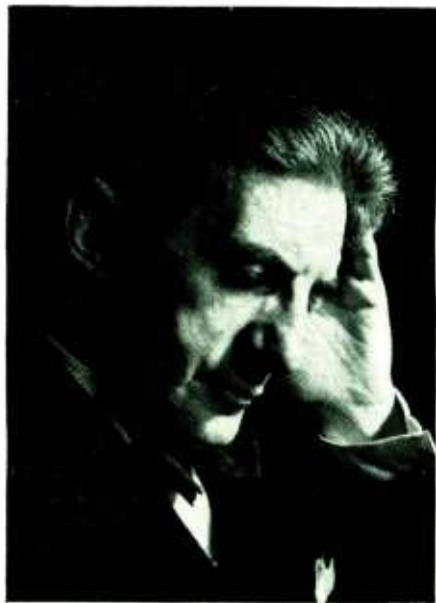
As with many great dramatic and operatic roles, *Cio-Cio-San* has been made to work in contrasting ways. No one who saw the Tebaldi of a decade ago in the role is likely to forget the experience: the genuine prima donna temperament, allied with that biggest and warmest of Italian soprano voices, and with the stamina and sense of shape that enabled her to pull out one last stop for the "*Tu, tu, piccolo Iddio*"—a sort of Latin re-

sponse to the Nilsson Total Annihilation gambit at the close of *Götterdämmerung* or *Elektra*. Or it can be played and sung for delicacy (Moffo, partnered by Valletti on the Victrola set, offers an example—we are still wondering if she can make it work in the opera house). Or it can be just sort of *done*, as it was for records nearly thirty years ago by Toti dal Monte, operating unforgettably with the Bellini/Donizetti kind of high soprano voice, and past its best, at that. Miss Scotti is a happy amalgam of some of the qualities of all these types. Her voice is probably best described as a lyric soprano with some cut to it. The cut can sometimes become a sharp edge, but this usually happens when she is essaying the coloratura repertory, for which her reasonably reliable high extension and sense of style suit her. As such voices go, hers is full-bodied, and it rides an orchestra extremely well. Her performances normally contain an uncomfortable moment or two, but so long as she can spin out a melting *pianissimo* B natural (as she does here at the end of the little Act III lullaby—"Tu sei con Dio ed io con mio dolor"), her condition is not exactly deplorable.

In any case, Miss Scotti is one of those singers whose personal qualities outweigh the vocal ones. She is a traditional Italian soprano, in the sense that she will more often than not select the same sort of coloristic device, the same kind of inflection, that one might well have heard from many another soprano in the past, from a Muzio or Favero or Albanese. One is never startled by the originality of her conception; the *accenti* are in place. But what Miss Scotti man-

ages is to persuade the listener that these devices are being created afresh, that they are not merely bits of a stylistic accretion but the direct result of her personal understandings and reactions. In other words, she justifies them. Her use of them is never annoying, because it never sounds learned or swabbed on from the outside. To watch her or to listen to her is to be aware that one is in the presence of the authentic article, the type of artist for whom all the old tricks came into being in the first place. Consequently, one understands the old tricks again, and is moved. This Cio-Cio-San is the best thing Miss Scotto has yet done on records. One would say that every young soprano should study it, except that then they will all go off doing their imitations of the "real Italian style" rather than trying to get at the impulses that brought it into being, and we will be spending many more faintly unpleasant evenings, wondering why Puccini bothered to set this play to begin with.

Miss Scotto's conductor is Sir John Barbirolli. That's right—Barbirolli—old New York Philharmonic, Delius, Houston Symphony, Vaughan Williams, all that. An interesting selection, but we have recently been given some striking oper-



Barbirolli: his first full-length opera recording, a happy return to an old love.

atic work by conductors not ordinarily posted in the pit; not long ago, for instance, Rafael Kubelik (an operatic veteran, but less than famous for his Verdi) came along to conduct DGG's *Rigoletto*, and turned in the best-conducted of all recorded versions. And Sir John's *Butterfly* is close to the same stature, though in this case that is a more meager compliment. As one might expect, Sir John brings something fresh to most of the score; as one might not expect, he also makes most of it sound right. His tempos incline towards the slow, but towards the slow and strong-limbed as opposed to the slow and rubber-boned of, say, Gabriele Santini. There is great clarity of texture

and a loving care of balances, but never a trace of fussiness or analytical exposition. The reading is full, warm, languid; and while one sometimes wishes that Sir John had had a different orchestra to work with (especially in some of the woodwind solos), it must be said that he makes the Rome Opera ensemble respond far better than most of the many maestros who have recorded with this group. Once or twice (I am thinking especially of Pinkerton's "*Dovunque al mondo*" in Act I), he lingers to the point of loitering, but even then he brings such an affectionate flavor to the proceedings that one can't hold it against him. He has, by the way, included the passage for all the sisters and cousins and aunts in Act I, a charming little addition to the scene that should be restored in all productions—and certainly on recordings—not bound by economics.

The supporting cast is first-rate. Carlo Bergonzi is at his finest, which means long-lined lyric tenorizing of considerable beauty and taste and, in this case, passion. Rolando Panerai is another of those singers who brings real authority and presence to anything he does, and despite a rough encounter or two with top notes (e.g., a hollow-sounding F on "America forever"), he lends the role of Sharpless far more interest and stature than it normally has. And the voice's basic sound is still a fine one. All the comprimari are solid, and a word must again be said in behalf of Piero de Palma, that finest of all Italian character tenors. His Goro not only has flavor, but is more attractively sung than many a Pinkerton one can recall.

The final happy note concerns the engineering. The voice/orchestra balance is ideal, and each singer has been recorded to the best possible advantage. Scotto, whose past recordings have often emphasized the edginess that sometimes afflicts the voice, is here given just the right distance; Bergonzi, who can sound whiny and even insignificant on records, sounds full and well focused here—yet nothing seems juiced-up or conspicuously highlighted. And best of all, the performance does not sound like a well-lacquered mockup or some sort of montage—it has continuity and shape.

In terms of satisfying quality all round, and as a full, unforced statement of the work, I do not believe there has been a *Butterfly* on records superior to this one.

#### PUCCINI: *Madama Butterfly*

Renata Scotto (s), Cio-Cio-San; Anna di Stasio (ms), Suzuki; Silvana Padoan (ms). Kate Pinkerton; Carlo Bergonzi (t), Pinkerton; Piero de Palma (t), Goro; Rolando Panerai (b), Sharpless; Paolo Montarsolo (bs), The Bonze; Giuseppe Morresi (bs), Prince Yamadori; Mario Rinaudo (bs), The Commissioner; Chorus and Orchestra of the Rome Opera House, Sir John Barbirolli, cond. ANGEL © CL 3702 or SCL 3702, \$17.37 (three discs); ① Y3S 3702, \$17.98.

## CLASSICAL

### BACH: *Suites for Cello Alone, S. 1007-12 (complete)*

Maurice Gendron, cello. WORLD SERIES D PHC 3010, \$7.50 (three compatible discs).

In my opinion, Starker's latest recording of these marvelous works released on Mercury in April 1966, clearly superseded all previous versions. That reading has a passion, and at the same time an intellectual clarity, which projects the music with magnificent strength. Indeed, I have heard Starker's playing surpassed only by one or two live performances by Rostropovich, and his interpretations leave even Casals and Fournier far behind.

This judgment is not disturbed by the appearance of the new set by the French cellist Maurice Gendron. But Gendron's performance will for the time being constitute my second choice. Where Starker responds most vividly to the expressive, rhythmic, and textural elements of the music, Gendron lays greater emphasis on form. Often the beginnings of sections carry a stronger sense of punctuation in his rendering. And this structural orientation is reflected by his inclusion of all the repeats. In this matter Starker was disturbingly inconsistent—though it must be said that Gendron, in turn, largely wastes the opportunity thus created by failing to vary his repetitions.

Gendron's playing is technically very clean. Perhaps it is chiefly through his comparative lack of dynamic contrast that he yields to Starker in intensity. But tempo also has something to do with it—one or two of the giges, in particular, sound a little pedestrian; and when Gendron *does* adopt a brisk speed, as in



Maurice Gendron: clean technique and a strong sense of musical structure.





Photo by Charles Murphy

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the Courante of the D minor Suite, his rhythm lacks Starker's effortless precision.

The recording is warm and clear. I prefer Mercury's riveting presence and spaciousness, but there is no serious fault to be found with the Philips World Series engineering. Bearing the price in mind, this set is a remarkable bargain.

B.J.

**BERGER:** *Chamber Music for Thirteen Players; Three Pieces for Two Pianos*

†Donovan: *Music for Six; Five Elizabethan Lyrics*

Columbia Chamber Ensemble, Gunther Schuller, cond. (in *Chamber Music and Music for Six*); Paul Jacobs and Gilbert Kalish, pianos (in *Three Pieces*); Adele Addison, soprano, Galimir String Quartet (in *Elizabethan Lyrics*). COLUMBIA © ML 6359 or MS 6959, \$5.79.

This record, containing works that have received awards from the Walter W. Naumburg Foundation, adds significantly to the recorded catalogue of Arthur Berger, one of the leading composers of our "middle generation." Born in 1912, Berger studied with Walter Piston and Nadia Boulanger, and was long associated with Stravinskian neoclassicism; however, in recent years his music has incorporated serial techniques—he himself has described the *Chamber Music for Thirteen Players* as "neoclassic twelve-tone." Scored for string quintet, wind quintet, trumpet, celesta, and harp, this 1956 work is in two movements: a set of variations and a fantasy. The two-piano pieces of 1962 were originally entitled "Improvisations," with the intent to suggest that, rather than employing any preconceived plan, the composer "made them up as he went along"; they are, therefore, not serial. A few notes on the pianos are "prepared," in Cage fashion, and such related effects as plucking of strings are also used—all in moderation and to valid structural ends.

In both these works, the prevalent irregularity, even jerkiness, of the rhythms is organized by a fine sense for balance of phrases and juxtaposition of registers. The two-piano pieces, easier to grasp because of their brevity and relatively simpler texture, are strongly recommended as an introduction to Berger's music, especially as they are played here with finger-tingling virtuosity by Paul Jacobs and Gilbert Kalish, the brilliant pianists of (respectively) the New York Philharmonic and the Rutgers Contemporary Chamber Ensemble. The performance of *Chamber Music* is not quite on that level, but is more than serviceable. Both of these works should be in the library of any listener interested in contemporary music.

I'm afraid I can't summon an equivalent enthusiasm for Richard Donovan's two works. The *Elizabethan Lyrics*, for soprano and string quartet, are routinely conservative settings of the kind of poems that conservative composers seem to like to set. *Music for Six*, on the other hand,

tries to jazz up this same conservative idiom to suit more modern tastes, with unfortunate results; at times, the vastly busy texture is almost unlistenable in its combination of disparate elements, and the successions of events are no more logical than the simultaneous juxtapositions. The performances seem quite good, except that the songs find the usually excellent Adele Addison in something less than her best voice. D.H.

**BERLIOZ:** *Overtures (5)*

*King Lear, Op. 4; Les Francs-Juges, Op. 3; Le Carnaval romain, Op. 9; Waverley, Op. 26; Le Corsaire, Op. 21.*

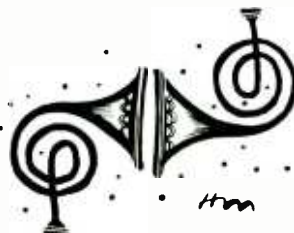
London Symphony Orchestra, Colin Davis, cond. PHILIPS © PHM 500138 or PHS 900138, \$5.79.

These wonderfully sensitive and vital performances add substantially to Colin Davis' growing reputation as the leading Berliozian of the younger generation. This disc is further noteworthy as including the only stereo versions of *Waverley*, *King Lear*, and *Les Francs-Juges*. (The fine mono-only records of these works by Beecham and Boult are no longer listed in Schwann.)

Davis eschews the approach to Berlioz that accepts the *Symphonie fantastique's* "Witches Sabbath" as the stylistic guide to all of the composer's music. In his fond shaping of the long melodic line and in the swinging rhythmic gait he brings to the music, he endows the minor works as well as the major ones with real vitality rather than bombast. Though Davis lacks something of Beecham's racy *élan*, the style he is developing is close in some respects to Toscanini's exalted lyricism and rhythmic variety.

The two very early overtures, *Waverley* (1827) and *Les Francs-Juges* (1827), emerge as well in these readings as I have ever heard them; Davis is more precise here, for one thing, than Beecham was, and more imaginative than Boult. *King Lear* (1831) I have often thought one of Berlioz's weaker pieces, too sentimentously concerned with Tragedy; yet it too has a superb Romantic and youthful fervor.

Both of the more familiar overtures, *Le Carnaval romain* and *Le Corsaire*, stimulate Davis to an equally fine Berliozian response, and these performances rank among the best available. The LSO responds well to Davis' leadership throughout, with superb individual playing integrated into solid and vibrant orchestral ensemble. Philips' engineering is typical of its best in London, the equal of any today. P.H.



**BRAHMS:** *Sonata for Piano, No. 3, in F minor, Op. 5; Scherzo in E flat minor, Op. 4*

Julius Katchen, piano. LONDON © CM 9482 or CS 6482, \$5.79.

**BRAHMS:** *Variations on a Theme by Schumann, Op. 9; Variations, Op. 21: No. 1, on an Original Theme; No. 2, on a Hungarian Song*

Julius Katchen, piano. LONDON © CM 9477 or CS 6477, \$5.79.

**BRAHMS:** *Variations on a Theme by Handel, Op. 24; Variations on a Theme by Paganini, Op. 35 (Books I and II)*

Augustin Anievas, piano. Seraphim © 60049 or S 60049, \$2.49.

The two London records listed above complete Katchen's survey of the complete Brahms Piano Music (a series reviewed in these pages as the individual discs appeared). This artist's delicate color palette and rather intimate style make his performances of the small-scaled Variations admirably convincing. Even taking into consideration the formidable rivalry from the more angular and structural Beveridge Webster readings of Op. 9 and Op. 21, No. 1 recently issued by Dover, I find Katchen's playing thoroughly competitive. On the other hand, his reading of the Sonata in F minor is disappointing. This big work requires a different scale of playing altogether from the Variations, and Katchen does not seem to be able to shift the emphasis of his pianism accordingly. He pounds away at *fortissimos*, pulls the tempo about indulgently, lingers mawkishly over the first movement's lyrical second subject. Yet his rhythmic scan remains small-boned and delicate, his entire musical conception without continuous sweep. The Scherzo also included on this disc, though in itself short, is actually another single movement in large-scaled form, and Katchen's episodic account lacks pulse and momentum in the same way as does his Sonata. No one, in my opinion, has quite equaled Kempff in these two pieces, though Curzon (London), Rubinstein (Victor), and Klien (Vox) are all admirable and preferable to Katchen in the Sonata.

Augustin Anievas, in the two large-scaled works on the Seraphim release, conveys a good part of their sonorous grandeur. A comparison of his version with the recent identical Katchen coupling shows Anievas to be a more naturally powerful player. The pyrotechnics come easily to him; he does not have to strain for the grand line. Indeed, few players since the young Backhaus of the 1927 78-rpm set have been able to play the difficult Paganini essays with comparable ease. Anievas—he probably has huge hands, to judge from the apparent ease with which he negotiates large chords—banishes all traces of muddy texture in the score and makes the bristling technical writing emerge with an almost





**BEETHOVEN:** Symphony No. 3 in E Flat, "Eroica" William Steinberg, The Pittsburgh Symphony Orch. **PC-4036**



**BERLIOZ:** Symphonie Fantastique: Antal Dorati, The Minneapolis Symphony Orch. **PC-4040**



**BEETHOVEN:** Violin Concerto in D Major, Nathan Milstein, Violin. William Steinberg, The Pittsburgh Symphony Orch. **PC-4037**



**MOZART:** Requiem: Rudolf Kempe, The Berlin Philharmonic, Choir of St. Hedwigs. **PC-4039**



**MOZART:** Symphony No. 38 "Prague"; Symphony No. 34 Rafael Kubelik, The Chicago Symphony Orch. **PC-4042**

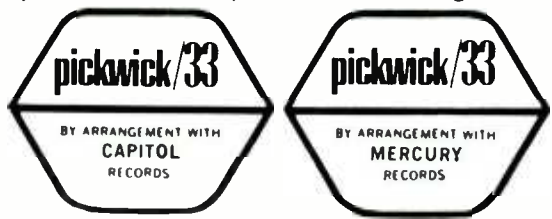
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- **RICHARD STRAUSS:** A Hero's Life Antal Dorati, The Minneapolis Symphony Orch. **PC-4041**
  - **MAHLER:** Symphony No. 1 in D Major. William Steinberg, The Pittsburgh Symphony Orch. **PC-4038**
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violinistic sparkle. All credit to Anievas, moreover, for having the sense to treat Books I and II as separate compositions; even for pianophiles they are a bit much when run together as in the Katchen performance.

That Anievas' musicianship will have to catch up with his mighty fingers, however, is demonstrated by his playing of the more intellectualized *Handel Variations*. He fusses, but his view of the music remains an inconsequential one. Certainly, in this day and age, one questions the sophistication of an artist who steadfastly begins every one of the trills in Handel's theme on the lower note! H.G.

**BRAHMS: *Trios for Violin, Cello, and Piano: No. 1, in B flat, Op. 8; No. 2, in C, Op. 87; No. 3, in C minor, Op. 101***

Isaac Stern, violin; Leonard Rose, cello; Eugene Istomin, piano. COLUMBIA © M2L 360 or M2S 766, \$11.59 (two discs).

This is the first complete set of the Brahms piano-string trios to be issued on LP, believe it or not, and the performances are worth the wait. (The Opus 8 recording has already appeared in Columbia's two-disc D2L 320/D2S 720, coupled with other items.) Istomin/Stern/Rose sweep into this striving, straining, big-limbed music with a whole heart, never mincing on Brahms's *sforzandos*, his percussive double stoppings, or even his sometimes rather self-contradictory demands like *agitato ma sempre sostenuto*. The ensemble, in short, is ready for Brahms at his biggest, and also for Brahms at his most singing: the grand tides of melody, such as the B flat opening or the second theme of the C minor first movement, roll out like a force of nature.

In spirit, this group—at least as personified in the B flat Trio—is much closer akin to Stern/Casals/Myra Hess and Fournier/Janigro/Badura-Skoda than to Heifetz/Feuermann/Rubinstein. The last go about things much more coolly, and in general keep their emotional distance.

One special characteristic does become apparent in the course of the present performances: this ensemble, for all its billing with the pianist's name first, is essentially Stern's group. This statement is not made as a negative criticism necessarily, but as acknowledgment of the fact that Istomin is discretion itself unless the score specifically summons him to stage center (his counterparts Hess and Badura-Skoda are somewhat more assertive), and that Rose, who sings out superbly when on his own, also shows deference under certain conditions. It is true, of course, that Brahms's scoring often thrusts the violin to the fore: in the frequent passages in which the two strings play in parallel motion (and particularly when they double at the octave) it is inevitable that the violin predominate in color and carrying power. Columbia's recorded

balance supports this situation, and all three instruments are well spaced between the two speakers in stereo.

For the works themselves, the B flat still wins the popularity contest, to my mind. (The opus number is of course misleading; Brahms reworked the piece in 1889, thirty-six years after it was originally composed, and considered renumbering it as Op. 108.) But the two remaining trios, though their melodic material sometimes sounds manufactured, nevertheless have wonderful things to offer. Two come immediately to mind: the feather light Scherzo of Op. 87, almost Mendelssohnian, which is beautifully played; and the variations movement of Op. 101, displaying in turn a huge strength and a remote, inward vision. The chance to hear all three works in consistent performances of this caliber is one not to be missed. S.F.

**DES PREZ: *Mass: L'Homme armé. Chansons: Mille regretz (arr. Susato); Cœurs desolez. Motets: Praeter rerum seriem; Tulerunt Dominum meum; Ave Maria***

Prague Madrigal Singers; Musica Antiqua (Vienna), Miroslav Venhoda, cond. CROSSROADS © 22 16 0093 or 22 16 0094, \$2.49.

Josquin des Prez, probably the greatest composer in Europe around the end of the fifteenth century, has received far less than his due from the record companies, and it would have been good to be able to welcome this recording of one of his finest Masses wholeheartedly into the catalogue. The performance is certainly a vast improvement on the same ensemble's catastrophic Lasso/Monteverdi disc. The singing has conviction, though the group, recorded at a high level, still sounds rather big, and the instrumental accompaniment has been realized with good style by Miloslav Klement. The short pieces that fill up the record are beautiful, and for a legitimate touch of variety the chanson *Mille regretz* is done in an instrumental version made by the sixteenth-century German-born composer and publisher Tielman Susato. But I cannot recommend, without serious reservation, a performance of a Mass in which both Gloria and Credo are shorn of their opening intonations, so that the movements begin in mid-sentence. The performance would have to be much better than the present one to compensate for such illiteracy.

Illiteracy also marks other aspects of this Crossroads production: the chansons are wrongly billed on the jacket as "madrigals," and the liner notes pass belief for unintelligibility. Texts, but no translations, are provided for the short pieces, though not for the Mass. B.J.

**DONOVAN: *Music for Six; Five Elizabethan Lyrics—See Berger: Chamber Music for Thirteen Players.***

**DVORAK: *Concerto for Violin and Orchestra, in A minor, Op. 53—See Glazunov: Concerto for Violin and Orchestra, in A minor, Op. 82.***

**GLAZUNOV: *Concerto for Violin and Orchestra, in A minor, Op. 82***  
†Dvořák: *Concerto for Violin and Orchestra, in A minor, Op. 53*

Nathan Milstein, violin; New Philharmonia Orchestra, Rafael Frühbeck de Burgos, cond. ANGEL © 36011 or S 36011, \$5.79.

Why fresh performances by Milstein of two concertos already coupled by him (with the Pittsburgh) and still available? The answer, in the case of the Glazunov, is that for the new recording Milstein has stored up new fire. The present version is tightened and recharged in a way that makes the ten-year-old disc with Steinberg sound almost stolid (which it is not, by most standards). The New Philharmonia has something to do with this—Frühbeck de Burgos keeps pace with the soloist accent for accent, breath for breath—but it is the violinist's own splendid vitality that sets the mark. For all the forward pulse, however, there is never a sense of pushing; the music has plenty of room, and Milstein's rubato, always in good taste, allows it to expand without letting it run over at the edges.

The Dvořák shows less change from ten years ago—except for the interesting fact that Milstein's intonation is now precise in those solo somersaults early in the first movement. But the old performance was superb, and so is the new one.

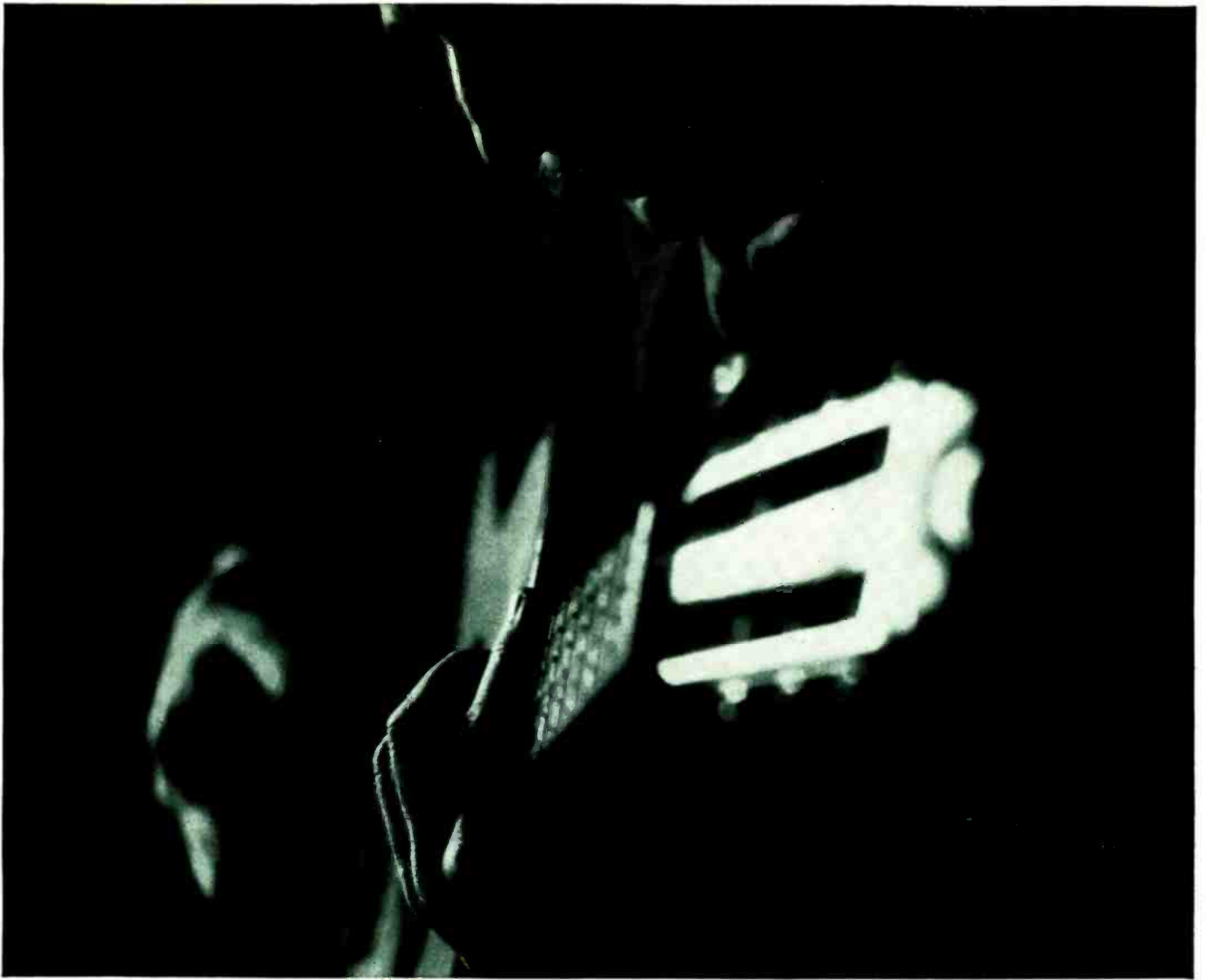
A word of compliment to the brass and woodwind players of the New Philharmonia: the former are notably clear and ringing in the Glazunov second movement, and the first flute in particular provides a fine foil for the soloist in the delicately scored woodwind passages in both works. S.F.

**HAYDN: *The Creation***

Jeanette van Dijk, soprano; Peter Schreier, tenor; Theo Adam, bass; Chorus and Orchestra of Gürzenich (Cologne), Günter Wand, cond. VANGUARD © SRV 238/39 or SRV 238/39 SD, \$5.00 (two discs).

In a low-priced series like Vanguard's Everyman, and from virtually unknown singers and a German provincial chorus and orchestra, one does not expect a top-grade performance. Nevertheless, it is remarkable how close to eloquence the present reading sometimes comes. Wand makes much of the orchestral tone painting: he builds up an effective musical sunrise, his crawling basses depict the watery depths, and in the accompanied recitative "*Gleich öffnet sich der Erde Schoss*" the "cheerful roaring lion," "nimble stag," and other brand-new creatures are graphically drawn. Most of the choruses are sung with good tone and balance and at plausible tempos;





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"Die Himmel erzählen die Ehre Gottes" comes off with brilliance.

It is the solo singing that pulls the average down. Miss van Dijk's voice seems light; it is too thin to soar over the others when it has to, as in "Der Herr ist gross," and is better in lyric passages at a moderate tempo than in anything requiring bravura. A high C is screamly, a couple of B flats, approached in more leisurely fashion, pleasanter. In the various duets and trios she does not shine. Neither, unfortunately, does either of the men. Schreier is more efficient in soft passages than in loud ones and steadier in some numbers than in others. He is off pitch at the end of the recitative "Aus Rosenwolken bricht" but in better control of his voice in the aria "Mit Würd und Hoheit angetan." Adam, singing the role of Adam (and of Raphael), is more consistent. If his essentially rather attractive voice is a bit tight here, a little spread there, it is usually employed with skill and intelligence. Except for some distortion at the end of Sides 3 and 4, the sound is satisfactory. N.B.

**HAYDN:** *Quartet for Strings, in D minor, Op. 76, No. 2 ("Quinten")*  
**Mozart:** *Quartet for Strings, No. 16, in E flat, K. 428*

Amadeus Quartet. DEUTSCHE GRAMMOPHON © SLPM 139191, \$5.79 (stereo only).

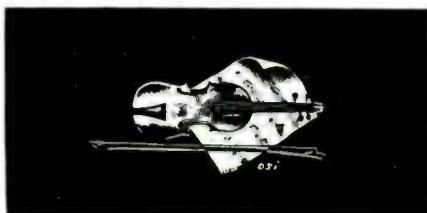
Both quartets are given here broad, rhetorical readings which combine a just, classical line with a juicy, orchestral-like string sonority. Once again, the Amadeus' (and particularly first violinist Brainin's) tendency to utilize a wide, almost cloying vibrato can be noted. Those, like myself, who feel that a four-voice string quartet should be linear and compact in sonic format will regret this playing style, though otherwise the Amadeus musicians are stylistically astute, even perceptive. They are, moreover, framed in richly distributed yet firmly centered, full-bodied reproduction. H.G.

### IVES: *Holidays*

Southern Methodist University Choir; Dallas Symphony Orchestra, Donald Johanos, cond.

For a feature review of this recording, see page 79.

**LISZT:** *Les Préludes*—See Wagner: *Orchestral Preludes*.



### MONTEVERDI: *Scherzi musicali*

*O rosetta; Eri già tutta mia; Giovinetta ritrosetta; I bei legani; La mia turca; Fugge il verno; Io che armato sin hor; La violetta; Damigella tutta bella; Ecco di dolci raggi; Lidia spina; Maledetto sia l'aspetto; Amorosa pupilletta; Dolci miei sospiri; Quel sguardo sdegnosetto; Balletto: Della bellezza.*

Hugues Cuenod and Charles Bressler, tenors; Louis-Jacques Rondeleux, baritone; Albert Fuller, harpsichord; Joseph Iadone, lute; members of the New York Chamber Soloists. PROJECT 3 © PR 7001 or PR 7001 SD, \$5.79.

A hundred out of a hundred for the music; ninety for the performances; and a generous ten to fifteen for the recording. These wonderful pieces—most, though not all, of them "scherzi" in nature as well as in name—are taken from three collections; the edition of *Scherzi musicali* edited by Monteverdi's brother Giulio Cesare in 1607; Volume IV of Milanuzii's *Ariose vaghezze* (1623 or 1624); and a further collection of *Scherzi musicali* published in 1632.

Of the performers, Hugues Cuenod, who has been singing for nearly fifty years and is incredibly sixty-five years old, is still the finest Monteverdi singer around, and his voice has lost little of its quality. That quality is not for every taste, but to me it is ideal in this music. Cuenod's wit, grace, and sense of poetry are apparent in all the songs he sings here. Charles Bressler, not at all disgraced by the comparison, makes a wonderfully musical *comprimario*, though it's surprising that he wasn't allowed to remake the final flourish of *Ecco di dolci raggi*, where his intonation momentarily wavers. The cadence of *Quel sguardo*, by contrast, is exquisitely done.

I know from previous experience that Louis-Jacques Rondeleux is an accomplished baritone somewhat in the Souzay mold. But unfortunately—and here we come to the recording—his quality is obscured on the disc by an acoustic that would have been as appropriate for Strauss's *Salome* as it is inappropriate here, since he is made to sound as if he is grumbling ineffectually at the bottom of a deep pit. In addition to this, the level is much, much too high, and the sound is disfigured by frequent distortion.

Texts and translations are given (of the verses omitted as well as those performed), and the album also contains "Explanatory Notes for the Interested and Informed Listener"—beginners keep away! But nowhere are the singers' voice categories disclosed, nor is any indication given of who sings what. (Readers not acquainted with the voices in question may like to know that, of the solo songs, Cuenod sings *Eri già, io che armato*, and *Maledetto sia l'aspetto*, and Bressler *La mia turca, Ecco di dolci raggi*, and *Quel sguardo sdegnosetto*.)

With all its shortcomings, this is a welcome contribution to the Monteverdi quatercentennial celebrations. The performances (which discreetly employ pic-



colo and oboe as well as harpsichord and lute) sparkle enough to make one almost forget the lamentable engineering. B.J.

**MOZART: Fantasia in C minor, K. 475; Sonatas for Piano: No. 8, in A minor, K. 310; No. 14, in C minor, K. 457**

Daniel Barenboim, piano. WESTMINSTER © XWN 19120 or WST 17120, \$4.79.

In Mozart's strange and wonderful Fantasia, K. 475, we find the Romantic prototype. Tension builds up in successive layers of sound; fragmentary utterances lead to larger statements and deeper levels of meaning. There is an experimental quality to this music, and it is within such a context that Barenboim performs it. The young pianist creates anxiety and tension by presenting the opening arpeggios in a fragmented manner, making use of the "dead" areas between the notes to imbue the music with an unsettling starkness. He is clearly not interested in an elegant presentation for this piece; by cursory comparison with Kempff's refined account (DGG) the current version sounds almost like a different work. Barenboim's sforzandos are startlingly incisive (Kempff tones them down considerably) and the performance as a whole is characterized by an assertive, if grave, personality.

The sonatas are subjected to a similar treatment, but for these works the approach is not really suitable: both are thoroughly serious, yet neither has a basic structure dynamic enough for Beethoven-esque forcefulness. The C minor is barely large enough for its content as it is; Barenboim's overemphatic attack is too much for the subtle fragility of its form. In both sonatas restraint and elegance are sadly missing. Particularly in the A minor does Barenboim go astray. One is aware of laudable linear clarity, but the despair of this work (not as overt or threatening as in either C minor piece) is best heard in a warmer ambience than that provided here. It is too bleak a journey. Kempff's elegance (Deutsche Grammophon) and Lipatti's patrician strength (Angel) are more compelling testaments.

Westminster's sound is very close and clean. At high levels, though, I heard some aggravating pre- and post-echo in the Fantasia. S.L.

**MOZART: Quartet for Strings, No. 16, in E flat, K. 428—See Haydn: Quartet for Strings, in D minor, Op. 76, No. 2 ("Quinten").**

**NIELSEN: Symphony No. 4, Op. 29 ("Inextinguishable"); Helios Overture, Op. 17**

Chicago Symphony Orchestra, Jean Martinon, cond. RCA VICTOR © LM 2958 or LSC 2958, \$5.79.

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fully representative among the composer's symphonies in range if not quite the equal of the Fifth in intensity, now numbers four versions in the regular Schwann catalogue as well as one in Schwann's supplementary listing. But for a handful of specific shortcomings, the new Chicago performance could have swept the field: Martinon's reading has a fine epic sweep, and his handling of the slow movement and of the furious timpani battle towards the end of the Finale has no equal on records for sheer dramatic power. The orchestral playing is splendidly responsive: the recording fully maintains RCA's recent technical improvement in its spaciousness, fidelity, and turning towards quality rather than mere brute quantity of sound. The disc also contains a generous fill-up—the *Helios Overture*, given in what is probably, on balance, the best performance available, though it yields a point or two to Jerzy Semkow's recent Turnabout release in its treatment of a couple of drumrolls.

What, then, is wrong with the performance of the Symphony? A touch of imprecise ensemble here and there is unimportant, and is certainly no more noticeable in this than in the other recordings. More serious are the rushed tempo for the development section of the first movement, the tendency—again—to hurry a little at the *allegretto* passage in the second movement, the insecure ensemble in the Finale's long canonic passage between upper and lower strings, and the headlong basic pulse for this movement which is taken at something like dotted half 84 instead of the marked 63. I thought Markevitch's speed (Turnabout) too fast here, but Martinon is even faster; Rudolf (Decca) starts steadily enough, but suddenly steps up the tempo at, of all places, the *glorioso* marking (figure 50).

As it is, these points prevent Martinon's performance from clearly surpassing Markevitch's, which until now has been, by a narrow margin, the leading stereo version—Rudolf's, though vividly characterized, is spoilt by an overfast slow movement, and Barbirolli's (Vanguard), though very well conceived, suffers from poor orchestral playing. Purely as a performance, Launy Grøndahl's on an imported Odeon disc is still unsurpassed, but the mono-only recording scarcely does the music justice.

Weighing up this complicated situation, I might have been persuaded by Martinon's forceful dramatic grip, his magnificent slow movement, and the quality of the sound to put the RCA disc first. But there is one more complaint, and it is a big one: against all musical sense, the turnover has been taken after the exciting string flurry at the end of the slow movement and immediately before the beginning of the Finale, which ought to break in with irresistible impetuosity. It would have been better to break somewhere in the dying pages of the slow movement, perhaps a few measures after figure 40; and it would have been better still to put the Overture first and break after the first movement of the Symphony. So the stakes are still open: when is Bernstein going to enter? **B. J.**

**PROKOFIEV: Cinderella (complete)**

Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky, cond. MELODIYA/ANGEL © RB 4102 or SRB 4102, \$11.58; ① Y2S 4102, \$11.98.

In its first complete stereo presentation, Prokofiev's *Cinderella* actually receives its first adequate complete recording, though several good suites of excerpts may be heard elsewhere.

Over-all, Rozhdestvensky and the Moscow Radio Orchestra give a sound reading of the score. The "numbers" flow smoothly from one to the other; there is an appropriate sense of theatre in the performance; and the finales of each act have a strong punch. The conductor also shows an awareness of the bittersweet style of the composer's last years, both in the more vigorous sections and in the tender passages which are often the most appealing side of the later Prokofiev.

In giving the performance itself reasonably high marks, I cannot help confessing that I find this score considerably less engaging than the earlier *Romeo and Juliet*. Here, Prokofiev fails to evoke the requisite fairy-tale quality, nor does the artificial sentiment arouse him to the lyric heights he achieved with the "star-crossed lovers." I feel that I have heard much of *Cinderella's* music in better surroundings—not just in those passages where Prokofiev directly quotes himself but also in the "original" sections that recall on a much lower scale of intensity the far more meaningful writing of *Romeo and Juliet*.

The orchestra—good but neither large nor impressive—is surrounded with a good melding acoustic, which seems to have a slight haze or blur. **P. H.**

**PROKOFIEV: Ivan the Terrible, Op. 116 (arr. Stasevich)**

Soloists: Moscow Chorus; U.S.S.R. Symphony Orchestra, Abram Stasevich, cond.

For a feature review of this recording, see page 80.

**PROKOFIEV: Symphony No. 1, in D, Op. 25 ("Classical")**—See Stravinsky: *The Rite of Spring*

**PUCCHINI: Madama Butterfly**

Renata Scotto, Carlo Bergonzi; et al.; Chorus and Orchestra of Rome Opera House, Sir John Barbirolli, cond.

For a feature review of this recording, see page 81.

**PUCCHINI: Tosca**

Birgit Nilsson (s), Floria Tosca; Patrizio Veronelli (boy s), A Shepherd; Franco Corelli (t), Mario Cavaradossi; Piero di Palma (t), Spoletta; Dietrich Fischer-



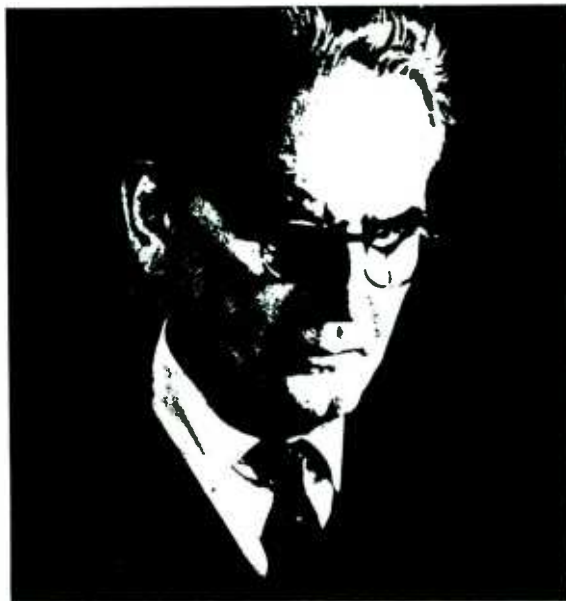
Dieskau (b), Baron Scarpia; Alfredo Mariotti (bs), Sacristan; Silvio Maionica (bs), Cesare Angelotti; Dino Mantovani (bs), Sciarrone; Libero Arbace (bs), a Jailer; Orchestra and Chorus of Accademia de Santa Cecilia. Lorin Maazel, cond. LONDON © A 4267 or OSA 1267. \$11.58 (two discs).

A good solid recording, this; if it has no outstanding distinctions, neither has it any serious drawbacks. Birgit Nilsson may not be an ideal Tosca, but—apart from Act I, where she barely manages a whisper of temperament—she sings, especially in the tempestuous second act, with conviction and fire, and in the third act with a suggestion of love for her Mario. Those qualities that make Nilsson so memorable in her great roles—huge voice, limitless stamina, rock-steady top—count for less in the part of Tosca than the vocal color and hair-trigger acting ability that she lacks. Nonetheless, an honest, often exciting performance. As for Franco Corelli, Cavaradossi is one of his strongest roles, probably because its simple-mindedness suits the bull-like *con slancio* approach he brings to it. There is little subtlety here, and not much awareness of love for a prima donna, but on the other hand Corelli is too accomplished and gifted a singer to lapse into the wretched excesses of the "Italian tenor." It's pure Corelli: if you like his singing—and on records it's not as effective as in the opera house—you'll like his Cavaradossi. Of the principals, I was least happy with Dietrich Fischer-Dieskau's Scarpia. As always, his performance is intelligent, well honed, with lots of good small points—although his conception of Italianate rolled "rrs" is not one of them—but the voice isn't dark enough for Scarpia, and when it is pushed (as it seems to be more often lately) it develops a hollowness and a crooning quality I hadn't noticed in the baritone's earlier opera and lieder recordings.

To be sure, many of Fischer-Dieskau's defects are minimized because of the strong and surprisingly plastic conducting of Lorin Maazel. From "tre shirri" at the end of Act I to the close of Act II Maazel is in charge (which does not mean he overrides his singers: listen to his lovely partnering of Nilsson's "L'assoluto"). Only in those scenes in which Corelli insists on taking the lead does he seem to become uncomfortable and slightly less assured.

London's ideas on the "staging" of *Tosca* are definitely not on the same level of accomplishment as its achievements with Wagner. There are many moments where the singer is too distant for his words to be heard clearly—for one, Scarpia's opening of Act II. This may be the producers' idea of "upstage" and "downstage" in an opera house, but it does not correspond with my experiences of sound in an opera house. Corelli is always "downstage": when he is being tortured, he sounds closer than some of the singers onstage; and when he converses with the jailer in Act III the two sound as though they were twenty feet apart. Now, Corelli's voice is hardly *that* much larger, and

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It was Gustav Mahler who first perceived the immense talent of Otto Klemperer, recommending him for his first major conducting appointment in Prague sixty years ago. As a lifelong disciple of Mahler, Klemperer esteems the Ninth Symphony above all others: "This is the last symphony Mahler completed. I believe it to be not only his last but greatest achievement."

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such effects do not add to the realistic aura that London is evidently trying to convey.

The special background sound effects employed for the first time in recording *Tosca* [see "Ring Twice and Ask for Mario," *HIGH FIDELITY*, August 1965] often seem not integral but irrelevant, while other effects, more important, are muffled. To take one example: at the beginning of Act II, Scarpia rings for Sciarrone; this bell tinkle is for some reason delayed for a bar, with the result that Scarpia speaks to Sciarrone almost immediately afterwards. If Sciarrone is present, why ring for him? If he has to enter (as the score directs that he should), why no sound of an opening door at that point (which would be im-

possible anyway, since there is no time for it)? A trivial point, but one which I think goes to the heart of the problem with some of these "realistic" recordings. The first thought should not be for "authenticity"—a *reductio ad absurdum* in any case, which could lead to the actual immolation of Nilsson in *Götterdämmerung* or to the chaining of an unfortunate tenor in a dungeon for two years to get a Florestan who sounds properly exhausted—but for the re-creation of an opera in phonographic terms. London succeeded to an amazing extent with its *Ring* cycle: the engineers for the current *Tosca* have not but, because of the substantial contributions of the singers and the conductor, it doesn't really matter.

PATRICK J. SMITH

**SCHOENBERG:** *Serenade, Op. 24; Quintet for Winds, Op. 26; Four Pieces, Op. 27; Three Satires, Op. 28; Septet, Op. 29*

Gregg Smith Singers (in Opp. 27 and 28); Westwood Wind Quintet (in Op. 26); Columbia Chamber Ensemble (in Opp. 24, 27, 28, 29), Robert Craft, cond. COLUMBIA © M2L 362 or M2S 762, \$11.59 (two discs).

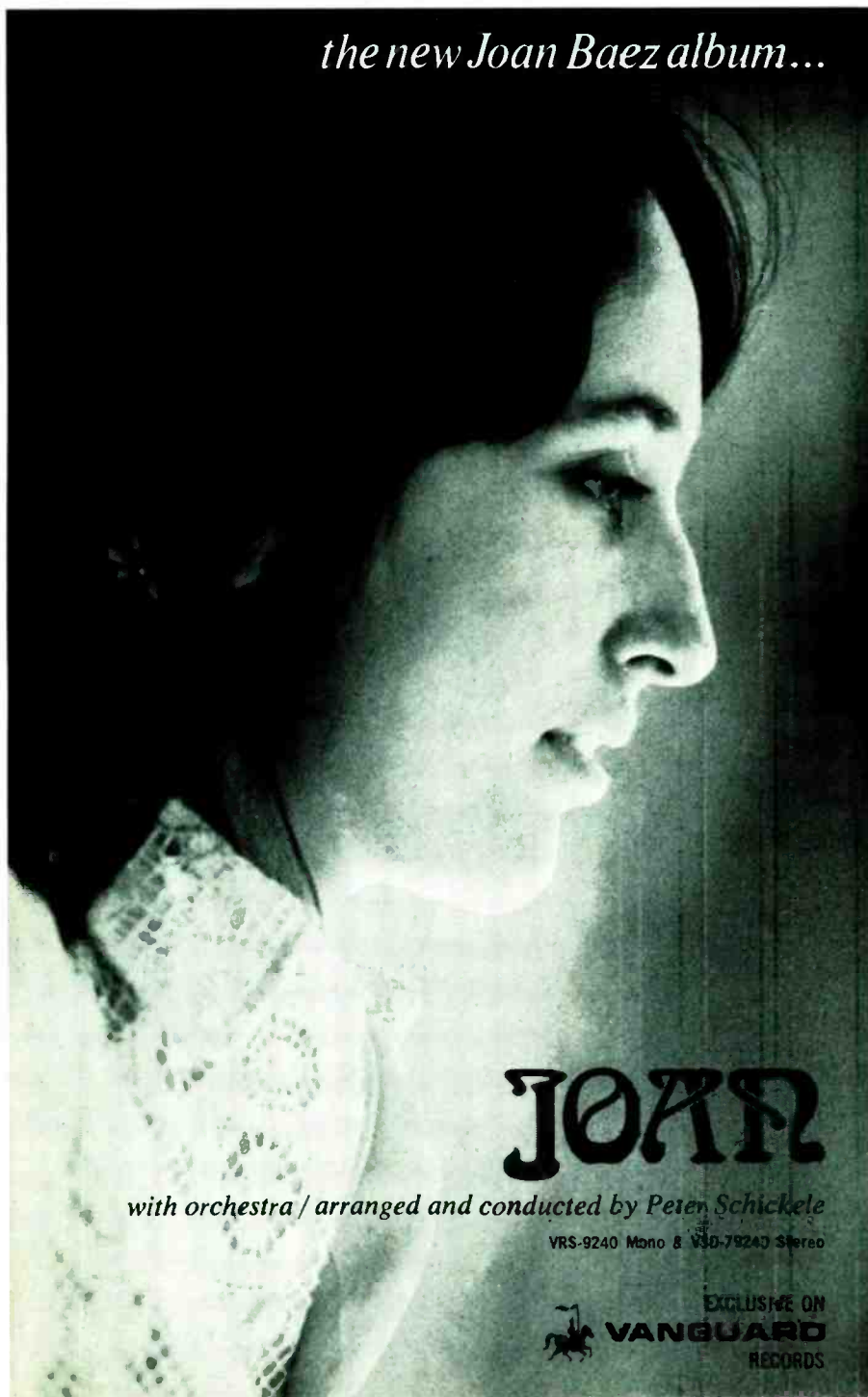
**SCHOENBERG:** *Quintet for Winds, Op. 26*

Danzi Quintet. WORLD SERIES © PHC 9068, \$2.50 (compatible disc).

The sixth album in Columbia's Schoenberg Series is devoted to works from the early period of the "twelve-tone method" of composition. As such, these pieces are of great historical significance; more important, they are also of great musical value, and the present album, along with the concurrent World Series issue of the Wind Quintet, is especially welcome because only the *Serenade* and *Suite* have been previously available in stereo (or, indeed, recently available in any form).

Schoenberg never tired of proclaiming that "my works are twelve-note *compositions*, not *twelve-note compositions*," that "I do not compose principles, but music," and such statements give valuable advice about the sensible way to approach this music. The average listener does not concern himself with the structural properties of the tonal system, but he can still wrap his ears around the substance of a Beethoven quartet. The same is true of this music—an understanding of the technical assumptions behind Schoenberg's "system" is not a prerequisite to intelligent listening. Some of these works (by no means all of them) are not easy to grasp at first, but this has much more to do with the concentration of musical thought, the density of texture, and the continuous rhythmic development than with row technique. The Ivesian injunction to "use your ears like a man" is not out of place here, and the listener who makes the effort will be richly rewarded.

There is not really a strong, continuous performance tradition for much of Schoenberg's music; performances were sporadic during his lifetime, and the Hitlerian ban on his music in Germany and Austria effectively terminated the development of such a tradition in the countries where it should most logically have taken place. Some Schoenberg pupils—most notably Rudolf Kolisch and Edward Steuermann in America and Erwin Stein in England—were very active in performing and teaching, but in fact the most prominent present-day performers of his music do not stem from these roots. Two conductors associated with Schoenberg before 1933—Hans Rosbaud and Hermann Scherchen—resumed their advocacy of his music after the war, and have probably had more influence on the younger European musicians who, along with Robert Craft, have been the most active proponents of this music in concert and on records.



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To compound the problems raised by lack of strong performance traditions, the evaluation of performances in the musical press has been—with a couple of noble exceptions—generally inadequate. Few journalistic reviewers know these scores well enough to tell whether a performance is accurate—or even complete. (For example, a few years ago a highly inaccurate and damagingly cut performance of the *Orchestral Variations* was praised by a critic much admired among the literary establishment; having thus certified his complete ignorance of the music, this gentleman of course felt qualified to condemn it as a bad piece anyway.)

In this context, the proliferation of competent recordings is a desirable development—the more the better, because it should minimize the acceptance of any single recording of a work as an aural criterion against which concert performances will be measured. With the general observation that all the present performances are at least competent, let me proceed to some specific comments on the individual works.

Op. 24: In his works of this period, Schoenberg reverted to more traditional forms as a framework within which to explore the possibilities of his new tonal principles. Thus the movements of this *Serenade* are entitled *March*, *Minuet*, *Variations*, *Sonnet of Petrarch* (with baritone solo, sung here by Donald Gramm), *Dance Scene*, *Song Without Words*, and *Finale* (which brings back the *March* of the first movement). The instrumentation (two clarinets, mandolin, guitar, and string trio) is original and full of fascinating sonorities, while Schoenberg's play with characteristic rhythms, as in the *March*, is wonderfully witty in a highly concentrated way. Craft's performance sticks very close to the indicated metronome marks, and I'm afraid this may account for the impression of "tightness," even rigidity, that it sometimes gives. This is very difficult music to play, and at these speeds the players may be too occupied with accuracy to relax and play their phrases with real verve and spontaneity. Maderna, in his Oiseau-Lyre recording, uses strikingly slower tempos throughout, and this allows the Melos Ensemble players to expand, to phrase more individually, and to listen and respond to each other. Until we can have a recording by players who can do this at something like the correct tempos (Boulez's Wergo disc, not available here, is on the right track), the Maderna solution strikes me as preferable—but there are certainly two sides to the question.

Op. 26: Considering the number of active wind ensembles, it is amazing that this work is so neglected. Except for the rare early Dial I.P., we have had only one previous recording in this country, by the Philadelphia Wind Quintet—five superb instrumentalists plodding through a piece they did not understand (and, I suspect, did not like). These two new recordings at last give us a chance to come to terms with what turns out to be a rather more amiable, less pedantic piece than had previously seemed the case. I

must confess to having no very strong impression of marked superiority about either of these performances—indeed, I recommend the acquisition of both if you are seriously interested in knowing this music (the Philips bargain price makes this a relatively painless luxury).

Op. 27: Three *a cappella* choruses (two of them Schoenberg's own texts), plus a ravishing barcarollike movement with mandolin, piano, muted violin, and muted cello accompaniment (like the third piece, to a text from Hans Bethge's *Chinesische Flöte*). These are well done by the Gregg Smith Singers, although I would prefer voices with a more mature sound (these would seem to be college students): Craft's discontinued earlier recording, using a solo quartet, is completely superseded.

Op. 28: The *Three Satires* are rather learned in their humor, but virtuoso in their display of compositional skill; Stravinsky and the neoclassicists are the main targets. In an appendix (not previously recorded), Schoenberg offers some examples to prove that his contrapuntal skill is not limited to supposedly "easy" twelve-tone counterpoint. The performances are of quality similar to Op. 27.

Op. 29: A suite of "classical" forms—*Overture*, *Dance Steps*, *Theme and Variations* (on the German folksong "*Aemchen von Tharau*"), and *Gigue*—for piano, three sizes of clarinet, and string trio; the last two movements are among the most accessible in this group of works. About the performance, I feel much as with the *Serenade*, although the Melos Ensemble recording of this work (without conductor) is nowhere near as successful as their Op. 24. (An oldish VEGA recording by Boulez, in which Yvonne Loriod gives a brilliantly articulated reading of the crucial piano part, would be a welcome addition to the domestic catalogue.)

In sum, then, here are capable performances of major works by a great composer, worth the serious attention of anyone interested in music of our century; the peripheral reservations that follow should certainly not deter prospective purchasers.

In the case of the World Series disc, a complaint of short measure (thirty-eight minutes) may justifiably be entered, since the European Philips edition of this recording comfortably accommodated an additional work—the interesting *Refrains and Choruses* by the young English composer Harrison Birtwistle. Is this any way to make a bargain record?

More serious is the inadequacy and ineptitude of the Columbia program notes. The lavish booklets that accompanied the first volumes of the series have now degenerated to a few lines about each work—which don't even specify the instrumentation of some of them. The remainder of the album liners is occupied by texts and translations of the vocal works—plus approximately sixty square inches of plain white space. After examination of the translation of the Op. 28 *Satires*, I have discovered the purpose of this space—it is to be used for entering corrections to the translations, some of

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which entirely contradict the meaning of the original.

A more practical use of that space would have been to give a translation of Schoenberg's delightful preface to Op. 28 ("The middle road is the only one that does not lead to Rome") and his short note explaining the purpose of the "Appendix" (here translated, ludicrously, as "Suffix"). Recordings of this importance deserve adequate presentation. D.H.

**SCHUBERT: Sonata for Piano, in E flat, D. 568**—See Schumann: *Waldszenen, Op. 82*.

**SCHUETZ: Nine Concertos from "Symphoniae Sacrae," Book I (1629)**

*Fili mi Absalon, SWV 269; Venite ad me, SWV 261; Buccinate in neomenia tuba, SWV 275; Jubilate Deo, SWV 276; O quam tu pulchra es, SWV 265; Veni de Libano, SWV 266; In te, Domine, speravi, SWV 259; Anima mea liquefacta est, SWV 263; Adjuro vos, filiae Jerusalem, SWV 264.*

Ensemble of vocal and instrumental soloists, Helmuth Rilling, cond. NONE-SUCH © H 1160 or H 71160, \$2.50.

This is a welcome follow-up to None-such's excellent release of Book I of the *Kleine geistliche Konzerte*, and it is to be hoped that both series will be pursued to their conclusions. The music selected for this disc is of a consistently elevated standard of inspiration, and the sensual chromaticisms of the pieces with texts from The Song of Songs will startle those who know Schütz only through his more austere later music.

The performances too are very good, if not quite as good as in the "Ghostly Concerts" set. The style of the realization is flawless, and the only problem is that the singers, though well above the German average, are occasionally allowed to get away with intonation which is, if one may put it so, only just right. Since this applies to one bass—Wilhelm Pommerien—who was beyond such reproach in the *Konzerte*, the deficiency can only be put down to the supposition that Rilling is a less rigorously demanding conductor than Wilhelm Ehmann. But I must emphasize that the performances are much better than we are accustomed to in music of this kind, and the recorded sound is beautiful.

Texts and translations are provided, but a word should be said about the front of the jacket. At first glance I thought it depicted a Spanish dancer, complete with veil. When I deciphered the somewhat tortuous draftsmanship, I realized that it must be King David solving a mathematical problem. B.J.

**SCHUMANN: Waldszenen, Op. 82**  
†Schubert: *Sonata for Piano, in E flat, D. 568*

Peter Serkin, piano. RCA VICTOR © LM 2955 or LSC 2955, \$5.79.

Peter Serkin's Schumann playing comes as a marked contrast to what we are accustomed to hearing from the sometimes arbitrary (or downright cavalier) older generation specialists such as Richter, Novaes, and Moiseiwitsch. One senses in his approach a fierce integrity, an unwavering insistence on expressing in sound the markings one finds on the printed page. Moreover, Serkin has obviously had a rigorous baroque-oriented training, which one hears carried over to this music in terms of spare pedaling and an almost ecclesiastical asceticism of texture. Yet for all its contrapuntal clarity and scrupulousness, this *Waldszenen* is obviously the performance of a musician with a genuine affinity for the romantic idiom. Indeed, the precision heightens the effect, for a powerful imagination is at work here. Of these nine vignettes, only one, "*Vogel als Prophet*," strikes me as missing the point. Granted the tempo marking is *Lento, assai teneramente*, but in this instance I feel that Schumann wanted a stillness and serenity rather than mere *slowness*. The present rendition is a bit too square and tangible: something in the way of a bird displaying its beautiful plumage to a metronomic goose step. On the other hand, the treacherous unisons of "*Jäger auf der Lauer*" have remarkable precision and spring to them, while the dreamy "*Abschied*" could hardly be realized with richer expression.

The overside Schubert Sonata finds Mr. Serkin on less congenial terrain. To be sure, his remarkable gifts of communication could make almost any idea sound convincing to a point, but I feel that his very leisurely treatment of the first movement verges on episodic detachment. With due appreciation for the countless details so frequently ignored, one occasionally would like to tell the player to get on with it. The remaining movements, for all their lingering, manage to project better.

Incidentally, just how great a purist the younger Serkin is may be gauged by the fact that he does not even permit himself the minuscule luxury of playing those optional low E flats at bars 239 and 241 in the first movement: historians know that the piano of Schubert's day didn't descend that far down! H.G.

**SHCHEDRIN: Mischievous Melodies; Not Love Alone: Suite**

Irina Arkhipova, mezzo (in *Not Love Alone*); Moscow Philharmonic Symphony Orchestra. Kiril Kondrashin, cond. MELODIYA/ANGEL © R 40011 or S 40011, \$5.79.

In spite of its trite title, the *Mischievous Melodies* of the young Soviet composer Rodion Shchedrin is a most attractive work—a brilliant virtuoso piece for orchestra, seven minutes long, somewhat in the style of Shostakovich's breezy symphonic finales. It would make a wonderful piece of ballet music. Unfortunately the long, dreary suite from the opera *Not Love Alone*, which fills most of the record, exploits every unmusical and antimusical cliché in the lexicon of



socialist realism. Musical and theatrical commercialism of the cheapest kind masquerading as service to society—that's what's so abominable about the whole business. A.F.

**SMETANA:** *Quartets for Strings: No. 1, in E minor ("From My Life"); No. 2, in D minor*

Smetana Quartet. CROSSROADS © 22 16 0111 or 22 16 0112, \$2.50.

It is instructive to compare this "authentic" version of *From My Life* with the fine RCA Victor edition by the domestic Guarneri foursome. Where the Americans were anxious to simulate the folkish color and the Bohemian ardor, the native Czech players would seem almost equally anxious to place the music in the mainstream of non-Nationalistic tradition. The Smetana Quartet eschews much of the exciting tempo exaggerations, the swooping inflections, and the surging drama favored by the Guarneri players. They opt, instead, for a measured constancy and a philosophical repose. Yet their lyrical Czech reading is not lacking in excitement too.

The D minor Quartet came four years after the E minor, and many listeners have found in it proof of Smetana's advancing insanity. If you use the classical ground plan as a frame of reference, the work obviously will seem murky and incoherent. If, on the other hand, you accept the idea that the composer was here striving for a new freedom of expressive language, you will better appreciate the constant shifts of tempo and meter, the never ceasing extremes between wildest elation and blackest despair. Again, the interpretation is wonderfully *simpatico*.

Crossroads' suave resonant recording substitutes for the coiled-spring linearity of the Victor disc a tone of almost orchestral richness. H.G.

**STRAVINSKY:** *The Rite of Spring*  
†Prokofiev: *Symphony No. 1, in D, Op. 25 ("Classical")*

New Philharmonia Orchestra, Rafael Frühbeck de Burgos, cond. ANGEL © 36427 or S 36427, \$5.79.

Frühbeck here enters the ranks of *Le Sacre's* ablest interpreters. He has captured the surging tides of its primeval energy, the frenetic heart-pounding of its rhythms, and the dazzling interplay of bold and vital tone colors. As in Boulez's account on Nonesuch, details of orchestration are clearly defined and easily discernible. Yet unlike the French conductor's highly touted version, Frühbeck's performance is anything but lean and ascetic. In fact, in terms of its searing excitement Frühbeck's powerful statement rivals the composer's own recording for Columbia, and actually surpasses it in flexibility and subtlety of dynamics.

Prokofiev's *Symphony* receives a big, warmhearted, and unclassical performance. The third movement sounds as if

Frühbeck stopped off in mid-nineteenth-century Vienna; one is reminded less of Mozart than Johann Strauss or Lanner. But it's all in clean fun, so why quibble.

Orchestral playing is substantial, as is the spacious sound. S.L.

**STRAVINSKY:** *Symphony in Three Movements; Orpheus*

Erich Gruenberg, violin (in *Orpheus*): London Symphony Orchestra. Colin Davis, cond. PHILIPS © PHM 500153 or PHS 900153, \$5.79.

The years of the Second World War were not exactly fat ones for Stravinsky: by far the large part of his production in the years following the 1940 *Symphony in C* consisted of *pièces d'occasion*, some commissioned by such unlikely sponsors as Paul Whiteman, Nathaniel Shilkret, and Billy Rose. From 1942 on, however, he had been working on a large orchestral piece, which finally emerged as the splendid *Symphony in Three Movements*, first performed (and recorded) by the New York Philharmonic in January 1946. Unlike the 1940 *Symphony*—which, outwardly at least, follows the traditional classical models—this is a truly Stravinskian symphony, its materials presented in interlocking blocks and developed by the additive techniques so familiar from *Le Sacre du Printemps*. As Ingolf Dahl has pointed out, the fact that Stravinsky was occupied with the revision of *Le Sacre's* final dance during these years can hardly have been coincidental; not only the constructive principles, but also the rhythmic drive and spirit of the *Symphony*, recall the earlier work.

The present recording is at least the seventh of the *Symphony*, making it perhaps the most frequently recorded of Stravinsky's American works. The 1946 Philharmonic performance has long since been deleted, and an early-Fifties version by Rudolf Albert was never issued here, but the current catalogue includes stereo discs by Goossens, Ansermet, and Klemperer, as well as the composer's 1961 remake. Although this latter shows signs of being a rush job—with some sloppy playing, rough sound in the climaxes, and a distinct speed change over the splice at number 22 in the first movement—it still leads the field; none of the other performances offers comparable vitality and momentum.

The new Davis moves into second place; it is well played, at a slightly faster pace than the Stravinsky, but the orchestra doesn't dig into the rhythms with nearly as much propulsion and conviction, and the result is uncharacteristically bland.

After the completion of the *Symphony* in 1945, Stravinsky turned to the *Ebony Concerto* (for Woody Herman), the *Concerto in D* (for Paul Sacher), and a ballet commission from Lincoln Kirstein, for George Balanchine's *Ballet Society*. *Orpheus*, a product of close collaboration between composer and choreographer, was a great success on

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the stage, but the score has been greatly neglected in the concert hall and, until recently, on records. Stravinsky's own 1949 disc had a short life in the catalogue, and for more than ten years no recording at all was available. Finally, in 1965, there appeared in England the present Davis disc, and in America the composer's stereo version with the Chicago Symphony.

The character of the score may partly explain this history of neglect; its impact on the average concert audience (especially those that expect *Sacre*-like noises whenever they see Stravinsky's name on the program) is likely to be small. Except for the climax when the

Bacchantes attack Orpheus, there is hardly a note above *mezzo forte* in the whole score, and all the effects are obtained by the subtlest means. In its solemnity and restraint, this *Orpheus* is a noble addition to a long tradition of musical works on the subject.

Both current recordings are good, but since Stravinsky's is one of his best (the Chicago Symphony is probably the finest orchestra he has worked with in recent years), displaying a wealth of carefully articulated detail, it must obviously be preferred over the scrupulous but less "specific" version by Davis, well performed and recorded though it is. D.H.

**TCHAIKOVSKY:** *Symphonies: No. 4, in F minor, Op. 36; No. 5, in E minor, Op. 64*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON © SLPM 139017/18, \$5.79 each (two discs, stereo only).

One might define the high road of Tchaikovsky interpretation as treating the music with romantic warmth, giving poetry and yet continence of expression to the melodies, and preserving architectural proportions. By contrast the low road (sometimes known as "tradition") substitutes bathos for warmth, mawkishness for sentiment, anarchy for order.

Von Karajan was once a low-roader (remember that flashy Vienna Philharmonic *Pathétique* on Columbia some twenty years ago?). Now he comes forth as an apparently rehabilitated Tchaikovsky. Indeed, in his interpretation of the Fourth Symphony he seems almost apologetic about introducing a personal note. Von Karajan is of course an excellent craftsman, and much in this detached approach calls for admiration. He lavishes exquisite punctilio, for example, on the music's *concertante* detail. As the work itself is so adequately supplied with excitement, few will seriously regret Karajan's failure to add even more. I have little hesitation about calling this brilliantly well-engineered recording one of the better Tchaikovsky Fourth now in the catalogue.

I am far less happy with what Von Karajan makes of the Fifth. In comparison with his performance of the Fourth, his approach here is rather more exaggerated (though by the yardstick of ultimate self-indulgence, his voluptuous distortions are practically the essence of propriety). There is a lurid suggestiveness in the way Von Karajan goes about his display of sentiment that, to my taste, is far more repugnant than an excess of sentiment itself. Listen, for example, to the furtive, unintuitive rubato he brings to the waltzlike theme of the first movement, or sample the languid contrivance of the second movement's horn solo. One is reminded of a well-trained feline eyeing the family canary. Then too there are those brief moments where (under the protection of a *fortissimo* tutti passage) the conductor unleashes the crushing spurs of the orchestral brass with what seems downright vindictiveness. All of this, I might add, is adroitly camouflaged by an overlay of Sunday-schoolish decorum. There are more bombastic versions of the Tchaikovsky Fifth, to be sure, but I seriously doubt whether I have ever encountered a less honest one.

Klemperer's fine Angel edition of the Fifth remains uncontested among those now available. H.G.

**VIEUXTEMPS:** *Concerto for Violin and Orchestra, No. 2, in F sharp minor, Op. 19*—See Vivaldi: *Concerto for Solo Violin and Strings in Two Choruses (for Scordatura Violin)*.

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VIVALDI: *Concerto for Solo Violin and Strings in Two Choruses (for Scordatura Violin); Concerto in F Flat ("Posthorn")*

†Vieuxtemps: *Concerto for Violin and Orchestra, No. 2, in F sharp minor, Op. 19*

Robert Gerle, violin; Vienna Radio Orchestra, Robert Zeller, cond. WESTMINSTER © XWN 19123 or WST 17123, \$4.79.

Robert Gerle, to judge from his recordings, is one of those too-rare violin virtuosos who is interested in the byways of the literature; he usually goes to the trouble of finding something not-quite-usual to record, and he is concerned with the music to the point of writing his own liner notes, which are invariably concise and illuminating. He has here unearthed two Vivaldi works which are decidedly off-beat. The concerto for scordatura violin (tuned BDAE, Gerle tells us) reveals Vivaldi bent on exploiting effects of sonority sometimes at the expense of melodic interest; but the resonance of rolling chords and low-lying double stops will hold a fascination for those who cherish the violin as an instrument, and so will the passages here which can be accurately classified as "fiendish." Gerle brings them all off with a combination of refinement and quicksilver brio. He is equally good with the *Posthorn* Concerto—a curious work which uses a posthorn octave leap as a leitmotif throughout the three movements.

The Vieuxtemps has a bit of everybody in it, from Paganini through Berlioz to Strauss the Waltz King, and it runs, besides, through an entire catalogue of bowing techniques—with which Gerle is eminently able to cope. The Vienna Radio Orchestra, admirable in the Vivaldi, gets into a bit of a panic here, and it's every man for himself in some of the big string passages. But the solo is the thing, and it is splendidly performed. Following Gerle down his byways suits me fine. S.F.

WAGNER: *Orchestral Preludes: Lohengrin, Acts I and III; Die Meistersinger; Parsifal*

†Liszt: *Les Préludes*

Vienna Philharmonic Orchestra, Zubin Mehta, cond. LONDON © CM 9529 or CS 6529, \$5.79.

Mehta's rapid rise to celebrity status has won him record representation both as guest conductor with the Vienna Philharmonic on the London label and as resident conductor with the Los Angeles Philharmonic on both London and RCA Victor. The present release displays the distinctive Mehta personality to good advantage in a zestful Act III *Lohengrin* Prelude and a suavely stylized but always theatrically swashbuckling Liszt tone poem. But a tendency to brashness, a greater concern with grand gestures than precise delineation of details, and an occasional nervous unsteadiness become

evident in the serene Act I *Lohengrin* Prelude and the great preludes to *Die Meistersinger* and *Parsifal*—in which we have come to expect a more profound eloquence and more authoritative control. Nevertheless, the Viennese players and British engineers combine to provide some thrilling sound here, flawed only slightly by internal imbalances or the covering-up of some score details (probably the responsibility of the conductor rather than of the engineers) and by what seems to my ears some lack of acoustical warmth. R.D.D.

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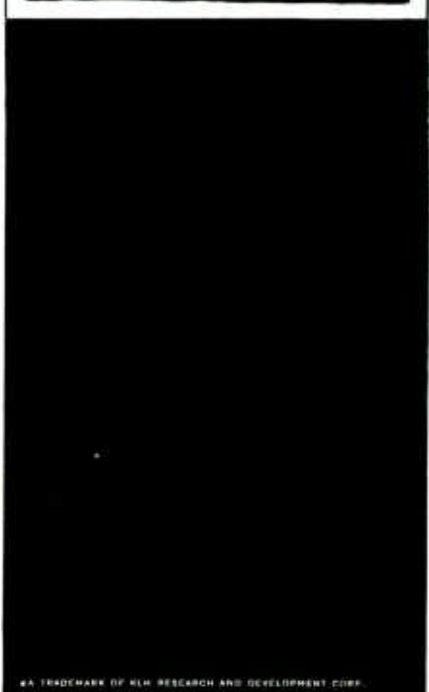
E. Power Biggs, organ. COLUMBIA © ML 6255 or MS 6855, \$5.79.

SIEGFRIED HILDENBRAND: *"Historical Swiss Organs: Sion and Vouvry"*

Siegfried Hildenbrand, organ. TELEFUNKEN © AWT 9498 or SAWT 9498, \$5.79.

Interestingly enough, the latest release in Columbia's European organ explorations and in Telefunken's "*Das alte Werk*" series both feature the tiny Gothic organ—"suspended on a gallery like a swallow's nest"—in the Valeria Castle Church in Sion (Sitten), Switzerland. Surely one of the most beautiful organs in the world (as the enchanting color photographs on both disc jackets admirably demonstrate), it is also one of the oldest still playable. In these two recordings its distinctively individual, penetrating, husky, yet spell-binding sound has been remarkably well captured, though by different engineering approaches: more realistic, close, and sharply contrasted in the Columbia recording; more warmly blended in slightly more distant perspective in the Telefunken recording. (The latter's less marked channel differentiation is no particular handicap since the organ pipes are so narrowly spread.) And of course these differences are invaluable in displaying to optimum advantage all the timbre resources of the instrument—still boasting three of the original 1390 stops which have been retained intact through

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the reconstructions of 1718 and 1954.

As the first ever to record on this incomparable instrument, Biggs appropriately provides a miniature survey of early organ music from the twelfth to the sixteenth centuries: organa examples, a rudimentarily virtuoso *Estampie*, the famous Agincourt Hymn, and short pieces by Paumann, Kotter, and Tallis. Hildenbrand plays—also straightforwardly, if with perhaps less authority—a grave Fantasia by Obrecht, three short pieces by Zipoli, and two eloquent Kyries which I believe are the first recorded representations of the Swiss composer-organist Gregor Meyer (c. 1510-76).

In addition to the Sion organ, Biggs performs on the soon-to-be-rebuilt Castel

San Pietro instrument near Mendrisio, playing a very brief *Pavana* by Joanambrosio Dalza; a Sitzberg organ, on which he gives us a Purcell Chaconne and Bach's chorale-prelude *In Dulci Jubilo* (featuring a very amusing jingling *Zimbelstern* stop); and the charmingly piquant Silbermann organ at Arlesheim. On the last-named he plays little pieces by André Raison, Couperin, Clérambault, and Bach, plus the great S. 544 Bach Prelude and Fugue in B minor. On the B side of the Telefunken disc, Hildenbrand shifts to a much larger, distinctively "French-classic" organ, built in 1822-31 by Jean-Baptiste Carlen in the parish church at Vouvry, to play his one large-scaled work, the first of Cléram-

bault's organ suites of 1710, and the tenth ("*Grande jeu et duo*") of the Daquin *Noëls*—both featuring a delectable *flûte à cheminée* stop.

The Telefunken set includes a leaflet specifying Hildenbrand's detailed registration choices throughout, as well as the Sion and Vouvry organs' full stop complements; the Columbia release provides Biggs's own brief descriptive, but non-technical notes on instruments and music. Even down to their annotations, then, these two discs remain more complementary than competitive. Certainly both of them—for their unique Sion organ recordings in particular—warrant places of special honor in every organ connoisseur's library. R.D.D.

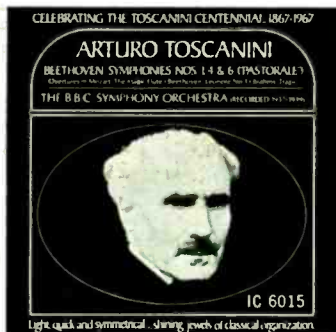
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JACK BRYMER: "*The Virtuoso Clarinet*"

Debussy: *Première Rhapsody*. Krommer: *Concerto for Clarinet and Orchestra, in E flat, Op. 36*. Wagner: *Adagio*. Weber: *Concertino for Clarinet and Orchestra, in C minor, Op. 26*.

Jack Brymer, clarinet; Vienna State Opera Orchestra, Felix Prohaska, cond. VANGUARD © VRS 1167 or VSD 71167, \$5.79.

The title of this collection strikes me as a misnomer, for "Virtuosity" seems the one factor conspicuously missing from Brymer's otherwise very considerable artistry. He produces a sturdy, agreeable tone, molds his phrases with lyricism and (when the music permits) with character. When confronted by roudales or runs, however, Brymer tends to scramble. I may be wrong, but my diagnosis is that Brymer's troubles lie more with limited finger dexterity than with faulty breath control or articulation: an odd *malaise*, to be sure, for a wind player!

In other respects, the record offers much to enjoy. The Concerto by František Krommer (1759-1831, sometimes spelled "Kramář") is a splendid, almost Beethovenian example of late classicism. It receives a rustic, peppery performance. The overside of the disc is arranged in such a manner as to provide a trap for an unwary listener almost as notable as the famous crash in Haydn's *Surprise* Symphony. It begins with the Weber Concertino and continues with the Wagner Adagio—an early work so Weber-ish as to be easily mistaken for the slow movement of the concertino, which, of course, has none. Then, just as the victim is lulled into expecting a concluding Rondo, he is thrust into the world of Debussy's Impressionism! The Debussy Rhapsody is the one really unsuccessful performance on the disc: its solo part has enough hurdles to give Brymer a hard time, and he is additionally hampered by an ill-balanced, clarinet-heavy recording and an understaffed Viennese orchestra laboring dutifully under four-square leadership. Here I much prefer the London version by Gugholz and Ernest Ansermet. H.G.

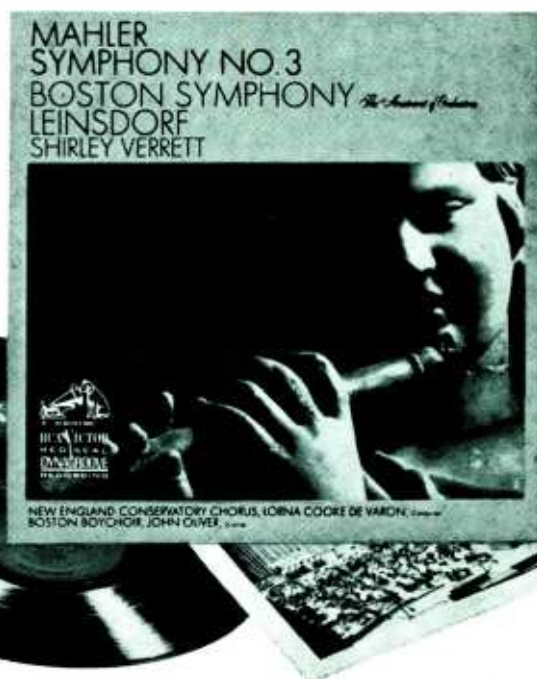




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## COMPUTER MUSIC FROM THE UNIVERSITY OF ILLINOIS

Helen Hamm, soprano; University of Illinois Composition String Quartet; Contemporary Chamber Players of the University of Illinois, Jack McKenzie, cond. HELIODOR © 25053 or HS 25053, \$2.49.

This disc has the distinction of containing the first large-scale work ever written by a computer, the *Illiatic Suite* for string quartet, generated by a machine called Illiac just ten years ago. Illiac got its ground rules from Lejaren Hiller and Leonard Isaacson of the University of Illinois faculty. They started with strict counterpoint, but successively liberalized the restrictions on Illiac's freedom of expression as the four movements proceeded. As a result, the first movement is a naively simple exercise, but the finale sounds like something Béla Bartók might have rejected as not quite good enough for one of his own quartets. Observe that live performance is called for, and the live performance provided here is very vivid indeed.

On the second side is the *Computer Cantata*, by Hiller and Robert Baker, written in 1963. The idiom has progressed immeasurably since the days of the *Illiatic Suite*; Illiac itself had been sold for scrap in the meantime, and this was doubtless the first time in history that a composer had brought a price on the open market as sheer junk. The *Computer Cantata*, at its heart, consists of five strophes employing "successive approximations of spoken English" which seem themselves to have been generated by computer. The first two strophes have instrumental prologues; the third a prologue and an epilogue; the last two, epilogues only. In addition to the vocalized strophes, there is much rhythmic and coloristic play with percussion instruments; total serialism is invoked, and scales of nine to fifteen tones in the octave. Conceivably some electronic sound sources are used in addition to the voice, fiddles, brass, and percussion; either that or some sort of reed organ. Hiller states in his notes that the work is to be regarded as an example of laboratory research, and some parts of it are tedious; but it has something, and we are going to be hearing more of this type of thing as time goes on. A.F.

### ALIRIO DIAZ: "Four Hundred Years of the Classical Guitar"

Alirio Diaz, guitar. EVEREST © 6155 or 3155, \$4.98.

In the free-flowing works by Tarrega, Lauro (whoever he may be—surely not the sixteenth-century Paduan mentioned in *Grove's?*), Sanz, et al., Diaz is much at home—adept, colorful, rhythmically secure, and possessing temperament. And when it comes to Albéniz's *Asturias*, one of those great separators of the men from the boys, there is no doubt with whom he stands. But Bach is another matter: Diaz whips through the Fugue from the G minor solo violin Sonata at

a precipitous rate of speed, dropping both notes and rhythmic pulse along the way; and the Gavotte from the E major Partita lacks the delicacy that has been established by certain of Diaz's predecessors as the *sine qua non* of Bach on the guitar. The Sor selection (*Variations on a theme of Mozart*) is also disappointing—simply a case of too much speed and too much scrambling. A curiously inconsistent recital, because—as the Spanish/Latin American portion of the program clearly shows—Diaz can do certain things beautifully.

He deserves better than the poorly translated liner notes provided by Everest, which indulge in an orgy of adulation on behalf of the soloist, tell us nothing of even the obscure composers, and assure us that the program is chronological, when it is nothing of the kind. S.F.

### MASQUE MUSIC: *Instrumental and Vocal Music from the Stuart Masque*

Lawes: *The Triumph of Peace—Symphony; The Triumphs of the Prince d'Amour—Symphony*. Johnson: *The Fairy Masque; The Satyres' Masque; The Gypsies Metamorphos'd*. Campian: *Now hath Flora*. Cutting: *Galliard; Alman; The Squirrel's Toy—Jig*. Coperario: *While Dancing Rests; Come Ashore; Cupe raree or Grayes Inne; Squier's Masque*. Anon: *The King's Mistress; Waters his Love; The Mountebanks' Dance at Grayes Inne; Williams his Love; The Goates Masque; The Second Witches' Dance; Wilson's Love; The Divell's Dance*

Irmgard Knopf Mathiesen, solo recorder. Concentus Musicus of Denmark, Aksel H. Mathiesen, cond. NONESUCH © H 1153 or H 71153, \$2.50.

This is a delightful collection of entertainment music. The contributions of one composer—three lute pieces by Francis Cutting—actually fall in the Elizabethan period, but the rest are authentically Stuart, ranging in date from Thomas Campian's graceful epithalamium *Now hath Flora*, of 1607, by way of some attractive pieces by Giovanni Coperario (or John Cooper, to use the original form of his name) and Robert Johnson, to the stately overtures written by William Lawes in the mid-1630s. To judge from what I have read of masque poetry of the period, the pieces recorded suggest that music was the stronger suit in this characteristically English pre-operatic theatrical form.

The anonymous *Second Witches' Dance* of 1609 has given me some frustrating moments: the last of its three strains uses a tune which is very familiar but which I just can't place, even after looking through enormous collections of Elizabethan and Jacobean music. It was probably a popular tune of the period, and it is introduced here much in the way that Dowland introduced *The Woods So Wild* in his song *Can she excuse my wrongs*.

The performances on this Nonesuch

disc, licensed by the well-known Danish music publishing house of Wilhelm Hansen, are both lively and stylish. They make resourceful use of a broken consort consisting of recorders, viols, krummhorns, sordone or sordun (an obsolete instrument rather like the bassoon), spinet, lute, tambourine, and—this one perhaps a little out of period—glockenspiel. The instrumentalists play in tune, and the English pronunciation of the two Danish singers leaves little to be desired. Excellent sound. B.J.

### NEW YORK BRASS QUINTET: "Baroque Brass"

New York Brass Quintet. RCA VICTOR © LM 2938 or LSC 2938, \$5.79.

RCA Victor's present program of baroque brass music (like last May's Philadelphia Brass Ensemble program on a Columbia disc) has been thoroughly rearranged for modern instruments and modern executant styles. Again, I quarrel not so much with the substitution of a French for a natural horn and a modern for an old (sackbut) trombone but with the substitution of cornetts (*Zinken*) for trumpets and, above all, with the supreme anachronistic sin of introducing in this music the wholly alien timbres of a bass tuba—even one played as ably as by Harvey Phillips.

The music itself, however, remains a joy no matter how differently it sounds here from what its composers had in mind. Mostly a well-varied collection of little pieces by Gabrieli, Pezel, Holborne, Reiche, et al., it also includes more novel representations of Tielman Susato (c. 1500-60) and John Adson (d. c. 1640) as well as—more importantly—the fine Suite drawn by Sidney Beck from Monteverdi's *Orfeo*, a couple of madrigal sinfonias, and Robert King's transcription of the movingly elegiac *Music for Queen Mary II*.

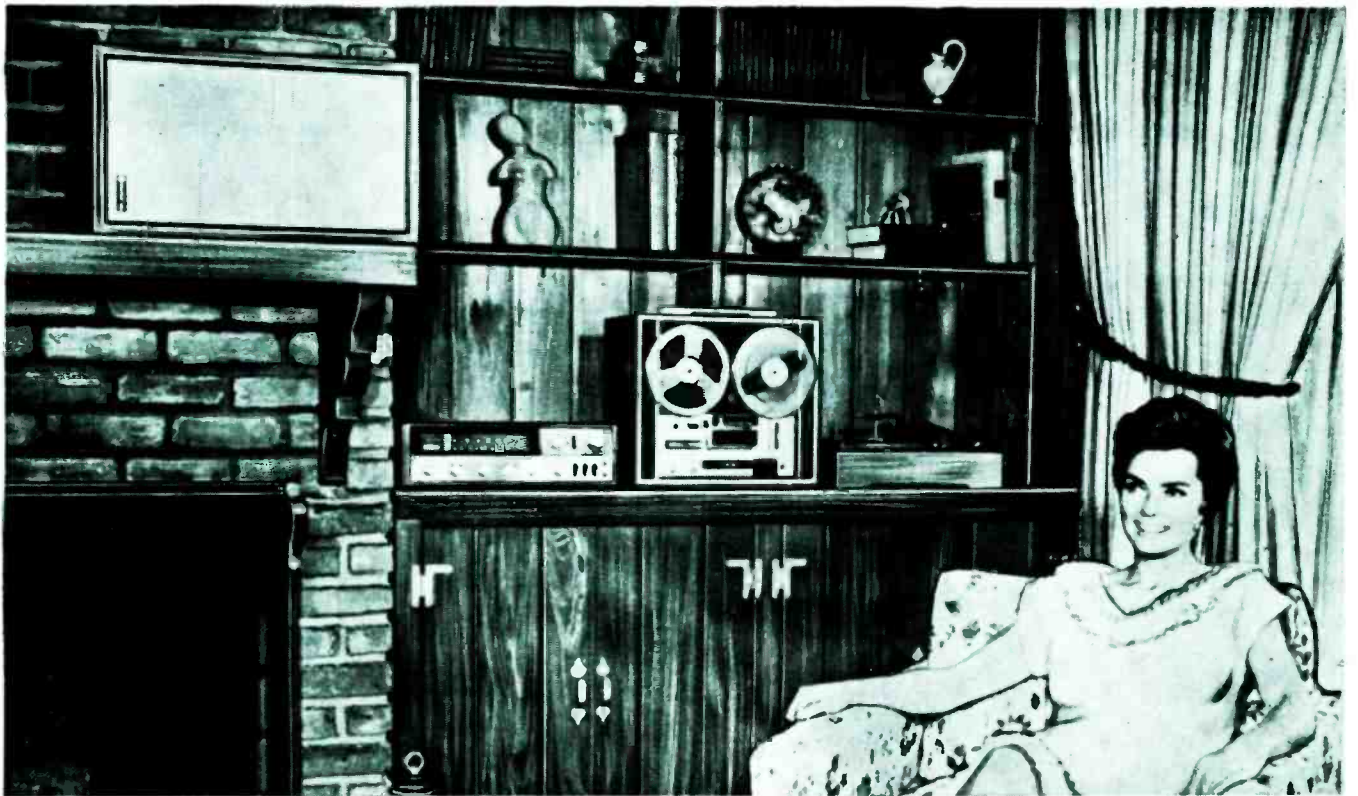
The stereo recording (I haven't heard the mono edition) is warm and gleamingly bright, and everything's a delight as long as one's ears are conveniently disconnected from one's historical sense R.D.D.

### EUGENE ORMANDY: "First-Chair Encores," Vol. 2

First-desk soloists; Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA © ML 6377 or MS 6977, \$5.79.

Following the Philadelphia string and brass soloists starred in Vol. 1 (February 1966), woodwind and percussion soloists are spotlighted here. The programmatic conservatives are oboist John de Lancie with the Marcello oboe concerto (the familiar one more often credited nowadays to Alessandro than to—as in the present jacket notes—his brother Benedetto); clarinetist Anthony Gigliotti in the Debussy Rhapsody No. 1; and harpist Marilyn Costello in the Debussy *Danse sacrée* and *Danse profane*. Bassoonist Bernard Garfield also chooses a





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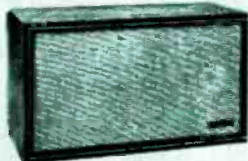
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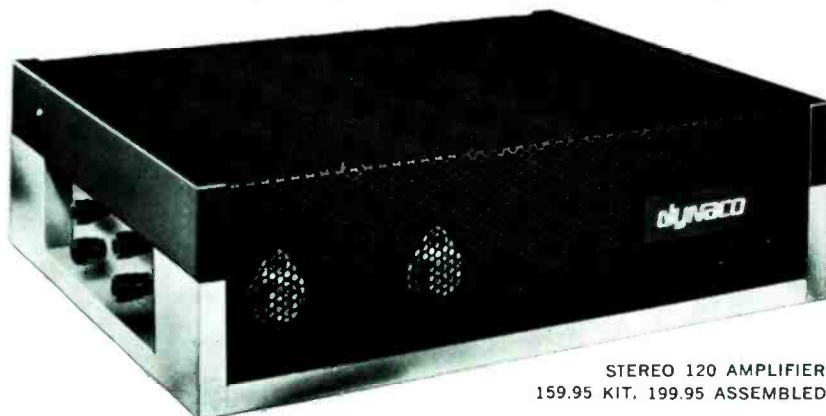
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standard work, but one not often heard in concert or on records nowadays: Weber's so-called "Hungarian Fantasy," the *Andante e Rondo ungherese*, Op. 35. The other two soloists are daring enough to provide genuine novelties, neither of which has been available—to the best of my knowledge—on records before. Percussionist Charles Owen is heard in the musically engaging as well as highly virtuosic Concertino for Marimba and Orchestra, Op. 21, by Paul Creston; flutist Murray Panitz is heard in the elegant *Suite modale*, one of the last compositions (1957) by Ernest Bloch.

Elegant also is the word to describe the performances themselves, in which conductor, orchestra, and engineers relegate themselves to supporting roles. R.D.D.

#### IDA PRESTI—ALEXANDRE LAGOYA: *Music for the Classic Guitar*

Bach: *English Suite, No. 3, in G minor, S. 808: Courante, Allemande, and Prelude*. D. Scarlatti: *Sonatas: in D minor, in E. Granados: Oriental (Danza española, Op. 37, No. 2)*. Marella: *Suite No. 1, in D*. Debussy: *Suite bergamasque: Clair de lune*.

Ida Presti, Alexandre Lagoya, guitars. NONESUCH © H 1161 or H 71161, \$2.50.

This recording can only reinforce the sorrow caused by the news of Ida Presti's sudden death last April while on a concert tour, with her husband, of North America. The Presti-Lagoya duo was possibly the finest of its kind, and its contribution to recordings and to concert life will not soon be forgotten by the great number of us who took pleasure in it. The disc at hand boasts all the qualities that made the duo special. There is a command of color which is always at the service of the music—used to create a sense of linear plateaus in the Bach; a general brooding melancholy in Granados; a muted dreaminess in Debussy; a sectional contrast in the piece by Giovanni Battista Marella. There is the inborn rhythm that made the two performers breathe as one, with rubatos (in the Scarlatti D minor, for instance) ever so nicely measured, and sheer momentum (as in the Bach Prelude) sometimes breathtaking. One may have minor quarrels: the Bach Courante seems to me too fast, and the *Clair de lune* opening too deliberate. But the skill of Presti and Lagoya was great enough to carry almost any point they wished to make. S.F.

#### RENAISSANCE MUSIC AT THE COURT OF THE HOLY ROMAN EMPIRE

Isaac: *Innsbruck, ich muss dich lassen* (four versions); *Mein Freud allein: All mein Mut; Süsßer Vater, Herre Gott; Illumina oculos meos: Questo mostrarsi adirata di fore; Sempre giro piangendo*. Judenkünig: *Zucht, Ehr, und Lob; Rossina ain welscher Dantz; Ain niederländisch runden Dantz*. Hofhaimer: *Zucht,*

*Ehr, und Lob; Nach Willen dein* (two versions); *Mein Traurens ist Ursach; In Gottes Namen fahren wir*. Senfl: *Mag ich Unglück nit widerstahn; Pacentiam muss ich han; Mag ich, Herzlieb, erwerben dich; Mein Fleiss und Müh*. Des Prez: *Adieu mes amours; Plus nulz regretz; J'ai bien cause*. Kleber: *Preambulum in G minor*. Grefinger: *Wohl kömmt der Mai*. Finck: *O schönes Weib*. Kotter: *Proömium in D*.

Maria Friesenhausen, soprano; Jeanne Deroubaix, mezzo; Fritz Wunderlich, Theo Altmeyer, Dietrich Lorenz, tenors; Claus Ocker, bass; Johannes Brenneke, organ; Eugen Müller-Dombois, lute; other instrumental soloists: RIAS Chamber Choir, Günther Arndt, cond. ANGEL © 36379 or S 36379, \$5.79.

The inclusion of the only odd-man-out on this lovely record, Josquin des Prez, is fairly enough justified in the liner notes by an allusion to his strong influence on the entire late-fifteenth-, early-sixteenth-century epoch. All the other composers represented may have had something to do with Maximilian's court at Innsbruck, and the greatest of them—Heinrich Isaac, Ludwig Senfl, and Paul Hofhaimer—held important posts there.

With the exception of five secular songs and one Josquin chanson performed by the RIAS Chamber Choir, whose rather diffuse sound brings an inappropriate whiff of the Victorian into the program, the disc is an object lesson in how such things should be done. The pieces are well chosen, and the performances authentically ring the changes between single and multiple solo voices, with accompaniments drawn from a broken consort including shawms, crumhorns, recorders, dolcian, trombones, viols, lutes, and organs. A few instrumental pieces are included, some of them original, others transcribed from vocal pieces either at the same period or later.

The singing is of an exceptionally high standard. Fritz Wunderlich sings only two songs, but Theo Altmeyer falls little short of his expressive tone and smooth phrasing, and Jeanne Deroubaix and the others are more than acceptable. The instrumental work is equally good: the difficult wind instruments are played in tune, and Eugen Müller-Dombois is one of the most scholarly and artistic lutanists to be heard in music of this kind—his playing of Isaac's famous *Innsbruck, ich muss dich lassen*, four versions of which are distributed through the program as a kind of refrain, is particularly touching.

Angel's recording is spacious and warm. The notes are helpful, and a leaflet with texts and translations is enclosed. Altogether, "Music for Maximilian" is one of the best productions of its kind. B.J.

#### WITOLD ROWICKI: *Contemporary Polish Music*

Penderecki: *Threnody—To the Victims of Hiroshima*. Bacewicz: *Music for Strings, Trumpets, and Percussion*. Baird:

*Erotica*. Serocki: *Sinfonietta for Two String Orchestras*.

Stefania Woytowicz, soprano (in the Baird); Warsaw National Philharmonic Symphony Orchestra, Witold Rowicki, cond. PHILIPS © PHM 500141 or PHS 900141, \$5.79.

When I first heard Krzysztof Penderecki's *Threnody—To the Victims of Hiroshima* at the 1963 International Society for Contemporary Music Festival, a large audience in Amsterdam's Concertgebouw demanded an immediate encore. The vociferous enthusiasm of that by no means specialist gathering was entirely justified. The *Threnody* is one of the masterpieces of contemporary music. It would be a remarkable achievement for any composer, let alone one who, at the time of its writing in 1956, was twenty-three years old. Penderecki uses a complement of fifty-two normal stringed instruments to produce a weird variety of dramatic and far from normal effects. The effects, however, unlike those of some modern compositions, are subordinate to the drama. The proportions are perfect, and the work builds to a wonderful sense of emotional release as it comes to rest on its one and only more-or-less normal tutti chord.

Rowicki's performance of the work is nearly ideal. There is a strange inaccuracy (or license—I am not sure which) in his handling of figure 10 in the score. But this is of no consequence whatever next to the wonderful conviction of his reading and the utterly committed playing of the Warsaw strings. It is an overwhelming experience.

If the rest of the record were blank, it would still be worth its price for the Penderecki alone. But there is another good piece on it in Tadeusz Baird's *Erotica*, a cycle of six love songs for soprano and chamber orchestra with texts by Malgorzata Hillar. The subtle sensuality of Baird's rather Bergian style lacks Penderecki's fierce individuality, but in their modest way these are attractive and thoroughly musical songs, and Rowicki supports Stefania Woytowicz in a superb interpretation. The other two pieces are comparatively negligible. The better of them is the less pretentious, Kazimierz Serocki's vigorously neoclassical *Sinfonietta*. The Music for Strings, Trumpets, and Percussion of another former Boulanger student, Grazyna Bacewicz, is more conscientiously "modern," but lacks the refinement of craftsmanship one expects from the Boulangerie.

The recordings are clear and spacious, though the sound is not quite as good as on a European pressing I have heard. All the music is otherwise unavailable in this country. Another performance of the Penderecki can be had in Italy, as part of a valuable three-record "New Music" set directed by Bruno Maderna on the RCA Italiana label (and the disc containing the *Threnody* will shortly be released here on Victrola). Maderna's performance, though a fine one, falls slightly short of the dramatic power projected by Rowicki. Texts and translations are provided for the Baird. B.J.





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## WHERE THE BIG BANDS ARE

**F**ROM TIME to time, somebody urgently insists that the big bands are coming back, and somebody else asserts with equal energy that they aren't. It's time this aimless argument was laid to rest. The fact is that the economics of today's music business preclude the existence of dozens of traveling jazz and dance bands.

That doesn't mean big bands are dead. As startling as it may seem, there are not dozens of big bands in America today, but more than 10,000 of them. They are in our colleges and high schools. The quality of the music, of course, is widely varied. Some high school bands are composed of groping beginnings while other groups, like the North Texas State University Lab Band, are crackling powerhouses of polished professionalism. Out of these bands is coming a stream of startlingly good musicians. Older musicians are happily alarmed at the range of their skills, the scope of their tastes. Speaking of younger musicians at the University of California in Los Angeles, movie composer Henry Mancini said recently: "You won't believe some of them. They don't smoke, don't drink, they just work. They're *serious*."

For this younger breed of musicians, music has no categories, no boundaries. They like everything: rock-and-roll, jazz, Ravel, Monteverdi, Jerome Kern, electronic music, Duke Ellington. They are voracious eclectics, and out of the range of their interests they are very probably building a new American music.

The movement grew up quietly, though lately it has been exploding. It was already under way in the early 1950s. One of the first men to grasp its importance, other than a dedicated breed of hip educators such as Leon Breeden and Gene Hull who were involved in creating it, was Charles Suber. Suber was publisher of *Down Beat* at the time I was its editor. He left the magazine shortly after I did and has since been involved with his own publishing activities in Libertyville, Illinois—an operation devoted entirely to supplying educational materials to this proliferating movement.

"I first became aware of what was happening around 1953," says Suber. "In 1954, I started the first festival—three high school band festivals at Oak Lawn, Illinois, in South Charleston, West Virginia, and in Milwaukee. Then in 1958 I helped set up the Notre Dame jazz festival. Now there are sixty-one festivals, some of them with as many as fifty bands entered. Next year there will probably be seventy or more.

"Incidentally, the figure of 10,000 applies to high school bands only. There are 300 in the colleges and universities, and a lot of that has happened in the last three or four years, as the kids trained in the high school bands have moved on to college."

"They're frightening," says another film composer, Johnny Mandel. "They're getting so much exposure to things we didn't get the chance to hear, unless we

dug through old 78 records. They're learning in a few weeks what it took some of us most of our lives to learn or come by, or in some cases to evolve. It's like the compounding of knowledge that's happening in so many fields: these kids have access to so many channels of communication. I'm awed by them."

There are both small jazz groups and big bands in the schools. The latter are known as "stage bands." The term is a euphemism invented to circumvent the puritan scruples of stiff-necked educators and board of education members, mostly in the south, who found the terms "jazz" and "dance band" morally abhorrent. Ironically, despite the fact that these youngsters are in the forefront of American music—are indeed its intellectual spearhead—the movement in many areas still lacks official sanction, and in some cases the work must be carried on underground. A California group that was one of the winners in the recent Miami Beach Intercollegiate Jazz Festival was distinctly embarrassed by the honor: they were afraid to go back to school because they weren't supposed to be performing at a Miami jazz festival in the first place.

This kind of stupidity is widespread, but not universal. Enlightened attitudes exist in many universities, such as North Texas State and the University of Indiana, both of which include jazz studies in their music curricula. In Boston, the Berklee School of Music approached the problem backwards: starting just over a decade ago with about a dozen students of jazz, it has evolved into a full-scale degree-granting college whose 600 students can (and must) study not only jazz but the full tradition of European classical music as well as the humanities.

Robert Share, administrator of Berklee, is as impressed by the new breed of musicians as everyone else. "They're marvelous kids," he said. "One of the things they realize is that the right to specialization has to be earned. We can't tell them how they're going to be able to make their livings in music. And they understand that they're going to have to be able to do a wide variety of things until they get to the point where they can do what they specifically want to do." The range of practical experience available to Berklee students is extensive: they can perform in more than 100 ensembles, ranging from saxophone quartets to big bands.

At the beginning, the big bands in the schools were built on patterns established by Count Basie, Stan Kenton, Woody Herman. But recently they have been seeking originality, and some of them have been finding it. Not only do the bands play well—they're producing some challenging arrangers and composers. "They'll take the pencil right out of your hand," Mandel said with a grin.

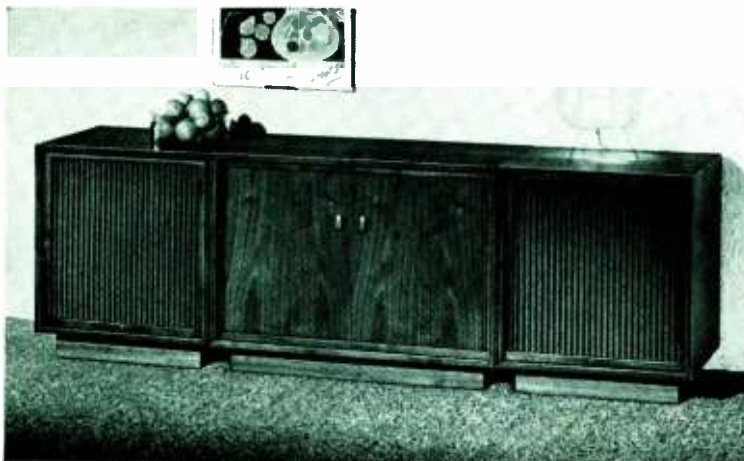
Because of their indifference to categories, because the old hostility between classical music and jazz has no meaning for them, these young musicians are evolving an American music that unself-consciously incorporates many traditions. Don't worry about the future of American music. It's in good hands—the hands of a remarkable generation of kids.

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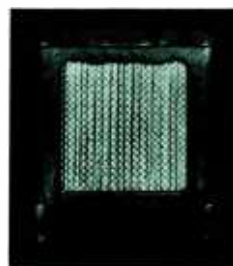
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# THE LIGHTER SIDE

reviewed by MORGAN AMES • O. B. BRUMMELL • GENE LEES • STEVEN LOWE • JOHN S. WILSON

SYMBOL  DENOTES AN EXCEPTIONAL RECORDING

**EASYBEATS: Friday On My Mind.** Harry Vanda, Little Stevie, Snowy Fleet, George Young, and Dick Diamond, vocals and rhythm accompaniment. *Saturday Night; Pretty Girl; Remember Sam*; nine more. United Artists © UAL 3588 or UAS 6588, \$4.79; Ⓣ UAX 6588, \$5.95.

Despite their Glenn Miller-sounding name, the Easybeats are a successful Australian rock group, now riding their first hit single in this country. The album's liner notes boast that the Easybeats are "The Beatles of Australia." Indeed they are, in appearance, vocal tone, and arrangements. And like the Beatles, they're good. The guitar work on their hit, *Friday On My Mind*, is unexpectedly adept for rock. The group's vocal blend is smooth and tuneful, their delivery polished. But it's unlikely that they'll match their mentors' magnetism or wit (the Easybeats' songs are adequate but not unusual); second editions are rarely as exciting as originals. M.A.

**FERRANTE AND TEICHER: A Man and a Woman.** Ferrante and Teicher, pianos; orchestra, Arnold Goland, Art Beck, Don Costa, LeRoy Holmes, or Ferrante and Teicher, arr. *Born Free; Hawaii: Song of "The Bible"*; nine more. United Artists © UAL 3572 or UAS 6572, \$4.79.

**DEREK AND RAY: Keyboard Sounds of Today!** Derek Smith, harpsichord; Ray Cohen, piano; orchestra, Marty Gold, arr. and cond. Sandy Block, cond. *Lara's Theme; Who's Afraid?; Mame*; nine more. RCA Victor © LPM 3665 or LSP 3665, \$4.79.

The 1960s have proved to be a cocktail music extravaganza. There are a huge number of fine technicians around—Peter Nero, Roger Williams, and so on. Since two can skitter as well as one, piano teams are also big. The point of production-type cocktail piano music is not depth but razzle-dazzle, and Ferrante and Teicher razzle up a storm, with lots of right-handed arpeggios and electronic emphasis in treble registers. Their little chord changes are correct, their execution clean, their dynamics orderly. How-



*Brute Force: the rock field takes on a new brand of wit and whimsy.*

ever, comparing this album with earlier discs, it sounds to me as if the team may be getting pretty weary of all aspects of this imitation-music game except the money.

Best tracks in this movie theme album are the theme from *A Rage to Live*, written by Ferrante and Teicher and beautifully arranged by Don Costa, and Burt Bacharach's *After the Fox*.

Making a bid in the fertile almost-music market is the relatively new keyboard team of Derek and Ray, and they bring a freshness to it. London-born Derek Smith plays harpsichord while his Brooklyn-born partner Ray Cohen plays piano. For my tastes, the pop harpsichord-piano blend generally misses, but at least it's a change from the two-piano formula. Perhaps, like Ferrante and Teicher, Derek and Ray will wilt after a few dozen albums. So far they're bouncing pleasantly. Both men are jazz-oriented (not that they play jazz) and the jazz feeling has opened them up in terms of rhythmic and chordal possibilities. Marty Gold's arrangements are lively and tasteful.

Both teams do their jobs well, but of the two albums, the Derek and Ray disc is more interesting. M.A.

**I, BRUTE FORCE: Confections of Love.** Brute Force, vocals; Pat Williams or John Simon, arr. *In Jimi's Garage; Brute's Circus Metaphor; Making Faces at Each Other*; eight more. Columbia © CL 2615 or CS 9415, \$4.79.

Rock music is at its best when it's enjoying itself. This album, by a young man with sufficient whimsy to call himself Brute Force, is the most entertaining set that has yet emerged from the rock field.

While Mr. Force does much with the comic possibilities of rock, he also has a real feeling for the idiom. Thus, while sophisticated listeners may find him amusing, avid and humorless rock fans will hear him only as a rock singer.

Force sings and writes his material. The voice, though unrefined, is substantial and full of flexible humor. The subject matter is delightful. *To Sit on a Sandwich* royally proclaims the wisdom and fineness of such a hobby. Or a love song that states "the tapeworm of love is eating my heart out over you," and "one of these days I just won't care, because my heart will not be there." *Brute's Party* is Force's comment on deadly-dull parties where people say to each other "we ought to have more of these often." *The Sad Sad World of Mothers and Fathers* is a tragicomic treatment of the gap between generations. *No Olympian Height* seems to be a put-on of Dylanesque stray imagery: "I had a dream in which I dreamt that you were dreaming and we woke and found ourselves awake in dreamland."

All this is ably assisted by producer-arranger John Simon, who has included a wealth of wild sound effects—sirens, motorcycles, football games, and so on, making the show even funnier. Pat Williams' arrangements, particularly *To Sit on a Sandwich* and *Sad Sad World of Mothers and Fathers*, are fascinatingly diversified.

Unfortunately, Force's words are often swallowed up in the music. It's a deliberate recording device habitual in the rock field. In this case it was a poor choice: these songs should be intelligible on the first, not the third, hearing. M.A.



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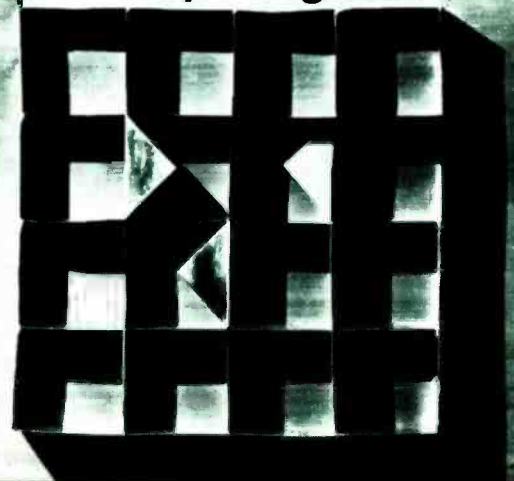
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**KIM FOWLEY: Love Is Alive and Well.** Kim Fowley, vocals; rhythm accompaniment. *Flower City; War Game; Reincarnation*; seven more. Tower © T 5080 or ST 5080, \$4.79.

Singer-writer Kim Fowley has led an industrious little life. Activities have included record production, formation of the Hollywood Argyles (who had a hit called *Alley Oop* some years ago), work for Doris Day's publishing companies, choreography for P. J. Proby, and exhibition dancing.

Currently, Fowley sees himself as a twenty-five-year-old symbol of the flower children. His hipness is thorough: straight-ahead stare, velvet scarf, love buttons, and so on. However, his only visible talent in this album is a periodic flair for titles: *Love Is Alive and Well, See How the Other Half Loves*.

Fowley's total negligibility as either singer or songwriter is noteworthy in view of the fact that his grandfather is Rudolf Friml. M.A.

**MORT GARSON: Sea Drift.** Orchestra; Mort Garson, composer and arr. *Sand Castles; Sea Cricket; Big Sur*; nine more. Elektra © EKL 4009 or EKS 74009, \$4.79.

With the album cover in one hand, place the record on the turntable and lower the needle with the other. The first sound you hear is the ocean lapping gently on the shore, a gull crying softly overhead (a kind of vertical stereo of the imagination?). The cardboard cover you hold increases the mood with a close-up color photograph of the sea. On the back of the jacket is another seascape. The strings come in smoothly over the sound of waves. Ahh.

It's all inspired, no doubt, by the success of the Mystic Moods Orchestra on Philips, but it's done better. How nice that composer-arranger Mort Garson interrupted his busy, rather commercial studio career to provide a moment of nostalgia for city-trapped sea lovers. This is not great music. At times it's even slushy, with harp glissandos and so on. But many tracks, such as *Sea Drift*, are melodious and fine. Besides, who cares? It includes every sea sound you've longed to hear: water slapping against a pier, waves breaking harshly and softly, thunder of a storm at sea, bubbling white foam, seagulls.

Sea sounds and music go well together, and this is a tasteful blend of the two. Great music is thrilling. Debussy's *La Mer* is a brilliant study of the sea. But there's something to be said for pleasant little albums like this. M.A.

**MOBY GRAPE.** Moby Grape, vocals and rhythm accompaniment. *Some Day; Ain't No Use; Sitting by the Window; Changes*; nine more. Columbia © CL 2698 or CS 9498, \$4.79.

Moby Grape is the punch line to a joke of at least two-years' vintage. It is also a San Francisco-based rock group that draws not only its name from preëxistent sources, but its eclectic style as well. Like the Monkees, the Grape is a synthetic entity, the product of a mentality that seeks success by imitation alone. After listening to this disc one is likely

to feel that he has heard a montage of scattered takes by the Byrds, Rolling Stones, Jefferson Airplane, and just about any group that is flying high (you should pardon the expression) on today's pop charts.

Yet Columbia has really been pushing this album. Which isn't surprising, actually—they have no current rock groups with much to say. (The Byrds's last album marked a definite regression; the loss of Gene Clark has apparently weighed heavily.) In any case, the Grape's childish lyrics, mundane melodies, and supremely uninteresting harmonies will probably undermine any amount of footwork by the mother company. S.L.

**JACKIE AND ROY: Lovesick.** Jackie Cain Kral and Roy Kral, vocals; Roy Kral, piano; Don Payne, electric bass; Don MacDonald, drums. *Samba Triste; You Really Started Something; Such a Lonely Girl*; nine more. Verve © V 8688 or V 6-8688, \$5.79.

**IAN AND SYLVIA: Lovin' Sound.** Ian Tyson and Sylvia Fricker Tyson, vocals, guitar, and autoharp; rhythm accompaniment. *Windy Weather; National Hotel; Mr. Spoons*; nine more. M-G-M © E 4388 or SE 4388, \$4.79; Ⓣ MGX 4388, \$5.95.

In recent years, jazz-oriented duo Jackie and Roy have leaned into current-thing music, using electric bass and rock material. Although some of the new work is lively—particularly their arrangements of Beatles songs—this new album will have a special appeal to their old fans. Except for the use of Don Payne's electric bass, which sounds fine, this album has all the flavor of their early work, complete with the rare, offbeat songs this couple is famous for unearthing. Jackie Cain is given more room to solo here than in the past. Her best song is the Jerome Kern and Otto Harbach little-known and marvelous *Let's Begin*. Also interesting is her work on Tad Dameron's moody *If You Could See Me Now*. Miss Cain's thin, pure, translucent voice is as amazingly in tune as ever, showing off the vocal arrangements Roy Kral has written for her. Duets include Alec Wilder's happy *Mimosa and Me* and a slightly altered version of their renowned *Mountain Greenery*.

Though Kral does less singing in this set, his light, unruffled piano playing sounds splendid, with never a questionable choice of note or chord. Each of Kral's arrangements is a fragile, perfectly formed gem.

It's gratifying to note with this album that, while Jackie and Roy have branched out into the current market, they have lost none of their original charm. On the contrary, they've sharpened it.

Ian and Sylvia, an attractive couple from Canada, have been called the Jackie and Roy of folk music. But while Jackie and Roy bring their clearly defined personalities into any idiom they touch, it's difficult to tell what Ian and Sylvia have in mind in this multi-styled album. The chances are that they're trying to make the transition from the fading, non-lucrative folk world into folk-rock. But for all their energy, they

lack the technical prowess to make such a change gracefully. While Sylvia Fricker's clear, quavering voice works well in folk music, it's inappropriate in such rock material as her own *Trilogy*.

The duo's original material is weak. The *Trilogy* melody is nice but the lyric is awkward and immature in its protestations. Ian Tyson's *Windy Weather* is vague. Despite the album's rock backgrounds, their originals (except *National Hotel*, which is *Winchester Cathedral* revisited) are merely country-flavored folk songs, not rock. Fittingly, Tyson does his best singing on Johnny Cash's country song, *Big River*. The best duet is Bob Dylan's *I Don't Believe You*, with a well-done vocal and instrumental arrangement.

Ian and Sylvia have lost the image of certainty they projected in folk music. In all probability, they're having difficulty "getting into" the time feeling of rock—subtly but clearly different from the straight-up-and-down rhythms of folk. This album came too soon: Ian and Sylvia need more time to decide who they want to be.

A note on the record jacket says: "Orchestral arrangements by Paul Harris." There's no orchestra on the album. M.A.

**BERT KAEMPFERT: Hold Me.** Orchestra and chorus, Bert Kaempfert, arr. and cond. *Hold Back the Dawn; Rose Room; Somebody Loves You*; nine more. Decca © DL 4860 or CL 74860, \$4.79; Ⓣ ST 7-4860, \$7.95.

Bert Kaempfert wrote *Strangers in the Night*. But then everybody makes mistakes. He also wrote *Lady*, which is included in this album. That's compensation of a sort for that earlier dismal hit. Actually, even *Lady* isn't as good as I'd thought. Jack Jones performs it in even eighth-note patterns; judging by Kaempfert's own recording of it, he wrote it in dotted eighths and sixteenths, which sounds dull. Jack Jones improved the song.


This album is built around saxes, soft brass, a chorus oooing along wordlessly, and strings playing goose-egg sustained chords on some tracks. At times it's pleasant, particularly in the medium tempos. In ballads, it gets a little goey, particularly Fred Moch's trumpet solos, which sound like sugared-down Bobby Hackett. G.L.

**LAINIE KAZAN: The Love Album.** Lainie Kazan, vocals; Claus Ogerman, Pat Williams, Torrie Zito, Don Sebesky, or Dick Hyman, arr.; Peter Daniels, cond. *Warm All Over; I'm A Fool to Want You; If You Go Away*; eight more. M-G-M © E 4451 or SE 4451, \$4.79; Ⓣ MGC 4451, \$7.95.

It has been said that singer Lainie Kazan's career has been patterned after that of Barbra Streisand. Miss Kazan's new album, sweepingly entitled "The Love Album," is similar in concept to Miss Streisand's early albums, which bore such names as "The Second Album" and "The Third Album." Such campaigns make the haughty assumption that record buyers need no further persuasion



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than the artist's name. It worked for Miss Streisand, probably because she was the first and strongest to try it.

The best aspect of Miss Kazan's album is her excellent choice of material. Included are such little heard songs as *Nature Boy*, *Sweet Talk*, *I Have Dreamed*, and Arlen and Harburg's fine *Take It Slow, Joe*. The one questionable inclusion is *Everybody Loves Somebody*, the television theme song of Dean Martin, on whose show Miss Kazan is often seen. Only a personality as powerful as Martin could justify repeated use of such a limp number. Apparently Miss Kazan meant it as a tribute, since she closes with Martin's line: "So keep sendin' in those cards and letters."

Aiming for a quiet mood, Miss Kazan displays more restraint than usual. But in offering more real singing and less theatrics (with the overblown exception of *I Got It Bad and That Ain't Good*), there's a curious lack of substance in her work. As distasteful as showy, surface-only emotion can be in a singer, she appears to be better off with than without it. These quiet songs, though competently executed, are rarely moving.

Very few artists could fulfill the promise of an album with such a title, and apparently those few who could have pulled it off have not felt it necessary to make the attempt. A more accurate and less pretentious title for Miss Kazan might have been "The Ballad Album." She'd do well to consider a more gracious and realistic goal the next time out.

M.A.

**THE KENNEDY DREAM.** Orchestra, Oliver Nelson, arr. and cond. *Day in Dallas; John Kennedy Memorial Waltz; Jacqueline; The Rights of All;* five more. Impulse © A 9144 or AS 9144, \$5.98.

Oliver Nelson, one of the country's best jazz and pop arrangers, has written what is perhaps his finest music for this tribute (the only selection not by Nelson is George David Weiss's *John Kennedy Memorial Waltz*). The album's one flaw is indicative of the larger problem: the orchestra plays badly. Sloppy musicianship is not unheard of in pop albums recorded in New York, but this is the first time I've been sympathetic about it. How could the men play well? The loss that occurred in Dallas is still brutally felt, and music is a primary carrier of emotion. Father Norman O'Connor summed it up in the first line of his notes: "I really don't want to write about it..."

Nelson's music is beautiful. The album's emotional grip is undeniable and deeply troubling. Make your own judgment as to the wisdom of the project. I disqualify myself, except to say this: I think it came too soon.

M.A.

**WARREN KIME: Brass Impact.** Brass orchestra, voices, and rhythm, Warren Kime, cond. *Mas Que Nada; Eleanor Rigby; In the Still of the Night;* eight more. Command © RS 910 D or RS 910 SD, \$5.79.

Warren Kime is a Chicago bandleader, trumpeter, and arranger who went to Command with an idea for recording

women's voices voiced with a brass section. Command's a & r director, Bobby Byrne, liked the sound and this album is the result.

It differs quite a bit from the Ray Conniff format of using wordless voices with orchestra, partly because of the instrumentation. This disc uses trumpets as one choir, flugelhorns as another, and trombones as a third—blending them in places, of course. The women's voices are used either separately or with the high brass. The album emphasizes sound reproduction, according to Command's policy. It was recorded at Fine Studios in New York, and I find that studio's sound a little too hard, a little too brittle. But sound reproduction is partly a matter of taste, too, and others may not hear it as I do. Certainly there is a good deal of impact in this package, as the title claims.

G.L.

**STEVE LAWRENCE AND EYDIE GORME: Together On Broadway.** Steve Lawrence and

Eydie Gormé, vocals; orchestra, Joe Guercio, cond.; Pat Williams or Jack Andrews, arr.; Dick Williams, vocal arr. *Cabaret; I Believe In You; Come Back to Me;* seven more. Columbia © CL 2636 or CS 9436, \$4.79; T CQ 925, \$7.95.

Steve Lawrence and Eydie Gormé, each a strong single act, have probably the most high-powered duo-act in the country. Aided by full orchestra, fine orchestrations and vocal arrangements, lively patter, they carry on for nearly two hours on stage without let-up.

The core of Steve and Eydie's success is their unflinching grasp of professionalism. They've mastered the stage tricks so important to good performing; their timing is flawless. Even moments of humility are paced to the second, never pushed. By adroitly freezing in place, eyes closed, faces emotional, they milk applause by simply waiting for it. Lawrence edges Miss Gormé out in the funny-line department, but she gets off several herself. And when in doubt, she can and often does outscreeam him in high song passages. As slickety-slick as the show is, there's an element of genuine feeling behind their programmed emotionality.

Most of the duets in this album are taken from their stage act. The musical support is energetic. Steve and Eydie (and the band) are especially gusty on *The Honeymoon Is Over* from *I Do! I Do!* At the end of the "take" Lawrence laughs with such pleasure that it's left in the record. Also sprightly are *Mame* and *Walking Happy*.

In keeping up with Miss Gormé's frequently rock-hard vocal quality, Lawrence's tone loses the warmth he achieves singing on his own. There's no blending with Miss Gormé. Her voice, when opened up, could cut even Jan Peerce's tenor to ribbons. Her sharp edge is uncomfortably apparent in *Old Fashioned Wedding*. But she has many moments of restraint, during which the two sound well together.

This album is as close as one can get to having a top-drawer show delivered into the living room. It's snaggle-toothed

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old showbiz all the way, but it's fun, and that's what the mainstream of entertainment is all about. M.A.

 **MOTHERS OF INVENTION: Absolutely Free.** Mothers of Invention, vocals and rhythm accompaniment. *Plastic People; The Duke of Prunes; Brown Shoes Don't Make It*; ten more. Verve © 5013 or 6-5013, \$4.79; Ⓟ VVX 5013, \$5.95.

Late of Los Angeles, recently of Greenwich Village, the Mothers of Invention is the West Coast's answer to New York's prototypical underground rock group, the Fugs. For the uninitiated, the music heard here will be little more than a flight into a cacophony of distasteful and untidy musicianship—raucous, angry, and barren of redeeming musical (and social) values. So be it.

Well, they are raucous and the material is frantic and disjointed. Yet this is all part of their message and to say that it's just a lot of noise is to miss the point. The medium is the message and if you don't like the one, you won't dig the other.

The message is of the love/hate type, which is hardly new, but the Mothers have given it a radical face-lift. It is a direct attack on a society that is felt to be sick beyond salvation—at least through accepted Establishment channels. The attack is made, of course, from the vantage point of a drug-based society-within-a-society. It is not, however, launched from any sort of let-everybody-do-his-own-thing-and-dropout non-view that characterizes the self-indulgent (and ultimately, self-destructive) acid head.

We find the to-be-expected anti-liquor campaigning, the parodic digs at the "plastic people" (an extension of Malvina Reynolds' *Little Boxes*), and a heraldic battle cry for free love, especially with minors. (Statutory rape is a favorite fantasy of the underground.)

Listening through the initial blast of brazen sounds, one is aware of musical talent. Not only do the Mothers play with security and imagination, but someone in the group has obviously studied enough to borrow outright from Stravinsky (*The Soldier's Tale* and *The Fire-bird*) and from Schoenbergian *Sprechstimme*.

The album is not the product of a teeny-bopper mentality; it's created by and for the older set of hippies, whose school days spanned the post-McCarthy, pre-civil-rights era—the do-nothing years—and who are only now making up for lost time. Not surprisingly (as in the Fugs, who also belong to an older generation) we find in the Mothers nostalgic references to those long-gone high school days.

This is not great music, and much of the text (a lot of it is spoken) is fairly crass and redundant, but somehow there is something fiendishly endearing about the direct and spontaneous outrages that are hurled about willy-nilly, especially after the slickly efficient studio products offered by the safer rock groups that rule the airwaves. S.L.

**NICK PALMER: For the First Time.**

Nick Palmer, vocals; orchestra, Marty Manning, arr. and cond. *Theme from the Warsaw Concerto; Be My Love; You Only Want a Lover*; eight more. RCA Victor © LPM 3803 or LSP 3803, \$4.79.

RCA Victor has gone to considerable expense to launch a new singer whose one distinction is the ability to sound like Al Martino and Tony Bennett simultaneously. M.A.

**ROBIE PORTER: The Heart of the Matter.**

Robie Porter, vocals; Peter Matz or Don Sebesky, arr. *Smile; God Bless the Child; It's All Right With me*; eight more. M-G-M © E 4458 or SE 4458, \$4.79.

This is the second M-G-M album from twenty-five-year-old Australian singer Robie Porter. His big, rough-textured voice is really appealing, if occasionally reminding one of Anthony Newley.

Since Porter's strong suit is his ability to express sadness, the album's all-ballad premise was wisely chosen. Among the standards are some interesting new songs: *So Much More* by H. Millrose and D. Hess, *Teach Me to Forget* (on which Porter is unusually moving), and the attractive *Yesterday Years* by R. Falcone and C. Friberg.

Porter has only one serious flaw to conquer: erratic intonation. Though he is by no means chronically out of tune, when he hits a clam it's a beauty, such as the final note of *The Folks Who Live on the Hill* and the bridge of *Am I Blue*. But let's remember that some of our finest singers, for instance Tony Bennett, have mastered pitch problems.

One rarely encounters in young singers the warmth and emotional directness one hears in Porter. To judge from the fine talent displayed on this set, he's a good candidate for future importance. M.A.

**GEORGE SEGAL: The Yama Yama Man.**

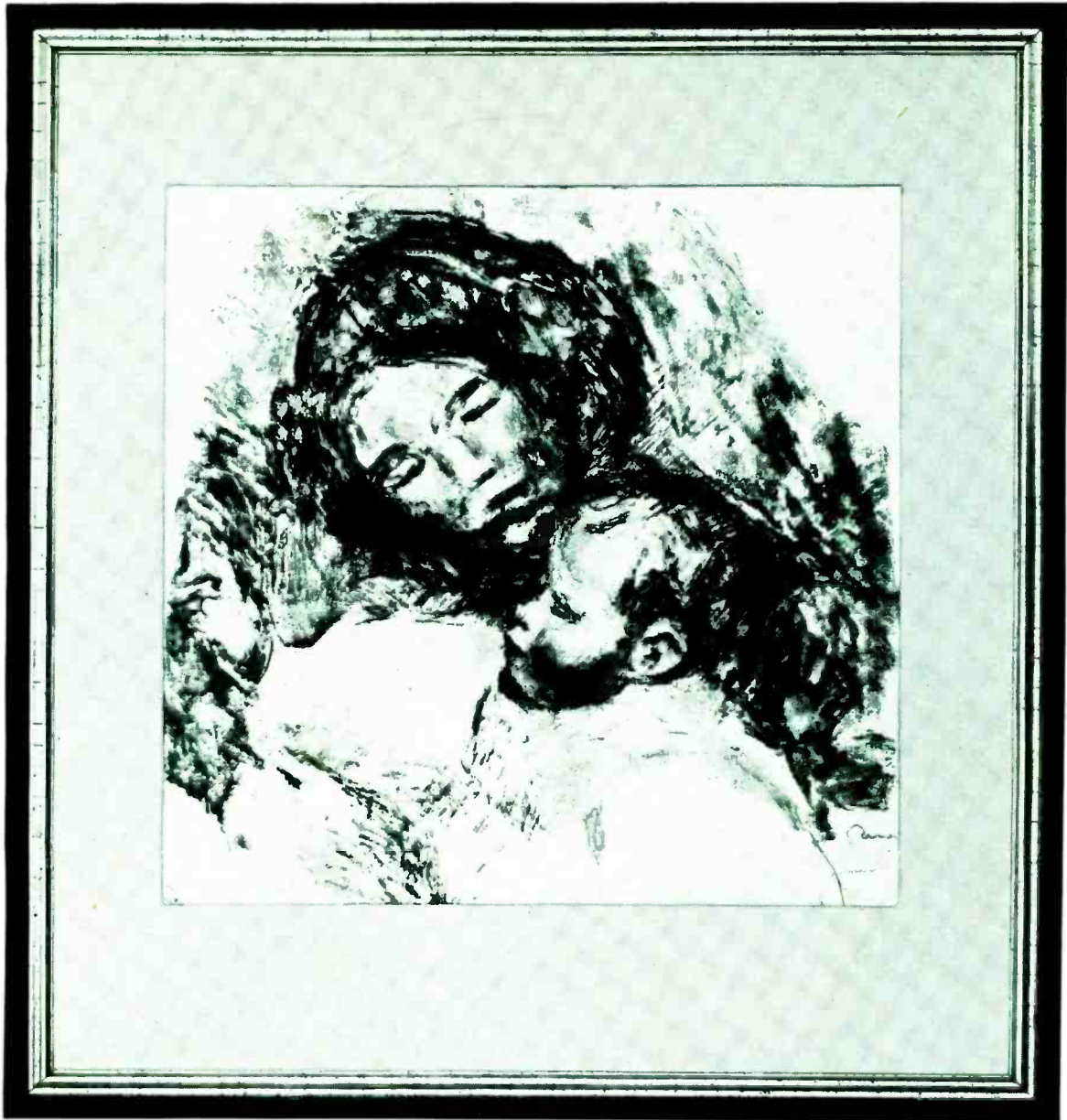
George Segal, vocals; Artie Butler, arr. and cond. *Gee But I Hate to Go Home Alone; Bennie Badoo; Ja-Da*; ten more. Philips © PHM 200242 or PHS 600242, \$4.79.

Marvey-do! Another album of flapper songs. Evidently they are being sung by actor George Segal, but it's difficult to tell since most of the singing is recorded at a level so far below that of the band that the lyrics are utterly lost. But after listening to one of Segal's ballads, such as *Yes Sir That's My Baby*, it's understandable why he is kept so far in the background. He's a shower singer, nothing more and often less. It's a mystery why Segal, who has shown his competence as an actor in such films as *Ship of Fools* and *Who's Afraid of Virginia Woolf?*, would showcase himself in a situation where he is a raging amateur. I suppose we all have our blind spots.

The name of the game is musical camp, and at present, the only actor around with a genuine and entertaining flair for it is Tony Randall. M.A.







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**THE JAMES COTTON BLUES BAND.** James Cotton, harmonica and vocals; Alberto Gianguinto, piano; Luther Tucker, guitar; Robert Anderson, bass and vocals; Samuel Lay, drums; Paul Serrano, trumpet; John M. Watson and Louis E. Saherfield, trombones; James F. Barge, Delbert L. Hill, and McKinley Easton, saxophones. *Good Time Charlie; Turn on Your Lovelight; Something on Your Mind; Don't Start Me Talkin'*; seven more. Verve © 3023 or S 3023, \$5.79.

After several years as Muddy Waters' harmonica player and a vital element in Waters' band, James Cotton has formed a group of his own in which his singing rather than his harmonica is the dominant factor. This is a tremendously vital group, keyed to the involved urgency in Cotton's singing. He has the gut quality to shout an emotional blues with an augmented band flexing its muscles purposefully behind him. He can switch to a spoken, cadenced line or sneak around through the bypaths of a lyric.

There is a constant sense of invention all through the set, with some particularly exciting passages between Cotton and drummer Samuel Lay when they leave the rest of the band behind and take off on vocal and drumming duets on their own. Occasionally, Cotton turns to his harmonica and when he does, he wails.

This is a strong, forthright blues set that boils with intensity at a variety of tempos. J.S.W.

**DUKE ELLINGTON: The Far East Suite.** Cootie Williams, Cat Anderson, Mercer Ellington, and Herbie Jones, trumpets; Lawrence Brown, Buster Cooper, and Chuck Connors, trombone; Harry Carney, Russell Procope, Johnny Hodges, Jimmy Hamilton, and Paul Gonsalves, saxophones; Duke Ellington, piano; John Lamb, bass; Rufus Jones, drums. *The Far East Suite; Ad Lib on Nippon.* RCA Victor © LPM 3782 or LSP 3782, \$4.79.

During the quarter of a century that Duke Ellington has been writing extended works, each piece has almost invariably been turned out under extreme deadline pressure. There have been times when Ellington didn't quite make the deadline (*Such Sweet Thunder* wasn't completely finished for its premiere at Town Hall in New York in 1957) and he always had Billy Strayhorn, his right-hand man, to share the composing and orchestration or to produce instant snatches of Ellingtonia ("We need four minutes in D flat"). *The Far East Suite* is notable, on one count, because it was *not* composed in one of the traditional Ellington pressure situations. The Duke developed it over a period of almost three years, introducing bits and pieces here and there as the band traveled. It is also noteworthy for a very different reason—it is presumably the last long work on which the Duke and the late Billy Stray-

**CANNONBALL ADDERLEY QUIN-TET: Why Am I Treated So Bad?** Nat Adderley, trumpet; Cannonball Adderley, alto saxophone; Joe Zawinul, piano; Vic Gaskin, bass; Roy McCurdy, drums. *Mini Mama; One for Newk; The Scene*; four more. Capitol © 2617 or ST 2617, \$4.79; YIT 2617, \$5.98.

The inclusion of incessant background shrieks, shouts, and clapping practically wipes out what interest one might find in this set. There are some good things—Joe Zawinul's haunting, slow ballad, *Yvette*, on which the Adderley brothers duet very effectively, and the edgily insinuating title song, Robuck Staple's *Why Am I Treated So Bad?* But the latter, like some of the other pieces, is accompanied by so much crowd yammer that it is almost impossible to listen to it. This is apparently an attempt to be even more commercial than Adderley was in his successful *Mercy, Mercy, Mercy*. What's next? A background of shrieking teeny-boppers? J.S.W.

**CLIFTON CHENIER: Bob Ton Roulet.** Clifton Chenier, accordion and vocals; Morris Chenier, fiddle; others. *Ma Nègresse; Keep on Scratching; Long Toes; Frog Legs*; eight more. Arhoolie © 1031, \$4.98 (mono only).

Clifton Chenier is an exponent of Zydeco, the dance music of the Cajun-speaking Negroes on the Louisiana Gulf Coast. It is, as Chris Strachwitz points out in his notes on this disc, "a combination of traditional Arcadian, or Cajun, music and elements of rhythm and blues, jazz and Negro popular music in general." I hear distinct touches of country music in it too, although the transfer may go the other way—country may have gotten it from Zydeco—just as country singers in the early Fifties picked up *Jole Blonde*, a Cajun song which Chenier plays and sings here.

In any event, Chenier's synthesis of these elements is fascinating in itself and is given added interest by the disarming skill with which he plays his accordion, casually pouring out blues, swinging lustily, or darting off on gay little dances. He sings in an easy, natural manner in Cajun and English, an attractively appropriate touch of hoarseness coloring his open-voiced delivery. His accompaniments are full of interesting quirks—a dash of country fiddle, a touch of zydeco guitar, and a drummer with a

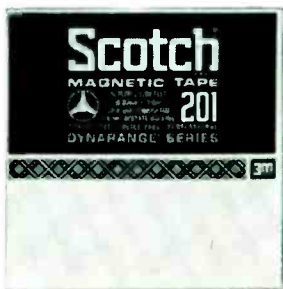


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horn collaborated. Happily, it is one of their best collaborations—it can stand with such extended Ellingtonia as *Such Sweet Thunder* and *Black, Brown, and Beige*.

The ideas on which Ellington has based the Suite were collected during his tour of the Near, Middle, and Far East for the State Department in 1963. The built-in exotica which is a natural part of the Ellington style is expanded in these pieces by the Duke's interpretation of the sounds and rhythms he heard, filtered through the musical personalities of such individualistic soloists as Johnny Hodges, Harry Carney, and Lawrence Brown. Some of the stylistic devices go back to the Duke's "jungle" period of the late Twenties but they lie cheek-by-jowl with what Duke hears in today's music and what he brought back from his tour. It makes a fascinating and colorful tapestry, particularly when the full Ellington ensemble, which often is neglected these days in favor of the soloists, cuts loose with the unique sound and power with which the Duke engenders his bands.

For all the merits of *The Far East Suite*, the Duke has topped it with an eleven-minute encore, *Ad Lib on Nippon*, which is a superb display of The Man himself as pianist—soloing, feeding bassist John Lamb and clarinetist Jimmy Hamilton (who sounds more a part of things here than he usually does even though he's been with the band twenty-six years), and driving the band with the amazing spark of creative urgency that still burns in him as vividly today as it did forty years ago. J.S.W.

**CAP'N JOHN HANDY: Introducing Cap'n John Handy.** Cap'n John Handy, alto saxophone; Doc Cheatham, trumpet; Benny Morton, trombone; Scoville Brown, clarinet and tenor saxophone; Claude Hopkins, piano; Eddie Gibbs, bass; Gus Johnson, drums. *Handy's Gulf Coast Boogie: Pass the Ribs; Perdido; Good Feeling Blues*; seven more. RCA Victor © LPM 3762 or LSP 3762, \$4.79.

Cap'n John Handy and John Handy—both are alto saxophonists—should not be confused. Plain John Handy is a relatively young Californian while Cap'n John is one of the contemporary New Orleans gaffers. He differs from most of the other gaffers in that his style does not have the archaic quality—that is, the traditional New Orleans quality—that one hears in, for instance, Jim Robinson or George Lewis. His playing, at its best, relates to the jumpy, pumping drive of Pete Brown with occasional suggestions of the rich, mellow tone of Johnny Hodges. His stylistic separation from the traditional New Orleans school is emphasized on this disc, which teams him with a group of New York musicians playing tunes that are not part of the usual New Orleans routines. It is, on the whole, a very happy mixture of elements.

Handy has a distinctive, strongly swinging attack that can soar and sing even though his lines often break away into a kind of shaky vibrato. The band

with him is full of joyous talent—particularly Claude Hopkins, that sadly neglected pianist who is considered by as expert an observer as Count Basie as one of the top men in the eastern school that includes Duke Ellington, Fats Waller, and James P. Johnson. Hopkins finds freshness in as well-worn a piano piece as Basie's *One O'Clock Jump* and plunges happily into his own signature *I Would Do Anything for You*. Benny Morton's trombone is broad and authoritative, a fine balance for Doc Cheatham's light and airy trumpet. The range of tunes is wide—perhaps a little too wide: the inclusion of *Cabaret* is a needless stab at contemporaneity. One special delight is a 1951 pop song, *I Laughed at Love*, which is turned into a superb demonstration of the values that can be discovered while playing a pop tune with jazz touches for dancing.

One warning: start with Side 2 and enjoy it a bit before going on to Side 1, which opens, and continues for three selections, in discouragingly routine fashion. J.S.W.

**DON HECKMAN—ED SUMMERLIN IMPROVISATIONAL JAZZ WORKSHOP.** Lew Gluckin, trumpet; Bob Norden, trombone; Don Heckman, alto saxophone; Ed Summerlin, tenor saxophone; Steve Kuhn, piano; Ron Carter or Steve Swallows, bass; Joe Hunt or Joe Cocuzzo, drums; Lisa Zanda, vocals. *Jax or Bettor; Leisure #5; Dialogue; Five Haikus, Ictus* © 101, \$5.00 (mono only). Available from Ictus Records, P. O. Box 2, Village Station, New York, N. Y. 10014.

Don Heckman and Ed Summerlin, saxophonists who have been working on the exotic fringes of jazz for many years (Summerlin has been a prolific composer of jazz religious works), have established an Improvisational Jazz Workshop in which they intend to explore the uses of jazz, electronic music, happenings, theatrical events, dance, film, religious services, written music, improvised music, and chance music. In those terms, this first recording from the workshop is fairly traditional since it involves only written and improvised music. However, the area within which Heckman and Summerlin work is, by any definition, avant-garde. They are both of the squawk and shriek school of saxophone playing—not the unrelentingly intense branch of that school (Pharoah Sanders), but the sneak-up-gently-and-then-twist-it line (Albert Ayler). The four selections, two by Heckman, two by Summerlin, are made up of discordant sounds ranging from the casual to the frantic. Steve Kuhn's piano and Ron Carter's bass give the pieces a reassuring sense of solidity, but the decorations by the composers seem to fly around in raucous aimlessness. J.S.W.

**RETURN OF THE BIG BANDS**—for a feature review of four big band recordings, see page 32.



**BILLY MAXTED'S MANHATTAN JAZZ BAND: Satin Doll.** Bob Yance and Dave Culp, trumpets; Richy Nelson, trombone; Joe Barafaldi, clarinet; Billy Maxted, piano; Ron Nespo, bass; John Van Ohlen, drums. *Eager Beaver; Stealin' Apples; John Silver; Snowfall*; eight more. Liberty © LRP 3492 or LST 7492, \$4.79.

The small measure of success that has been achieved by the recent bring-back-the-bands movement has been built on the nostalgic familiarity of such names as Harry James, Jimmy Dorsey, Bob Crosby, Benny Goodman, Woody Herman, Count Basie, and their ilk. There are a few relatively new big bands—Gerald Wilson, Buddy Rich, Don Ellis—but they are all cut from one general mold. Even Ellis' band, despite its use of unusual time signatures, is part of this school. Possibly the only relatively new band that has a completely identifiable individuality is Billy Maxted's Manhattan Jazz Band. Why it has not been seized on by such bring-back-the-bands locations as the Rainbow Grill or the Riverboat in New York is a mystery. The Maxted band should be in the forefront of such a movement.

The band's style, despite the individuality that Maxted gives it, has swing era roots. It is an updated version of Red Nichols' two-trumpet ensembles (Maxted played piano in Nichols' big band in the late Thirties) spiced with clean, emphatic solos, constant changes of texture and setting, and very danceable tempos. What's more, it is the only new band that reflects the old traditions and manages to be fresh and inviting.

On this disc Maxted gives his personal treatment to a batch of swing era classics. They are interpretations, not copies, and he brings bright new colors to all of them. For me, he is at his best with Hal Kemp's theme *When the Summer Is Gone*, which he turns into something that is Kempish, swingish, and wonderfully Maxtedian.

There has been a general turnover in personnel since I last heard the band, but the performances are as crisp as ever and Rick Nelson (now Richy Nelson) is still on hand to pour out magnificently lusty trombone solos. J.S.W.

**THE PANASSIE SESSIONS.** Tommy Ladnier and his Orchestra; Milton "Mezz" Mezzrow and his Orchestra; Frankie Newton and his Orchestra; Mezzrow-Ladnier Quintet. *Weary Blues; Really the Blues; Who?; If You See Me Comin'*; ten more. RCA Victor © LPV 542, \$4.79 (mono only).

Hugues Panassie, the French jazz critic, came to the United States in 1938 with excellent intentions—to record some small group, New Orleans-style jazz at a time when this kind of music had been largely excluded from recording studios for years, first by the Depression and then by the dominance of swing bands.

Panassie also brought with him an extreme admiration for Mezz Mezzrow. On his records, Panassie used such fine musicians as Tommy Ladnier, Sidney Bechet, Frankie Newton, James P. Johnson, Teddy Bunn, and Pete Brown. But



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Mezzrow was also present on all of them, playing clarinet or tenor saxophone and insinuating himself into most of them so much that they are flawed to some extent by his limited abilities.

Of the fourteen selections produced by Panassie that make up this disc (part of Victor's Vintage reissue series), the six that hold up best are either slow (Mezz could cope with a slow tempo) or are by a group led by Frankie Newton, who succeeded in burying Mezz in the background. The other pieces still have points of interest because these sessions were a high point in the recording career of Teddy Bunn, a marvelous guitarist whose single-string virtuosity crops up again and again (the only other time he was properly recorded, to my knowledge, was on some early Blue Note discs). Ladnier and Bechet contribute several fine performances, even though Mezzrow is always hovering over their shoulders, waiting to move in. And, to give Mezz his due, he does manage a good clarinet solo on *Royal Garden Blues*.

Ladnier, who had not been playing much at the time, is variable—sometimes firm and strong, sometimes uncertain, a sharp contrast to the always assured and authoritative Bechet.

Whether it was a question of Panassie's taste or of time limitations in the recording studio, these performances show an indiscriminate acceptance of logy rhythms and sour ensembles along with

brightening, often exciting interplay. They survive primarily because of the playing, undiminished by the passing of time, of Frankie Newton, James P. Johnson, Pete Brown, Teddy Bunn, and Sidney Bechet. J.S.W.

**JIMMY RUSHING: Every Day I Have the Blues.** Jimmy Rushing, vocals; Clark Terry, trumpet; Dicky Wells, trombone; Hank Jones or Shirley Scott, organ; orchestra, Oliver Nelson, cond. Bluesway © 6005 or S 6005, \$4.79.

The team of Jimmy Rushing and Dicky Wells has been one of the unique joys of the jazz world for thirty years, ever since they were both in the Basie band of the late Thirties. Rushing's voice has thickened since then and he has to strain a bit now to lift a line that he could once deliver with casual airiness; but his vocal vigor seems as great as ever. With sympathetic engineering, he puts the old Rushing wallop into these tunes, most of which either date back to his Basie days or derive from the same approach. (*Berkeley Campus Blues* is an updating of Rushing's illustrious *Harvard Blues*.) Although Oliver Nelson's orchestra is back of him on all the numbers, the instrumental voice that counts the most is Wells's sly, talk-style commentary on trombone. Nelson has contrived a variety of figures and rhythmic patterns for the band to play behind Rushing instead of the repetitious riffs which are the customary accompaniment; but even he can't compete with the variations in inflection and phrasing that are all part of Rushing's bag. J.S.W.

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**CHICK WEBB: Stompin' at the Savoy.** Chick Webb's Orchestra, Taft Jordan and His Mob, Teddy Wilson and His Orchestra. *Blue Minor; My Melancholy Baby; Let's Get Together*; nine more. Columbia © CL 2639, \$3.79 (mono only).

Chick Webb's band, the reigning monarchs of the Savoy Ballroom in the Thirties, has been sadly neglected on LP reissues in this country. This disc doesn't do much to remedy the situation although Columbia can at least be credited with trying. The company has only twelve sides by Webb (Decca has almost one hundred, all from the band's peak period, which it keeps tightly hidden away). Columbia has used seven of its twelve sides in this set, filling it out with four small group pieces by Taft Jordan, Webb's trumpet star, and one by Teddy Wilson, which has a vocal by a very young Ella Fitzgerald.

The Webb band is no juggernaut on these selections. Trombonist Sandy Williams and tenor saxophonist Elmer Williams are consistently strong soloists and the saxophone section is a warm, smooth body of sound. But Reunald Jones's trumpet passages are weak, the brass section as a group is thin (there is only one trombone), and it has been thinly recorded. Surprisingly, considering the presence of as driving a drummer as Webb, the rhythm section is often rather stiff. The original recordings of such jazz standards as *Stompin' at the Savoy* and *If Dreams Come True* are here, but





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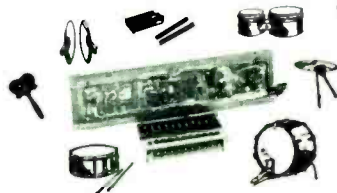
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neither one carries the Webb impact as strongly as *Darktown Strutters Ball*. The small group selections are more loose and swinging, filled with the sparkle of Teddy Wilson's bright, clean piano (he plays with both groups).

This disc at least penetrates the Webb LP vacuum but he will not be adequately represented until Decca opens its vaults and allows the Webb band to be heard again at its best. J.S.W.



**KAI WINDING: Penny Lane and Time.** Kai Winding, Tommy Mitchell, and Bill Watrous, trombones; Danny Bank, Jerry Dodgion, Romeo Penque, Hubert Laws, or Jerome Richardson, woodwinds; Bucky Pizzarelli or Joe Beck, guitar; Ron Carter, bass; Grady Tate, drums; Warren Smith, percussion. *A Man and a Woman; Amor en paz; Eleanor Rigby; Lugar Bonito*; seven more. Verve © 8691 or S 8691, \$5.79.

It's good to welcome Kai Winding back to the land of the living. It may merely have been a coincidence but during the period that Winding served as Entertainment Director of the Playboy Club in New York, his recorded output was concentrated on dimly cliché-ridden rock stuff. Now he has left the Playboy scene, and this disc gets him back into the exploratory, imaginative groove that helped spark the trombone ensembles he led before his Playboy period—and even earlier, for that matter, in the two-trombone outfit he had with J. J. Johnson.

His deal here is to combine dark, decidedly woody woodwinds (emphasis on alto and bass flutes) with either his own lone trombone or a trombone trio, playing contemporary pop tunes from the Beatles to Brazil. The disc opens and closes with marches—*Penny Lane* with street parade atmosphere, *Battle Hymn of the Republic* with stentorian gusto. In between everything is warm and sinuous, low-keyed but rhythmic. The woodwind voicings are accented by flashes of guitar and set off against the rich solidity of the trombones. Winding uses his broad, Kenton-period style most of the time, but in a subdued fashion which retains the gutty quality without resorting to the overplayed brashness that a Kenton setting calls for. The set is a delightful exposition of how to be pop without being pedestrian. J.S.W.



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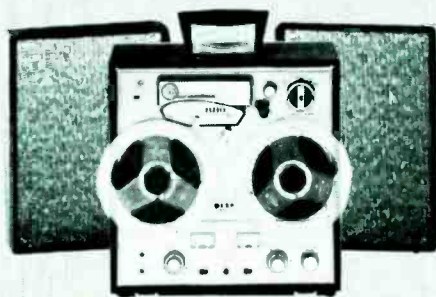
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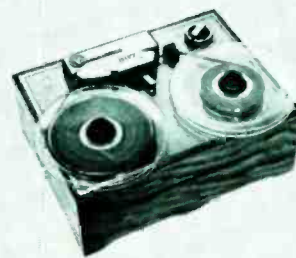
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# FOLK

**HARRY BELAFONTE:** *Belafonte on Campus.* Harry Belafonte, vocals; Ernie Calabria and Al Schackman, guitars; Bill Salter, bass; Percy Brice, Auchee Lee, and Ralph MacDonald, percussion; Bill Eaton, arr. and cond. *Roll On, Buddy; Delia; Those Three Are on My Mind;* eight more. RCA Victor © LPM 3779 or LSP 3379, \$4.79.

The unsung—or at least inadequately sung—hero of Harry Belafonte's recent career is his arranger-conductor, Bill Eaton. Eaton builds backgrounds to fit around Belafonte's approach like a glove on a hand, ranging from the lyrical to the driving. In some tracks of this album, he uses a chorus; his choral writing is warm and strong.

Given the freedom of these always appropriate accompaniments, Belafonte achieves performances of great energy and polish. Energy and polish are, to an extent, mutually antagonistic qualities, and that's the odd thing about Belafonte: how he puts so high a sheen on his work without losing the drive. The key word is *work*: Belafonte is a tireless rehearsal, which is why the level of his albums is so consistent.

The songs in this collection are, as usual, a disparate lot out of the folk bag, ranging from the delicate *Delia* to the powerful protest song *Those Three Are on My Mind*. The most striking track, to my ear, is Morgan Ames's *The Far Side of the Hill*, which has been a standard of sorts in the folk field for several years. Eaton sets up a powerfully rhythmic background, piling up the guitars, bass, and percussion in layers as Belafonte reads Miss Ames's poetic lyric with bluesy sensitivity.

Good Belafonte. But then, it always is. G.L.

### TRADITIONAL SONGS OF MEXICO.

Carlos Jasso, Ruben Lopez, Oscar Chavez, and Mario Quirez, vocals. Collected and edited by Lilian Mendelssohn. Folkways © FW 8769, \$5.79 (mono only).

Anyone who thinks that brassy *mariachis* represent the musical soul of Mexico will find invaluable corrective therapy in this album. Here are traditional ballads possessing all the aching beauty of true folk poetry. How did the *vaqueros*, or cowboys, of Sonora bear their womanless existence? "My life is sad and I cry for desire. My house, my birds, are dying of love." Someone remembers the faraway Tepoztlán of his youth "with your crystal

clear water . . . the whispering of your oaks." A forlorn lover wants "to make for you with my tears a necklace of pearls."

The nonprofessional singers all possess pleasing voices and, more importantly, they sing the time-polished ballads of love, war, and loneliness with affection and authority. For a glimpse of the Mexico beyond the glittering façade of *El Distrito Fédéral*, acquire this fine album. As always with Folkways, complete texts and translations are provided. O.B.B.

**JOHN JACOB NILES: The Best of John Jacob Niles.** John Jacob Niles, vocals. Tradition © 1055 or S 2055, \$5.98.

According to the Gospel of St. Mark, Jesus Christ once said: "a prophet is not without honor, but in his own country, and among his own kin, and in his own house." That dictum applies with the most melancholy force to John Jacob Niles, native of Kentucky. He is now a very old man and his career of balladry lies behind him. But he wrote some of the greatest Anglo-American folk songs—and I use the term in coldest blood—in existence: *Black is the Color of my True Love's Hair, Venezuela, I Wonder as I Wander*. Because of the critical imbecilities rampant in the Twenties, Thirties, and Forties, he had to pretend that he had "discovered" them.

Here, nonetheless, in commendably refurbished "enhanced" stereo sound is Niles the singer with his near-falsetto voice and terrifying intense manner. This authentic genius is an acquired taste. You've got to go a long way to meet him and his shrill, eccentric style: he won't budge in your direction. The recordings are at least fifteen years old, but on them Niles sings in his best, burnished form the traditional airs that he so loves—*Mary Hamilton, The Hangman, Roving Gambler*—plus several of his own masterpieces. Like pale old armagnac, this album is worth the price. O.B.B.

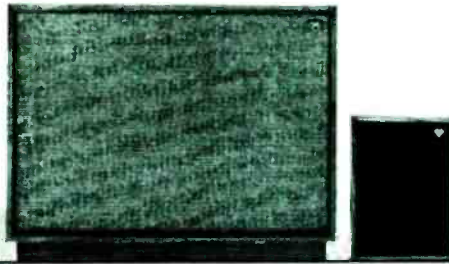
**GLENN YARBROUGH: The Best of Glenn Yarbrough.** Glenn Yarbrough, vocals. Tradition © 1054 or S 2054, \$5.98.

I do not know the provenance of this disc, so I cannot estimate its age. But since the stereo is really only electronically dithered mono and since it's been a long time since Glenn Yarbrough has sung straight folk ballads, one cannot believe that it's young. My first remembrance of Yarbrough dates a decade back when he made a brilliant pair of records for Elektra with soprano Marilyn Childs. After that he moved on to a quartet called The Limelitters. Throughout this period, Yarbrough's light, soaring tenor voice combined with his striking ability to project emotion lent a special dynamism to the folk song revival. A few years ago, he went completely solo and has since devoted himself to a kind of bastard folk-pops-show repertory that in appeal and profundity rivals Jello. However, the early Yarbrough was a formidable artist and these songs stem from those past days. Despite the album's title, this is not Yarbrough's best. But it's very good, and I'd rather listen to it than to any of his current releases. O.B.B.





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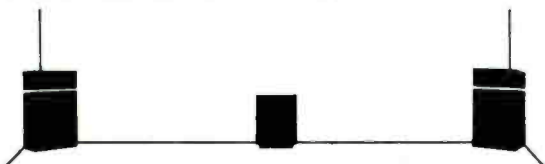


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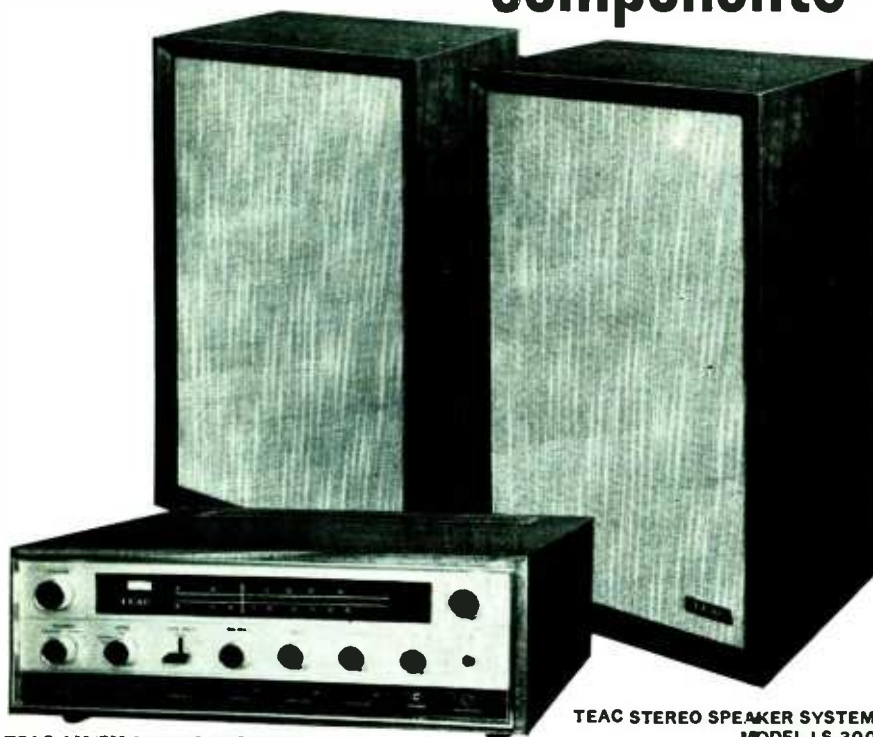
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BY R.D. DARRELL

**Tools of the Trade.** If anything further were needed to document the present flourishing state of the recorded tape industry, it's the emergence, at last, of a comprehensive tape catalogue. Called *List-O-Tapes* and put out by Trade Service Publications, Inc. (2720 Beverly Blvd., Los Angeles, Calif. 90057), this telephone-book-sized publication lists all recorded tapes—of all kinds of program materials, in all types of format—currently in print in the United States. And owing to a policy of *weekly* updating, "currently in print" means right now.

A subscription—\$3.00 monthly—to the new *List-O-Tapes* (an earlier version was a quarterly issued in booklet form) brings one a permanent binder containing, at present, some 450 8½-x-11 loose-leaf pages divided by tabbed index leaves into ten main sections. The looseleaf format of course means that the weekly revised or new pages can be easily added and the book kept consistently up-to-date. Expensive for casual tape fans perhaps, but the dealers, librarians, and specialists for whom it is primarily intended will find it an absolutely essential source book of all kinds of recorded-tape information. Already, in my own first weeks of using it, I've found it invaluable, particularly in tracing individual artists' tape repertoires and for unearthing the complete contents of classical, as well as pop, collection programs. The integrated listings under program titles of all varieties of cartridge and cassette, as well as open-reel, tapes are a specially helpful convenience feature.

The more widely known tape guide books—the East Coast's *Harrison Catalogue* and the West Coast's *Stereo Tape-Log*—naturally will retain their usefulness as inexpensive guides for non-professional collectors. *Tape-Log* (published quarterly at \$2.00 a year from P. O. Box 7, Fulton, Calif. 95439) has an arrangement scheme (listings are in numerical order under manufacturers) that I myself find awkward, and the latest copy, current but undated, I've seen includes open-reel tapes only. *Harrison* has been split this spring into a familiar-looking still-quarterly *Harrison Catalogue of 4-Track Stereo Tapes: Open-Reel and Cartridges* (35 cents a copy from dealers or \$2.25 for a yearly subscription) and a brand-new bimonthly *Harrison Catalogue of Stereo 8 Cartridges* (prices not yet announced)—both published by M. & N. Harrison, Inc., 274 Madison Ave., New York City 10016. I haven't yet seen a copy of the cartridge-only list, but the main catalogue remains the closest tape equivalent to Schwann.

**Das Lied von der Erde.** In recent years the only available reel version of Mahler's *Song of the Earth* has been Reiner's 1961

taping for RCA Victor—one technically admirable but so cerebral interpretatively that it does scant justice to the poignance of feeling for which this music is best loved. (An older Rosbaud/Vox version on the Tandberg/SMS label has long since been out-of-print.) Now, however, two new releases offer collectors a real choice: one gives us James King, Dietrich Fischer-Dieskau, and the Vienna Philharmonic under Bernstein (London/Ampex LON 90127, 67 min., \$8.95); the other presents Fritz Wunderlich, Christa Ludwig, Philharmonia and New Philharmonia Orchestras under Klemperer (Angel Y2S 3704, 3¾ ips, 64 min., \$11.98).

Most listeners will probably prefer the London/Ampex reel. Bernstein's impassioned reading is by far the more moving one; his soloists and orchestra are more expansively and sweetly recorded in authentic concert-hall perspective; and if King is somewhat matter-of-fact, Fischer-Dieskau is not only superbly eloquent but thoroughly justifies the composer's authorization of a baritone alternative to the customary alto part. The tape itself seems ideally processed, though the text leaflet referred to in the accompanying notes was missing from my review copy. Yet the rival version is not without specialized appeals of its own, particularly to admirers of the late Fritz Wunderlich, who indeed sings beautifully here, and to devotees of Klemperer, who is characteristically magisterial in his uncompromisingly personal reading.

While Angel's slow-speed technology proves to be no handicap, close-up miking and marked spotlighting, of the woodwinds in particular, are less aurally pleasing (and surely less well suited to this music) than the warmer Bernstein/London recording. I should mention too that the five Mahler songs sung by Miss Ludwig on the fourth side of the disc album (and whose texts are included in the tape leaflet sent on request) are not heard in the reel version—an omission that makes retention of the list price of a full-length double-play reel rather questionable.

**Beatleworks and Other Tape Debuts.** A few Chicago Musictapes releases, some time ago, of Elektra and Nonesuch programs merely whetted collectors' appetites for more of the treasures in two catalogues exceptionally rich in both compositions and composers currently unrepresented on tape. So it is notably good news that these labels are now appearing under the aegis of Ampex Stereo Tapes. I'm particularly delighted to find that the first Elektra releases include (besides the haunting gypsy songs and dances of Serge Polinoff's Balalaika Orchestra on EKC 7212, 40 min., \$7.95) that masterpiece of true musical humor, "The Baroque Beatles Book" (EKC 7306, 36 min., \$7.95).

If by unlikely chance you haven't yet encountered Josh Rifkin's baroque-era metamorphoses of contemporary teen-age hit tunes, don't expect me to describe them in words. They have to be heard—and even then it's hard to believe that Handel, Bach, and Telemann aren't personally involved!

As yet, the affiliated Nonesuch catalogue is represented only by a grab bag Astrovision airlines-entertainment miscellany (Nonesuch/Ampex CW 4, 3¾-ips, approx. 172 min., \$23.95). But this reel is by far the most musically substantial and rewarding of its kind. Six of its eleven mostly long (and complete) selections are first tape editions, and the principal composers featured are Bach, Vivaldi, Telemann, Haydn, and Mozart—certainly ideal in-flight traveling companions.

Like Elektra, Monitor is best known for its recordings of authentic folk and traditional music. Its first two releases via Ampex present a number of artists in tape debuts—in one case, that of the Russian-born Yulya (Mrs. Julie Whitney), whose song program "Midnight in Moscow" (Monitor MRC 597, 35 min., \$7.95) must now, unhappily, serve as a memorial tribute to a magical artist. The other reel is the first taping, I think, of Portuguese *fados*: "April in Portugal" (MRC 374, 39 min., \$7.95)—a fascinating documentation of an evening at the restaurant A Severa where six leading exponents of this unique art are vividly recorded in markedly channel-differentiated stereoism.

**Dept. of Exotica.** A Concerto for Koto, yet? Well, not quite, but Michio Miyagi's *Sea of the Spring* is at least a little tone poem for koto (expressively twanged by Shinichi Yuize) and orchestra—one of two exceptional novelties featured in André Kostelanetz's "Exotic Nights" (Columbia CQ 883, 35 min., \$7.95). The other, larger and even more evocative, is Alan Hovhaness' *Fantasia on Japanese Woodcuts* for xylophone (Yoichi Hirao) and orchestra. And, for good measure, Kostelanetz also includes the catchy Allegro moderato movement from Gottschalk's *Night of the Tropics*. It's fascinating, by the way, to compare this Shanet arrangement of Gottschalk's music with the different one used by Abravanel in his Vanguard taping (February 1964) of the complete, two-movement work. The other three selections here—Guarnieri's *Brazilian Dance*, Mussorgsky's *Dance of the Persian Slaves*, and Albéniz's *Córdoba*—are both less novel musically and more routinely played. Some people will note that the B side of this ultravivid and ultrastereo recording is flawed by occasional reverse-channel spillover—but so what? Who wants to miss that koto?



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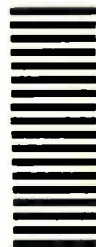
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