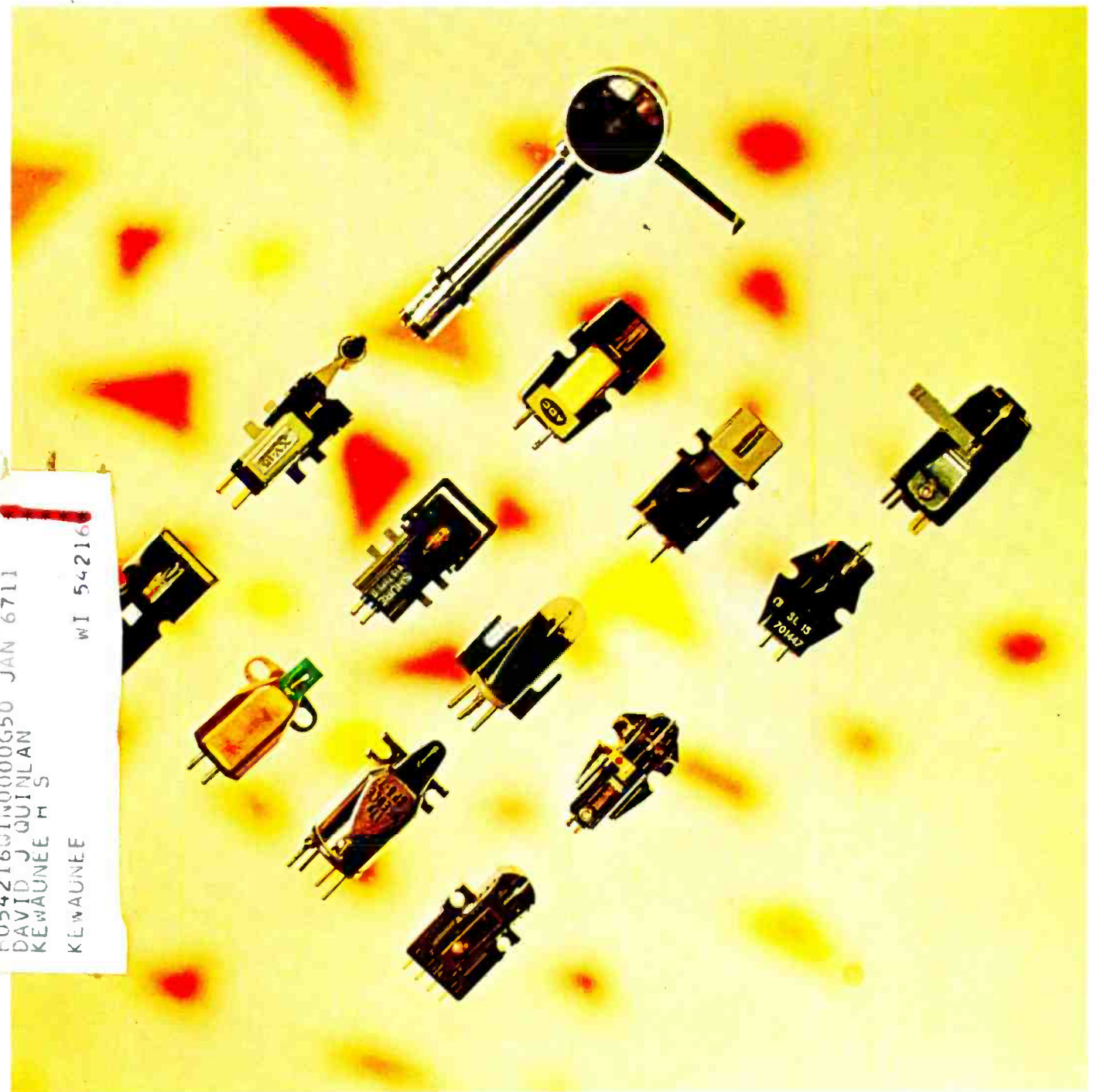


# HIGH FIDELITY ICD

## PHONO CARTRIDGES: WHAT'S NEW? ELECTRONIC-AGE IMPRESARIOS THE DISREPUTABLE ROMANTICS



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WI 54216

## 500-T

Regular reader of this magazine undoubtedly read our widely acclaimed Fisher 500-T stereo receiver. It is a favorable reflection of the most respected in the audio elite.

The 500-T has redefined itself by its performance. It has 90 watts music power (IHF)—virtually all speaker systems can handle without distortion.

The tuner section features Fisher's Mode™ front end which provides sensitivity. It brings in distant stations with equal ease.

It also includes many of the features which make the Fisher receiver you can own. Our patented Stereo Beacon™ and our exclusive Transist-O-Gard™ overload protection circuit. The 500-T provides the versatility to make it a versatile instrument to talk about.

Price: \$399.50. (Cabinet

## The new Fisher 550-T

Some people still believe that high fidelity equipment like the 550-T AM-FM stereo receiver shouldn't have AM at all. They think AM broadcasts can't sound nearly as good as FM mono.

They haven't heard the 550-T.

It sounds great on AM. It sounds great on FM. And it sounds great on FM-stereo.

90 watts music power (IHF) has a lot to do with the way the 550-T performs. It's enough power to drive virtually all speaker systems. Without strain.

Lack of distortion is another important factor. The amplifier's harmonic distortion is under 0.8% at full output. Power bandwidth is 20-24,000 Hz.

The 550-T, fully transistorized, also includes Fisher's patented Stereo Beacon™ and our Transist-O-Gard™ overload protection circuit. It has an IF section with three FM limiters and seven Integrated Circuits.

And sensitivity is 1.8  $\mu$ v—the receiver can pull in distant stations and make them sound great as well.

The price: \$449.95. (Cabinet \$24.95.)

## The Fisher 700-T

The 700-T is the finest, most versatile and powerful FM-stereo receiver you can own.

With 120 watts music power (IHF), it can drive any speaker systems. The FM tuner section picks up even the weakest of signals. And the receiver is virtually distortion-free.

The 700-T is completely transistorized. It features Fisher's Super Synchrode™ front end with 3 FET's. It has 1.8  $\mu$ v sensitivity. 4 IF stages. And it's equipped with Fisher's patented Stereo Beacon™ which signals the presence of stereo stations and automatically switches to the stereo mode.

We've protected the amplifier from accidental overload with our Transist-O-Gard™ circuit. And we've loaded the 700-T with jacks, switches and controls for every imaginable function.

The front panel is a gold-plated casting with contrasting walnut-textured and anodized panel sections. In appearance as well as performance, it sets the standard for all other receivers.

The price: \$499.50. (Cabinet \$24.95.)



# Plus our new table radio

## The new Fisher 100, FM Table Radio

It's a little misleading to call our new table model a radio. You don't expect a radio to have an IHF sensitivity of 2.5  $\mu$ v. You wouldn't guess that hum and noise are 90 db down.

And you might not predict that the 5¼-inch wide-range speaker, completely sealed in its own box, has a mammoth 2-lb. magnet. It produces an amazingly deep, satisfying bass comparable with much larger hi-fi systems.

Unlike most radios, the Fisher 100 has five separate tuning dials, each with a corresponding pushbutton below it. You can pretune your favorite stations and hear them instantly by pressing the appropriate button.

By now you may be wondering why we modestly called the Fisher 100 a radio instead of a high fidelity system.

The cost had something to do with it. It's priced like a radio, at \$99.95. It's our Little Giant.®

Also available, the S-30 extension speaker for \$29.95. It's the same size as the Fisher 100, and matches the performance of the 100 in every respect. Use it in a large room to add depth to the sound, or place it in an adjoining room. Either way, it's a nice accessory to the Fisher 100 FM table radio.

CIRCLE 35 ON READER-SERVICE CARD

### The new Fisher 200-T

Buy the new Fisher 200-T FM-stereo receiver for less than \$300.

Hook it up to 2 good speakers (like the Fisher XP-6B's). With 70 watts music power (IHF), it can also drive low-efficiency speaker systems.

Tune across the FM band. Notice that Fisher's patented Stereo Beacon\* signals the presence of stereo stations and switches to stereo automatically.

Count the stations you pick up. (You'll be surprised at how many there are.) The 200-T with its FET front end has 2.0  $\mu$ v sensitivity—even weak stations come in strong and clear.

Take special notice of the lack of distortion. The amplifier section has less than 0.8% harmonic distortion at full output. The power bandwidth is 22 to 30,000 Hz.

And don't worry about overloading the amplifier should you accidentally cross the speaker leads. The Transist-O-Gard™ circuit protects against that.

You can pay a lot more for a receiver. But if you don't want to, you don't have to. \$299.95. (Cabinet \$24.95.)

### The Fisher 220-T

The Fisher 220-T fully transistorized AM-FM stereo receiver is designed for music lovers requiring outstanding high fidelity sound reproduction at a moderate price.

It has much of the versatility and sophistication of the 550-T (left), while it costs \$120 less.

The 220-T has 55 watts music power (IHF). It can drive most speaker systems. Like all Fisher receivers, it is virtually distortion-free.

The FM tuner section with our Neo-Synchrode™ front end has 2.5  $\mu$ v sensitivity—enough to bring in even weak stations and make them sound strong and clear. FM stereo separation is 35 db or greater.

The AM tuner section makes AM sound hi-fi enough to satisfy any audiophile.

And the receiver includes Fisher's patented Stereo Beacon\* and our exclusive Transist-O-Gard™ overload protection circuit.

The Fisher 220-T is a medium-priced receiver which delivers faithful reproduction of all program sources. \$329.50. (Cabinet \$24.95.)

### The Fisher 5-

If you're a magazine, you've about the fully 500-T. It's our m and best-selling F

To its cred views by some o names in high fid-

The public received is justified It has 90 watts n enough to drive systems at full ve tion.

The FM tu our Super Synchron achieves 1.8  $\mu$ v se weak and strong clarity.

The 500-T the same featur 700-T the finest r These include c Beacon\* and ou O-Gard™ overloa

The Fisher controls, jacks a it the flexible and you've heard so

The price: \$24.95.)



# Five Fisher receivers p



Mail this coupon for your free copy of The New Fisher Handbook, 1968 Edition. This 80-page reference guide to hi-fi and stereo also includes detailed information on all Fisher components.

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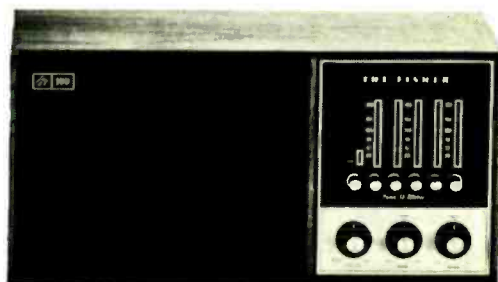
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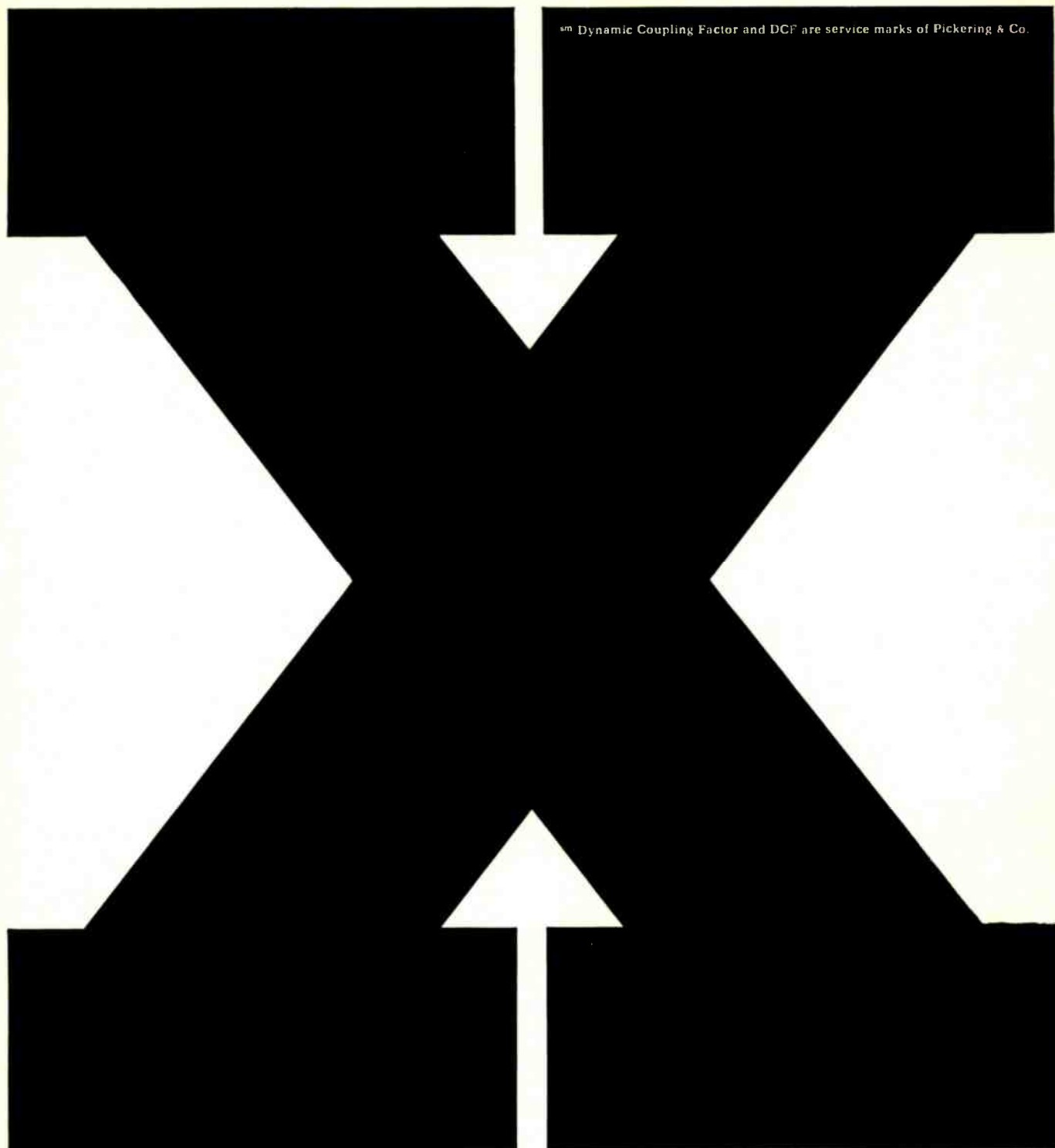
## The Fisher

OVERSEAS AND CANADIAN RESIDENTS \*PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N

**What has  
430 watts, 11 channels,  
195 transistors, 11 FET's,  
costs about \$2150  
and is virtually free  
of distortion?**



<sup>sm</sup> Dynamic Coupling Factor and DCF are service marks of Pickering & Co.



## The X factor in the new Pickering XV-15.

The X in the new Pickering XV-15 stands for the numerical solution for correct "Engineered Application." We call it the Dynamic Coupling Factor (DCF).<sup>sm</sup>

DCF is an index of maximum stylus performance when a cartridge is related to a particular type of playback equipment. This resultant number is derived from a Dimensional Analysis of all the parameters involved.

For an ordinary record changer, the DCF is 100. For a transcription quality tonearm the DCF is 400. Like other complex engineering problems, such as

the egg, the end result can be presented quite simply. So can the superior performance of the XV-15 series. Its linear response assures 100% music power at all frequencies.

Lab measurements aside, this means all your favorite records, not just test records, will sound much cleaner and more open than ever before.

All five DCF-rated XV-15 models include the patented V-Guard stylus assembly and the Dustomatic brush.

For free literature, write to Pickering & Co., Plainview, L.I., N.Y.

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Coming Next Month In

# HIGH FIDELITY

## STEREO RECEIVERS: THE BEST-SELLING COMPONENTS

Are even the top receivers as good as separate amplifiers, preamplifiers, and tuners? Or are some of them even better? How can you get the most value for your money? What should you look for when shopping for a receiver? And what do those specifications mean? These and other questions are answered next month.

## HOW COLUMBIA MANAGED THE INVASION OF SAN MARCO

Record producer John McClure wittily recounts the harrowing escapades he and his recording team had to perform—smuggling, impersonations, misrepresentation—in order to tape the music of Venetian composer Giovanni Gabrieli in the setting he originally wrote it for.

## TOSCANINI VS. FURTWÄNGLER

With the recent reissues of both Arturo Toscanini's and Wilhelm Furtwängler's recordings of the Beethoven symphonies, an old controversy has been revived: who conducted Beethoven better, the German or the Italian?

## UPDATING ON DOWNLEAD

We'll bet you never gave much thought to that piece of wire that connects your antenna to your stereo system. Yet, if you have reception difficulties, that "downlead" may be both the cause of and solution to the problem.

Plus

Record Reviews  
Laboratory Reports on New Equipment  
Reports from Here and Abroad  
Our Usual Columns



Cover by:  
Roy Lindstrom

ROLAND GELATT  
Editor and Associate Publisher

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Managing Editor

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Audio-Video Editor

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Musical America Section

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CONRAD L. OSBORNE  
Contributing Editors

CLAIRE N. EDDINGS  
Director of Advertising Sales

WALTER F. GRUENINGER  
Circulation Director

WARREN B. SYER  
Publisher

### ADVERTISING

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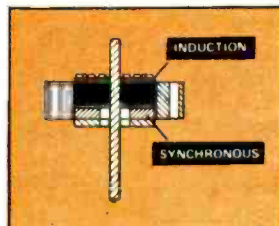
# What we learned from the public at the high fidelity shows

Before we unveiled the new synchronous Garrards at the New York and Los Angeles High Fidelity Shows, there were certain considerations in our own minds. One was whether people would grasp the special importance of synchronous speed in automatic turntables... the improvement it can make in performance. Then, we wondered whether even the knowledgeable men and women who come to high fidelity shows would understand the new Synchro-Lab Motor™, which is not only synchronous, but has certain desirable features of the induction type, in addition. We also asked ourselves whether, in the big news about the motor, people might not overlook many other significant advancements incorporated in the new Synchro-Lab Series™. We knew that the Garrard models represented a major forward step in automatic turntable performance. Would visitors to the shows realize it?



We are happy to report that they did. We found they were quick to appreciate the advantages of a synchronous turntable motor that delivers a *guaranteed constant speed*, regardless of changes in voltage, record load, stylus pressure or temperature. Many of them were surprised, and expressed their pleasure, at learning that the new motor is available not only in our top model, but in a complete range of prices.

And their questions showed that they understood the admittedly technical features of the Synchro-Lab Motor, with its two rotor sections that combine true synchronous speed with high torque,



instant power and freedom from rumble.

What about the other new features? Some were apparent at a glance—the highly refined, ultra-low mass tonearm on the SL 95, for example, with its Afrormosia wood inset, its gyroscopically gimballed needle pivots for minimal friction, its new anti-skating control with patented sliding weight design, its calibrated stylus pressure gauge with precision 1/4 gram click settings.

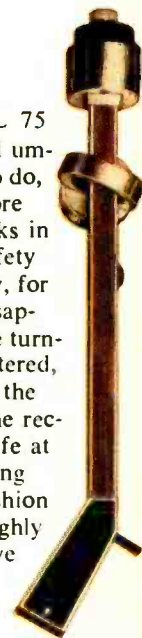
Other features needed demonstration, which, we are pleased to say, drew favorable response from most. For instance, the new automatic spindle (based upon Garrard's traditional "pusher" prin-



ciple) on the SL 95 and SL 75 which does what the inverted umbrella spindle was supposed to do, but does it better and far more safely. This new spindle works in combination with a record safety platform, and we showed how, for manual play, the platform disappears into the unit, leaving the turntable surface free and uncluttered, but ready to be released with the touch of a button. It holds the records absolutely steady and safe at two points, each record falling straight down on a micro-cushion of air. They liked the new highly simplified controls, and we learned that interest in cue-

ing is still very high. Incidentally, it seems worthwhile to mention that Garrard's cueing controls, on all its new models, can be used whether records are being played manually or automatically.

Were you at one of the Shows? If so, thank you for visiting us, and for your appreciation of the new units. For those who could not attend, we have the same 20-page full color Comparator Guide we gave visitors, illustrating the entire Garrard line from \$37.50 to \$129.50. For complimentary copy, write: Garrard, Dept. AA-2, Westbury, N.Y. 11590.

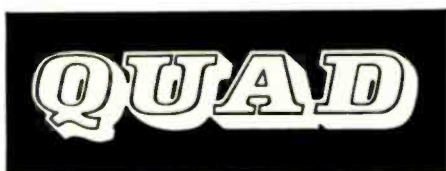


# SOUND SENSE

Broadcasting and recording studios throughout the world know that their efforts will be judged by millions of listeners and they take care that their own monitoring and listening rooms use the best equipment available. It is not surprising that the more discerning listeners use the same equipment in their own homes.



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**ACOUSTICAL MANUFACTURING CO. LTD.**

HUNTINGDON, ENGLAND.

CIRCLE 22 ON READER-SERVICE CARD

## LETTERS

### Will Success Spoil Rock?

SIR:  
My compliments on your successful excursion through the controversial topic of rock [November 1967]. Mr. Lees's article marked a turning point in the assessment of this type of music because he actually helped guide those who were ignorant or skeptical about the significance of today's rock-and-roll. Without being the least bit condescending, he gave the older generation exactly the right sort of introduction to rock. I hope many people take his advice and listen selectively to this music.

Anne Corey  
New York, N.Y.

SIR:  
I was delighted to see HIGH FIDELITY devote an issue to pop music and it was with great anticipation that I glanced through Glenn Gould's article, "The Search for Petula Clark." Disappointed with the content but thinking that I had perhaps missed something, I re-read it. With my third reading I came to the conclusion that Mr. Gould doesn't know what he's talking about.

Mr. Gould states: "Who Am I?" was the fourth in a remarkable series of songs which established the American career of Petula Clark." As any teeny bopper could have told him, "Who Am I?" was Petula Clark's eighth single and eighth hit in the States. Mr. Gould was right in naming "Downtown" as Miss Clark's first U.S. success, but it was followed not by "My Love" as he implies, but by "I Know a Place." This song entered *Billboard's* "Hot 100" chart on March 20, 1965, and climbed to the No. 3 spot nationally. With "I Know a Place" Miss Clark won a Grammy Award for "Best Contemporary Female Vocal Performance of 1965." Couldn't we say that this song had something to do with establishing her American career?

Miss Clark followed up "Downtown" and "I Know a Place" with six other hits, to wit, "You'd Better Come Home," "Round Every Corner," "My Love," "A Sign of the Times" (only the latter two were mentioned by Mr. Gould), "I Couldn't Live Without Your Love," and finally "Who Am I?"

Even when Mr. Gould sticks to the four songs he chooses to mention, he makes mistakes. He can't even quote a

Continued on page 10

HIGH FIDELITY MAGAZINE

**COLUMBIA STEREO TAPE CLUB**  
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5233. ANDY WILLIAMS — Born Free. Somewhere My Love, etc.

5368. HERB ALPERT & THE TIJUANA BRASS — Sounds Like. 12 songs.

5486. FRANK SINATRA — The World We Know (Over And Over). 10 in all

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5370. Plus: We Love Us, Reputation, On A Quiet Night, etc.



3728. Also: The Impossible Dream Give Her Love, etc.



3335. This special Twin-Pack includes two great Ray Conniff albums. Counts as only one selection!



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3767-3768. Twin-Pack Counts As Two Selections.



2595. Also: Do You Wanna Dance, Spanish Harlem, etc.



5573. March Of The Baysars, Wedding March, etc.



5420. Plus: Mary In The Morning, Release Me, etc.



2875. Works by Grieg, Tchaikovsky Ovarok Copland, etc.



5430. Plus: Secret Love, The Trouble With Me, Ivy, etc.



5509. Plus: If I Had Wings, Rolling Home, 12 in all



3764-3765. Twin-Pack counts as two selections



3527. A bargain for lovers of light classics! This special Twin-Pack tape counts as only one selection!



5035. Plus: Orange Blossom Social; It Ain't Me, Babe; etc.



5508. Meet Cosby as "Silver Throat" in this fun-filled album



5485. . . . greatest virtuoso orch. of all time."—N. Y. Times



5487. Plus: I Will Wait For You, Lover Man, Groovin', etc.



5485. . . . greatest virtuoso orch. of all time."—N. Y. Times



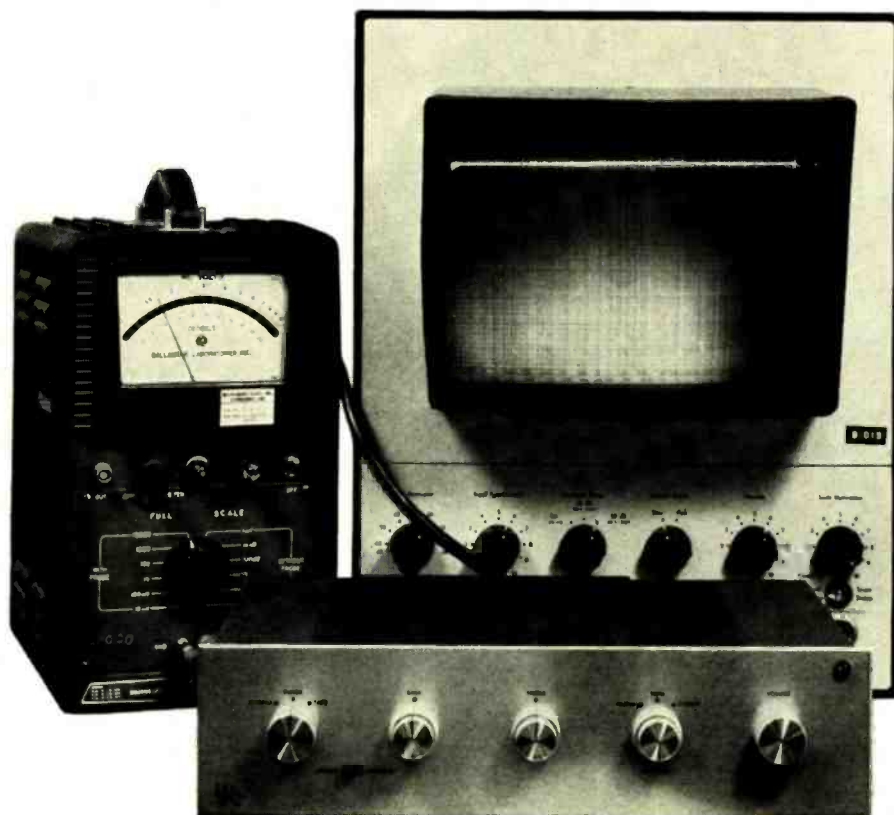
3718. Two favorite Streisand albums on one tape! This special Twin-Pack counts as only one selection!



5508. Meet Cosby as "Silver Throat" in this fun-filled album

# the perfect amplifier

One property of a perfect amplifier is its ability to reproduce musical tones of any pitch without changing their relative loudness, so that the sound of each musical instrument retains its identity. An amplifier with this capability would produce the straight line shown on the screen of the test instrument in the photograph below. The amplifier should be able to do this at the highest power levels needed for home music reproduction, without measurable distortion.



*Both channels of this AR amplifier are simultaneously operating at just below clipping level, delivering more than 60 watts each to 4-ohm loads continuously. As the frequency of the input signal is gradually changed from 20 to 20,000 Hz, a bright spot moves across the calibrated screen of the test instrument. Any decrease in power output in this frequency range would have caused a downward deflection of the spot and a deviation from a straight-line trace on the screen. The small undulations at each end are produced by the test equipment.*

*Tests performed on every AR amplifier insure that harmonic distortion is less than 0.5% from 20 to 20,000 Hz at full power, and intermodulation less than 0.25% at full power, which is 60 watts per channel rms, 4 ohms; 50 watts per channel rms, 8 ohms; both channels running.*

CIRCLE 2 ON READER-SERVICE CARD

# the new AR<sup>INC.</sup> amplifier

Only a few of the amplifiers available to the public are capable of the performance demonstrated on the opposite page, which satisfies the requirements of music, the limits of hearing, and the size and acoustics of homes and apartments. Until now, such amplifiers have cost \$310 to \$720, and have been massive and cumbersome even when made with transistors. Now, one is available at \$225 which occupies less space than some preamplifiers alone: the new AR amplifier.

**1** High-fidelity amplifiers should be compared on the basis of the realism with which they reproduce music for home listeners. Test equipment can also be used to compare amplifiers, taking known data on hearing and music into account. By either comparison method, we know of no amplifier which could provide more realistic sound for critical listeners.\*

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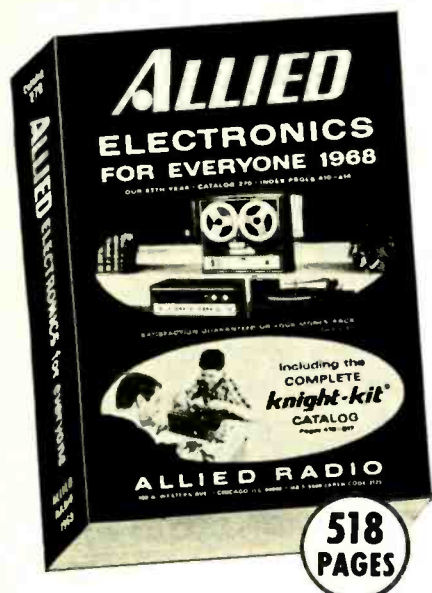
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## LETTERS

*Continued from page 6*

lyric correctly: "Perhaps my lucky star is now beginning to shine" is, of course, "Maybe my lucky star at last decided to shine."

I could go on, but the point is that Mr. Gould based part of his argument on a progression of meanings in the songs, and since he a) did not list the songs in the correct progression, and b) those he did list he did not accurately quote, I cannot take his conclusions very seriously. After constructing such a flimsy basis, Mr. Gould then presents such "concrete" judgments as "I'm inclined to suspect that had the sequence of her songs been reversed, Petula Clark's American reputation might not have gained momentum quite so easily."

J. Coughlan  
New York, N.Y.

SIR:

Congratulations! Glenn Gould's article on Petula Clark was one of the silliest literary accomplishments ever. If I may paraphrase Shakespeare, the whole thing was full of sound and fury over nothing. His analysis of Petula Clark's music seemed more appropriate for a technical review of how many angels can sit on the head of a pin. And his pretentious use of polysyllables for such a banal subject might have been humorous if it weren't just so overbearing.

The prologue and epilogue, however, were excellent. The rest was garbage. As your critics might say—we have the right to expect better from Mr. Gould.

Maurice C. Barone  
East Lansing, Mich.

### The Age of Gold

SIR:

How much I enjoyed Conrad L. Osborne's article on the Golden Age (October 1967). One question only: I was under the impression that Del Puente died in 1900 without making any recordings. Please, Mr. Osborne, did he record, and if so, what?

Charles A. Dunning  
Baltimore, Md.

SIR:

As I read through Conrad L. Osborne's plea for just recognition in this era of stereo for the fine old voices of the acoustic era, it occurred to me that it is also high time that someone spoke out in defense of the sounds obtained from 78-rpm discs. Mr. Osborne's repeated recommendations of LP transfers and his reference to sounds "sometimes veiled and scratched" are in keeping with the gospel heard so often these days—that we are in a golden age of recording.

Such does not seem the case to me. An acoustic disc played with decent equipment yields to my ears a quality of sound which in its naturalness and projection is vastly superior to anything found on an LP disc.

Perhaps I am too extreme in thinking now and again that the whole history of

recording is one of increasingly poorer sound, but surely it is time that these views (which seem rather universally shared by 78 collectors) be acknowledged and the myth of modern recording superiority put into perspective.

T. A. Gallagher  
Philadelphia, Penna.

Mr. Osborne replies: "While I can hardly agree with Mr. Gallagher that recordings are worse than ever, I do grant that many vocal records made by the acoustical process (particularly of low-voiced singers) give a clear, full picture of the voice, and are a more honest representation of the way artists actually sing than some (not all) stereo recordings of recent origin. I also agree that the 78 originals are usually preferable to LP reissues, provided the originals are in good condition and played on proper equipment: I have had occasion to note this more than once in these pages.

"However, few collectors these days own even a 78 cartridge and stylus or a turntable with a basic 78 speed, to say nothing of the variable-speed turntable, selection of various stylus types and widths, and choice of equalization characteristics necessary to extract the best from many of these records. The devoted 78 collector will seek out originals on the traders' market in any case; for those who have not specialized in this field, it would seem more sensible to direct their attention to LP reissues, which are much more readily available, much less expensive, and far more convenient to handle and store than 78s.

"I wish I could answer Mr. Dunning's query in the affirmative. And I hope that the wording of my article did not imply that every one of the baritones mentioned is well represented on disc (though most of them are)—it was simply a listing of the baritones active in the twenty years spanning the turn of the century who, by all reliable report and reputation, were comparable to the great singers we do hear on records. Del Puente did die in 1900, and so far as can be ascertained, did not record commercially. But he did sing well into the 1890s, and without suffering in comparison with his most accomplished colleagues."

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# NOTES

FROM OUR CORRESPONDENTS



*Residents of the seraglio: Eddy, Mangin, maestro Menuhin, Gedda, Dobbs, Fryatt.*

## In This Harem, English Spoken

LONDON

THE FIRST COMPLETE recording of a Mozart opera in English—that is EMI's claim for the latest Menuhin project. Over the last two years Menuhin has conducted the Phoenix Opera Company in Mozart productions at the Bath Festival, and EMI's decision to put an "Abduction from the Harem" on discs came not from any conviction of the special virtue of opera-in-English but simply out of a desire to reproduce the

Phoenix production as closely as possible.

Assembled with Menuhin and the Bath Festival Orchestra in EMI's own London studios were three of the five original principals—Mattiwilda Dobbs as Konstanze, John Fryatt as Pedrillo, and Noel Mangin as Osmin. The original Belmonte was replaced by Nicolai Gedda and the original Blonde by Jennifer Eddy, thus making a combination of international singers and British artists brought up in the Sadler's Wells tradition. "I'll have them tortured," sings Osmin during the final ensemble. People who know their *Die Entführung aus dem Serail* by heart may blink a little, but it will be interesting to see how the wider public reacts.

I was lucky to catch all the principal singers together. Gedda was due to leave London that evening, and an impromptu session had to be fitted in during the afternoon (Menuhin deferring some work on a Schubert symphony) to get the necessary ensembles finished in time. One problem that struck everyone more than it does when operas are recorded in German or Italian, say, was the

*Continued on page 14*



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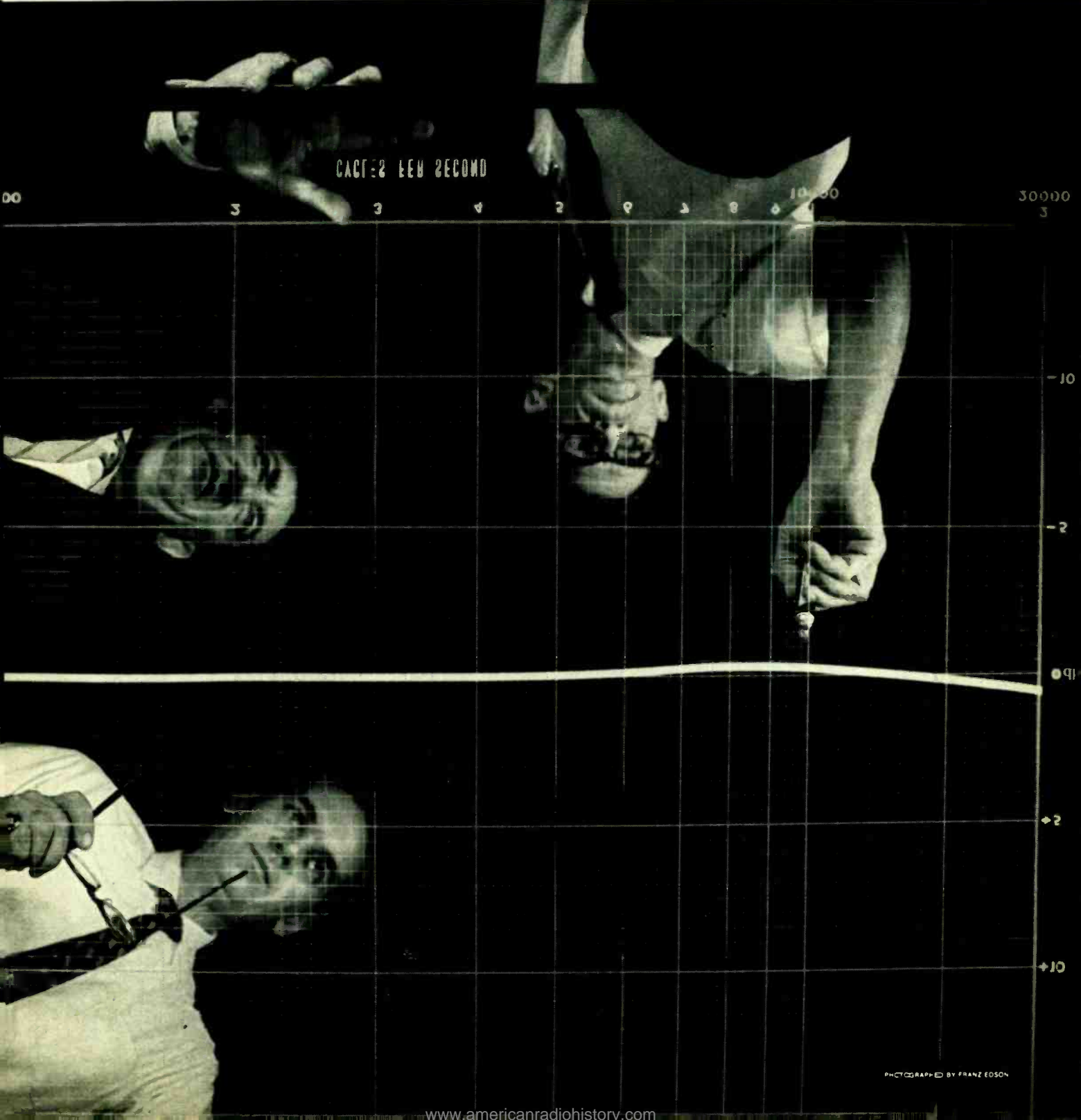
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## NOTES FROM OUR CORRESPONDENTS

Continued from page 12

extra difficulty of coordinating English final consonants. "Vengeance!" they all sang at one point, and the result came out as "Vengeanceses!" Not that the translation is particularly difficult to sing—in fact, the producer of the Phoenix stage version, Wendy Toye, had further revised it to ease the singers' burdens.

Recording manager was Kinloch Anderson, experienced both in directing opera sessions and in working with Menuhin. The latter was in fine fettle. Occasionally during playbacks he would com-

plain of the thin sound of an opening chord or ask for another take ("interpretative pause by courtesy of the EMI cutting room") but more often he responded to the proceedings with spontaneous pleasure. "That's lovely," he said of Fryatt's solo as Pedrillo in the final ensemble, and he chuckled out loud when Mangin blustered his way into the trio "March, march, march!"

**From Barenboim and Klemperer.** Alternating with the Menuhin sessions at the Abbey Road studios was EMI's big Barenboim/Klemperer project, nothing less than an integral edition of the complete Beethoven piano concertos. The cycle began with the *Emperor*, and following the pianist's rather than the con-

ductor's practice they began by playing the piece straight through. Later they worked on the music movement by movement, and had finished the whole Concerto early in the third session. They then went on to the Fourth with barely a break, and at once it caught fire even without any rehearsal.

The recording manager, Suvi Raj Grubb, was delighted at the way Klemperer and Barenboim seemed instinctively to grasp each other's views, though naturally not everything was plain sailing. On the matter of tempos, certainly, one would never expect the magisterial Klemperer and the dashing Barenboim to agree all the time. Actually, differences were quickly resolved—if Barenboim on occasion allowed himself too romantic a broadening, Klemperer would look closely at the score and carefully read out "*Poco ritardando*," underlining the "*poco*" as pointedly as a schoolmaster.

**Curzon in Mozart.** Decca/London has also had some important piano concerto recordings under way. Clifford Curzon was at last persuaded to record some more Mozart—the Concertos K. 488, in A, and K. 595, in B flat, with the London Symphony Orchestra under Istvan Kertesz. As ever with Curzon sessions no outsider was allowed anywhere near, though Curzon himself did not put it quite so brutally when I saw him at an American Embassy reception for Aaron Copland. He even said it would be all right for me to attend a session "as long as I don't know anything about it"—but when I immediately replied that I would happily slip in the back, he shuddered: "I should see you at once." He then told me of an occasion years ago in Vienna, when Kirsten Flagstad took time off from recording Wagner to visit a session with Curzon and the Vienna Philharmonic. He found he could do nothing right, and in the end he simply had to go to the great singer and explain apologetically that her presence was the whole trouble. Gracefully she withdrew. Then, with the help of the orchestra, Curzon devised a unique recompense: unpaid, in an empty studio, soloist and orchestra gave for Flagstad alone a special performance of the whole work. No such luck for the London Correspondent of HIGH FIDELITY.

**Copland by Copland.** The party for Aaron Copland mentioned above was occasioned by the composer-conductor's presence here at the end of a European tour, for a concert with the London Symphony at the Royal Festival Hall and a series of sessions for CBS at Walthamstow. The two assignments overlapped, for the two Copland works played at the concert—the *Dance Symphony* and the *Symphonic Ode*—were also among the pieces to be recorded.

As I had been deeply impressed by the *Symphonic Ode* at the live performance, I made a point of going to the recording session devoted to it. The piece was originally written for the Boston Symphony Orchestra's fiftieth anniversary and then revised and expanded (on the suggestion of Charles Munch) to com-

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PROMENADE FAVORITES  
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## NOTES FROM OUR CORRESPONDENTS

*Continued from page 14*

memorate the same orchestra's seventy-fifth season. The title may carry a faintly pompous suggestion ("Something grand for a grand occasion," Copland explained), but in fact the composer's own direction of it brought out for me the symphonic tautness of argument rather than the odelike qualities.

"Now the tasting of the cake," Copland said, as he sat down with recording manager Richard Killough to hear the complete playback. Here and there he would note perhaps the inaudibility of the English horn or the forwardness of the brass.

At Figure 30 in the score ("*Subito lento e drammatico*") he listened to the violins playing on the G string and exclaimed, "What a heavenly sound!" But a few pages later he was taken by surprise. "That sounded like a triangle," he remarked, scrutinizing the score closely at Figure 42 to see what he could find. "It is a triangle," explained Killough, and it was then darkly admitted that it had been included all the time. The percussion parts had it, while the score showed nothing at all between woodwind and strings. Copland listened to the passage again. "That doesn't hurt!" he said phlegmatically—but when for other reasons a new take of the section had to be conceded, he took more of a purist line. "I'll take it out as it isn't in the score."

Students of Copland, please take note of what happens round Figure 42.

EDWARD GREENFIELD

### PRAGUE

### Two-Way Traffic In the Record Mart

Although Czechoslovakia has for some time been the most "open" of the Soviet-bloc countries, it seemed to me on my last visit—my fourteenth, by the way—that the pace of cultural interchange was rapidly accelerating. I was particularly struck, for instance, by the great number of people who had vacationed in the West. Other signs were self-evident. Many Western films were being shown with great success, as well as many Western plays (the latter in superlative local productions). As for the always very rich Czech musical life, it by now takes in all the latest manifestations of the international avant-garde, including the newest work by very young groups both in jazz and in "serious" music.

In line with these developments a change is also taking place in the Czech record industry. As in every Communist country, the production of records is a state monopoly, and until a year or so ago there was only one Czech label, Supraphon, which so far has published over a thousand classical LPs. More recently, in an effort to stimulate the general economy, the Western notion of competition has been introduced and a second label, Panton, launched. An offshoot of the Union of Czechoslovak Composers, Panton has devoted itself mainly to issuing live performances of new Czech works (of outstanding technical quality, incidentally), but it now intends to exploit the broadest possible repertoire in performances by leading native artists. As far as international distribution goes, the general practice here, as everywhere, has been to license the tapes to foreign companies for processing rather than to export finished discs. And it is at this point that things get interesting—now, for the first time in many years, the traffic in recordings will be a two-way affair.

While the government will still prohibit the sale of Western pressings in Czech shops, a certain number of selected recordings from leading Western companies will be made available under the Supraphon label. At the time of this writing, no albums had yet been released, but the first batch was expected to be available before Christmas. The public has greeted the plan with enthusiasm (until now, many people—especially those interested in pops and jazz—have been in the habit of taping recordings from Western broadcasts), and Artia, the State firm for export-import of cultural goods, is receiving numerous inquiries about forthcoming releases.

**From West to East—and Vice Versa.** The main focus of interest involves the major labels Deutsche Grammophon and

*Continued on page 24*



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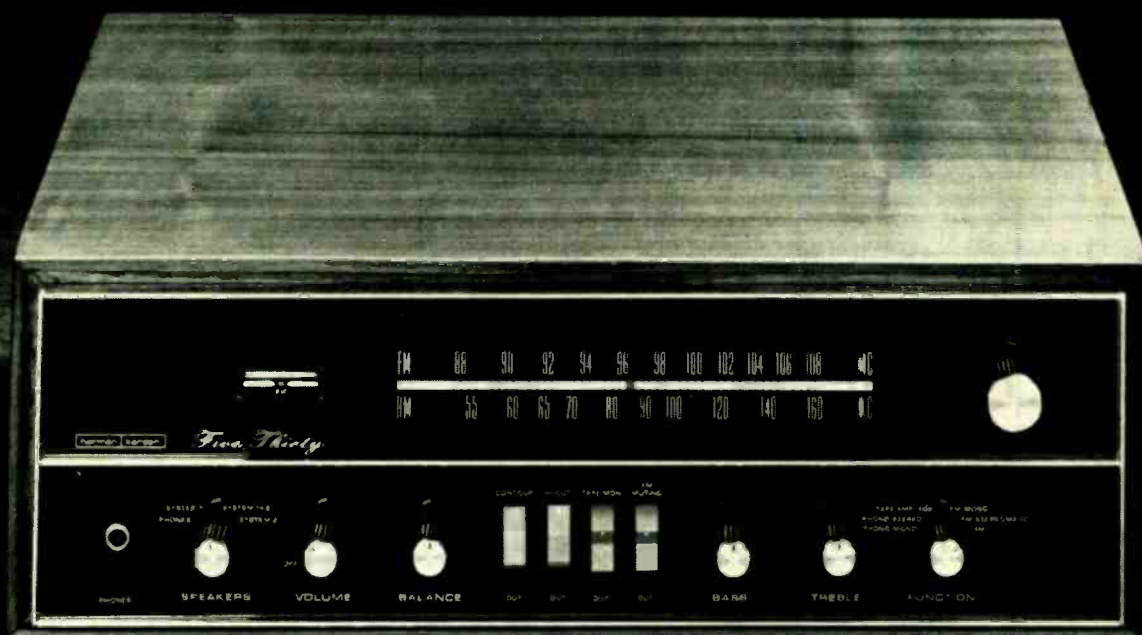
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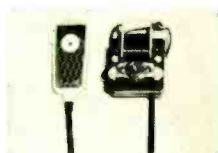
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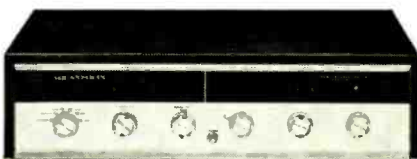


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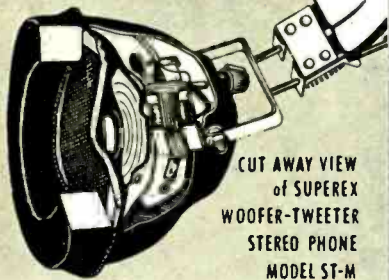
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CIRCLE 49 ON READER-SERVICE CARD

## NOTES FROM OUR CORRESPONDENTS

Continued from page 20

NEW YORK

**Mahler**  
**By the Berrys**  
**And Bernstein**

"Mr. Shepherd, did that cuckoo sound a little hoarse to you?" Walter Berry looked tentatively at Columbia recording director Thomas Z. Shepherd. The bird in question appears in *Das Lob des hohen Verstandes* (Praise of Lofty Intellect), one of the songs that comprise Mahler's *Des Knaben Wunderhorn* collection, and Mr. Berry had just finished listening to himself during a playback. Meanwhile down on the stage of Philharmonic Hall, the baritone's wife, Christa Ludwig, was going over sections of *Rheinlegendchen* (Little Rhine Story) with Leonard Bernstein and the New York Philharmonic.

Before Tom Shepard had had a chance to offer his artist a reassuring word, Mr. Bernstein signaled that he was ready to record, and the red light flashed on. "Ah, my favorite song," whispered Berry with a wink—"Schmutzlegendchen" (dirty little story). This seemed to rattle Shepherd, who announced "*Rheingelendchen*, take one" (laughter) . . . "Did I say something wrong?"

"We know what you're thinking of," said Bernstein darkly.

"Of a little Gelend—is that a naughty word?" (more laughter). "Oh, all right . . . RHINE LEGEND, take one."

The legend took practically no time at all in the telling, and Miss Ludwig went on without pause to the next song, *Des Antonius von Padua Fischpredigt* (St. Anthony's Sermon to the Fishes). "In concert, I usually sing this one," Mr. Berry confided, "but I think Christa should do it for the recording. You know, it takes on a completely different flavor when sung by a woman . . . it's more *liebenswert* . . . amiable. . . ."

**Cultivating Freud.** Having finished off St. Anthony with dispatch, Miss Ludwig marched into the control booth and announced that it was high time her partner got on with his part of the proceedings. He did so—with *Revelge*, a macabre opus about a drummer boy, killed in battle, who later appears with his dead comrades before his beloved's house. The first take didn't please Bernstein at all. "It just sounds like a march now," he said. "We should try to give it more of a nightmare quality . . . like one of those obsessive dreams that you can't stop. I think you're singing too much . . . *Feind! Feind! Feind!!!* should be more like gasps . . . more *hysterisch, neurotisch*." "Yes," sighed Berry, "I'm so healthy."

The repetition seemed to help and there was time for just one more song, *Verlorne Mühen* (in which both singers participated), and the session concluded—four numbers short of the full cycle. Exactly when the recording will be completed is still up in the air, for the Berrys, not to mention Bernstein, are very busy artists. Maybe February. . . . P.G.D.

American Columbia. In both cases, Artia will have first (though not exclusive) rights to distribution of these companies' recordings throughout all the countries in the Soviet orbit. There has, of course, been a certain amount of coöperation with DGG for a number of years—mainly by way of such notable co-productions as the Dvořák Requiem and the Prague *Don Giovanni* under Karl Böhm—but now the Czech organization will also bring out a certain number of DGG's own productions (at least three a year) on the Supraphon label. The first items will include among others an album of plainsong, Bach's *Passion According to St. Matthew* (conducted by Karl Richter), Karajan's *Cav & Pag*, and Böhm's *Wozzeck*.

Arrangements with American Columbia are also highly promising. Columbia will not only continue to release many Supraphon recordings on its Crossroads label but will also take over Supraphon's opera catalogue for distribution in the whole Western world. Thus Western listeners may hope eventually to have access to definitive, authentic performances of almost every important Czech and Slovak opera—by Smetana (who wrote eight), Dvořák, Janáček, Martinů, Suchon, Cikker, and others. For its part, Supraphon will release in Czechoslovakia and Eastern Europe a minimum of twenty recordings from the Columbia catalogue (both classical and popular). Among the first titles announced are Bernstein's recording of Gershwin's *Rhapsody in Blue* and *An American in Paris*, the same conductor's set of Rossini Overtures, a Debussy recital by Casadesu, a Chopin recital by Brailowsky, a Vivaldi collection with Stern and Oistrakh, a Paganini/Saint-Saëns coupling by Francescatti, the Schumann Piano Concerto by Serkin, the Tchaikovsky Violin Concerto by Oistrakh, and—a provocative choice for a mid-European country—the Sibelius First Symphony under Ormandy. Discs by Duke Ellington, Ray Conniff, Bob Dylan, and Count Basie complete this first selection. By spring, critical and public response to these records should be known, as well as some sales figures—I'm told Artia expects to sell at least 50,000 copies of the Gershwin album. . . .

For the time being, none of the other Communist countries seems to be contemplating any comparable step in bringing about the international exchange of recordings, but some arrangement on a limited basis may be expected with Poland, Hungary, and Rumania (the last-named having expressed a desire to make all of Dinu Lipatti's recordings available in his homeland!). From the Soviet Union itself, nothing is to be expected in the predictable future as far as the release of Western recordings is concerned, though some discs will of course appear there under the above-mentioned Supraphon license. In any case, a real breakthrough has been made against cultural isolationism—and this alone is a most important event. HARRY HALBREICH

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## REPEAT PERFORMANCE

### A SELECTIVE GUIDE TO THE MONTH'S REISSUES

**BRAHMS: Symphonies (complete).** *Academic Festival Overture, Op. 80; Tragic Overture, Op. 81; Variations on a Theme by Haydn, Op. 56a.* NBC Symphony Orchestra, Arturo Toscanini, cond. RCA Victrola VIC 6400, \$10.00 (four discs, mono only) [from various RCA Victor originals, 1948-53].

**BRAHMS: Symphonies (complete).** New York Philharmonic Orchestra, Bruno Walter, cond. Odyssey 32 36 0007, \$7.49 (three discs, mono only) [from Columbia SL 200, 1951-53].

This column scarcely provides an arena large enough for Toscanini and Walter to do battle over the four Brahms Symphonies. My own purely subjective opinion after listening to these two sets back to back is all in favor of Toscanini's classically structured, intense objectivity rather than Walter's very personal, highly sentimentalized readings. The Italian conductor's versions of Nos. 2 and 4—brilliantly articulated and soundly balanced symphonic statements—are, I think, two of the very greatest performances he ever committed to discs; by contrast Walter sounds merely pleasant and comfortable and a trifle undisciplined. Those who dote on Viennese geniality above all in this music may respond more positively to the Odyssey set and find Don Arturo's austerity little to their liking. Whatever one's musical orientation, however, each set possesses its own special insights and deserves the closest scrutiny from all students of Brahms.

Odyssey has managed to fit everything on to three discs in manual sequence; sonically they score higher than does the Victrola set, with the characteristically shallow, boxed-in sound accorded Toscanini, but my review copies were severely afflicted with wow. The Victrola album devotes one record to each symphony (in automatic sequence), and generously offers the two Overtures and *Haydn Variations* as filler material.

**LISZT: Hungarian Rhapsodies (Nos. 1-19); Consolations (1-6); Rhapsodie espagnole.** Edith Farnadi, piano. Westminster W 9344/46, \$4.79 each (three discs, mono only) [from Westminster XWN 18336/38, 1953].

There will undoubtedly be other editions of the complete *Hungarian Rhapsodies* in the near future, but as of now Edith Farnadi has the field to herself (save for a specially imported three-disc set from Qualiton, which I have not heard). These performances are not designed to bowl you over with heroic displays of virtuoso technique—not that Miss Farnadi is deficient in this respect, but she seems far more concerned with probing beneath the

notes rather than projecting flashy rhetoric. Her provocative discoveries will give anyone interested in this repertoire an absorbing two hours of listening.

Try volume one (Nos. 1-8) as a sample and you will probably be tempted to explore further. The third disc contains the *Consolations* and *Spanish Rhapsodies*, which appeared towards the end of Liszt's life, some thirty years after the original fifteen (there is a twentieth still unpublished). All told, an absolute must for the Compleat Romantic. The intimate, music-room acoustics of these discs seem to me to suit Miss Farnadi's playing to perfection.

**MOZART: Die Zauberflöte.** Hilde Gueden (s), Wilma Lipp (s), Léopold Simoneau (t), Walter Berry (b), Paul Schoeffler (b), Kurt Böhme (bs), et al.; Chorus of the Vienna State Opera; Vienna Philharmonic Orchestra, Karl Böhm, cond. Richmond RS 63007 or SRS 63507, \$7.57 (three discs) [from London A 4319, 1955].

Budget *Flutes* now number three—the 1937 Beecham performance on Turnabout; DGG's first version from the early Fifties now on Heliodor; and this current revival from the London catalogue. The Heliodor recording seems to me the overall winner: it is the only low-priced entry to include some of the dialogue (an absolute essential if this opera is to make any dramatic sense in home listening), and offers well-schooled, musicianly work from very nearly all concerned. If stereo is a must, however, prospective investors in the new Richmond set will not be entirely short-changed—Simoneau and Berry are both very fine as Tamino and Papageno, Böhme only slightly less so as Sarastro. The ladies are something of a disappointment though, for Lipp's Queen of the Night thins out above the staff rather badly, and Gueden seems to have been off-form at the time of this recording. Böhm's reading of the score is scrupulous but a bit chilly and impersonal compared to his splendid DGG version. In short what we have here is a concert performance, agreeable enough on the whole but rather innocuous.

The stereo edition is only now appearing for the first time in this country. While it has a pleasantly spacious, warm acoustic, the soloists are rigidly bound to their microphones, creating some illogical separation effects during duets and ensembles. I encountered a good deal of distortion and blasting not present on the old mono version.

Continued on page 28

## A few words of caution about the new Fisher TX-1000 120-watt control amplifier.

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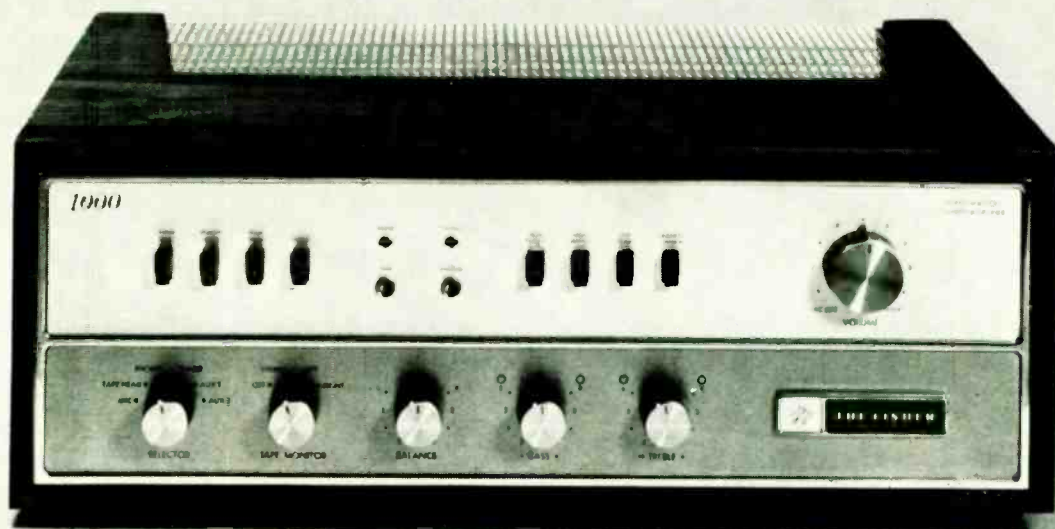
But that's no reason to ignore the responsibilities that go with owning it. It's not an excuse to turn up the volume and blast your neighbors out of their calm.

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CIRCLE 35 ON READER-SERVICE CARD

## REPEAT PERFORMANCE

Continued from page 26

**SCHUBERT:** *Lieder: An die Leier; Philoctet; Memnon; Fahrt zum Hades; Orpheus; Orest auf Tauris; Der entsühnte Orest; Fragment aus dem Aeschylus; Der zürnende Diana; Lied eines Schiffers an die Dioskuren; Aus Heliopolis I; Freiwilliges Versinken.* Dietrich Fischer-Dieskau, baritone; Jörg Demus, piano. Heliodor H 25062 or HS 25062, \$2.49 [from Deutsche Grammophon LPM 18715/SLPM 138715, 1963].

Here are twelve infrequently met Schubert songs, each set to a text that in-

vokes a scene or character from ancient Greece. Ten of the poems are by that gentle melancholic, Johann Mayrhofer, who evidently assumed that all Greek heroes of antiquity were actually brooding German romantics in disguise. No matter, for these poems certainly inspired Schubert: each song is full of interest—dramatic, through-composed little *scenas*, some of which even verge upon the operatic. The free-form structures and bold harmonic schemes (*Orest auf Tauris*, for instance, begins in C minor and travels through E flat minor and B major before ending up in D major) are a far cry from the composer's more popular lyric style and may pose something of a problem for the listener; but

anyone interested in extending his knowledge of Schubert's Lieder would do well to investigate this fascinating disc.

Fischer-Dieskau performs at his very best: the voice is sheer velvet, and the interpretations could hardly be improved upon. Demus provides splendid accompaniments and the sound is top-drawer. Texts are given in English only.

**STRAUSS, RICHARD:** *Don Juan, Op. 20; Till Eulenspiegels lustige Streiche, Op. 28.* **DUKAS:** *L'Apprenti sorcier.* **BERLIOZ:** *Roméo et Juliette: Queen Mab's Scherzo.* NBC Symphony Orchestra. Arturo Toscanini, cond. RCA Victrola VIC 1267, \$2.50 (mono only) [from various RCA Victor originals, 1950-52].

Toscanini plays the devil out of these orchestral showpieces: the precision and textural clarity, even in recordings of less than high fidelity, is staggering. Unfortunately, this music could use a touch of deviltry. Till Eulenspiegel goes about his pranks with teeth clenched and hardly a wink, *Don Juan* seems to have taken a vow of chastity, and Dukas's little Scherzo is a positively frightening statement of grim obsession. The chilly, silver shimmer of Berlioz's *Queen Mab* comes through beautifully though, and everything is played with the ultimate in virtuosity. A very special issue, to be approached warily.

**STRAUSS, RICHARD:** *Der Rosenkavalier.* Maria Reining (s), Sena Jurinac (s), Hilde Gueden (s), Ludwig Weber (bs), et al.; Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Erich Kleiber, cond. Richmond RS 64001, \$9.96 (four discs, mono only) [from London A 4404, 1954].

It is the conductor here who conjures the magic that makes this *Rosenkavalier* one of the really great opera recordings of the past twenty years. From that first propulsive upsurge of E major through to the honeyed D flat harmonies of the delicious final trio, Strauss's score has never radiated such healthy vitality and (dare it be said?) honest sentiment. It travels a different road altogether from the only serious rival, Karajan's heavily scented, slightly overripe reading on Angel. Kleiber will have none of this nonsense, and his bracing view of the score is translated glowingly, irresistibly by an inspired Vienna Philharmonic.

But the conductor is not all. Ludwig Weber's great black bass suits Ochs to perfection: he creates a marvelously vivid portrait of the brawling, lustful Baron, and yet manages to give every note full musical value. The limpid tones and fresh spontaneity of Sena Jurinac's impetuous Octavian are a constant source of pleasure, and Hilde Gueden's Sophie is also very fine. One has encountered more telling Marschallins than Maria Reining, here recorded near the very end of her career, but she always engages our sympathies. The large supporting cast contributes positively to each flavorsome moment, and the sound is still remarkably clear, warm, and full. Richmond has included a complete German text with translation.

PETER G. DAVIS

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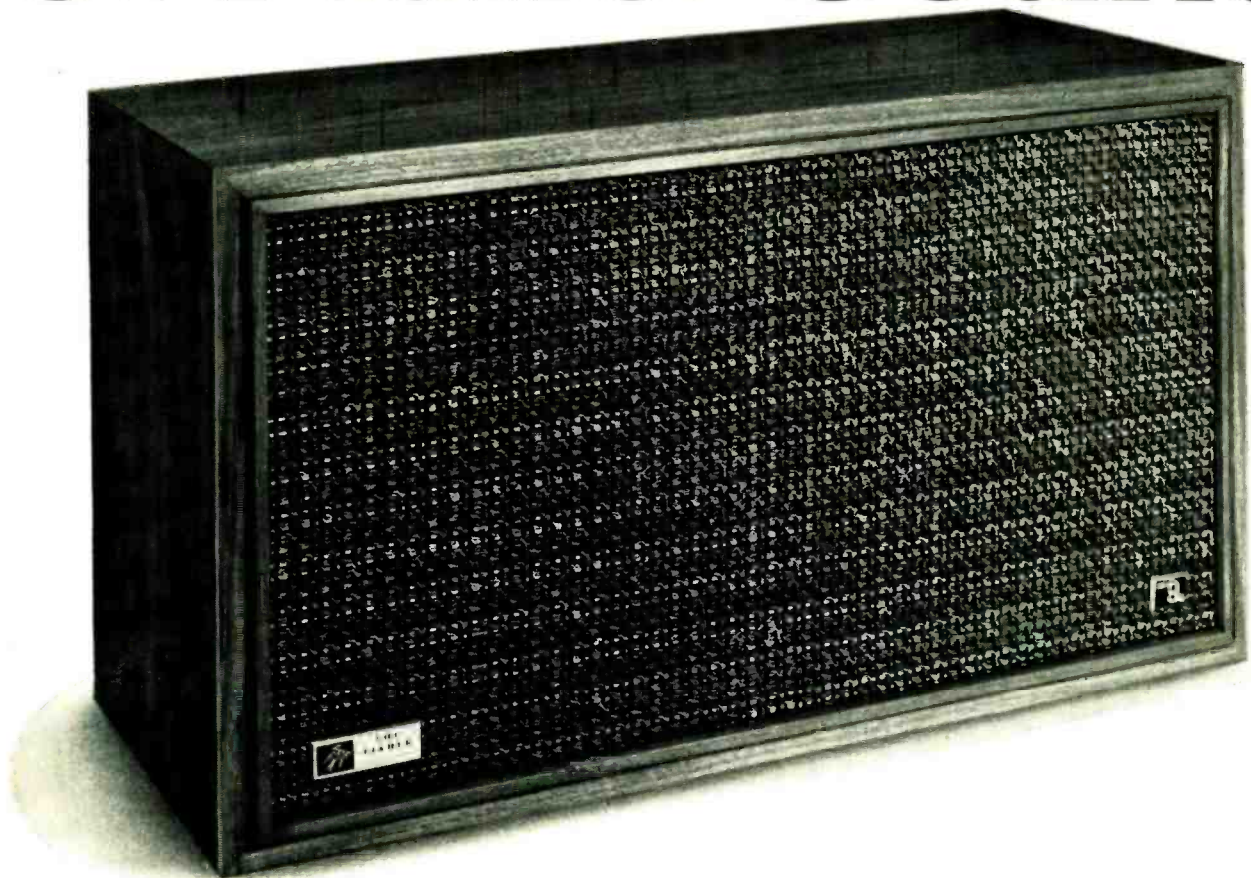
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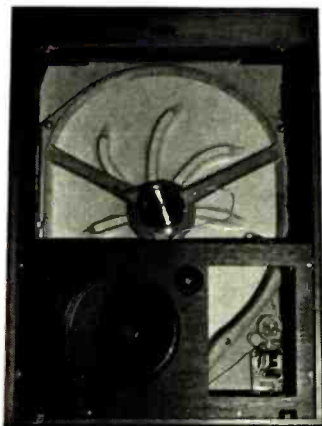
Of course, at a weight of sixty pounds, and a cost of \$199.50, the Fisher XP-9B is hardly a system designed for conventional people.

(For more information, plus a free copy of the Fisher Handbook 1968, an authoritative reference guide to hi-fi and stereo, use coupon on magazine's front cover flap).

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*Cutaway view of Nippon Gakki's new Yamaha speaker system shows ear-shaped woofer and conventional treble drivers. At left, the OTTO system by Sanyo, installed in striking pedestal cabinet. Above, a visitor auditions one of Teac's latest tape decks.*



## TOKYO'S HI-FI SHOW

The All-Japan Audio Fair held in Tokyo last October might just as well have been called "All-Japanese." There was no publicity whatsoever in the English-language press, and those Americans who made it to the Scientific Technique Hall had to depend entirely on their high fidelity know-how to find out what was new and what was old. There were no English-speaking attendants around, no English literature. Of course, it might be difficult to find Japanese literature at American high fidelity shows too.

At any rate, the exhibition reminded an American observer of what our shows were like ten years ago. Although the equipment displayed was similar to ours of today, little effort was made to educate the visitors, the place was noisy, there were no demonstrations or even diagrams, no women were in evidence—and admission was free. The ground floor of the Scientific Technique Hall, serving as the exhibit area, was all products—a look-see and play-louder-than-anybody-else affair.

Only in the basement auditorium did the leading manufacturers demonstrate their top music systems. They also sponsored lectures on such topics as "Problems of Records and Record Players" and "The Theory of the Horn Speaker." In addition, concerts of electronic music and of amateur tape recordings were given.

Among the more than fifty exhibitors one could count all of Japan's specialized component manufacturers, practically all of the big- and medium-size consumer electronics firms, and some record companies.

Several trends—not unlike those evident in the U.S.A.—could be observed at this show. First, there was an attempt to reunite the separate components into music systems, integrated in design and styling. Second, many manufacturers were obviously trying to find new design solutions for their front panels. Third, there was a huge variety of cassette recorders and eight-track tape cartridge players.

Hardly a firm showed up without at least one packaged unit—usually a receiver placed alongside or beneath a semi-automatic or automatic turntable. Several firms had mounted their compacts on specially designed stands, a concession to the lack of furniture common in most Japanese homes, but some of which would enhance a Western home as well. In most instances, matching speakers were part of the package deal. Another solution to reintegration was the three-piece console. Here all the electronics and mechanics are packed into the middle section of the consoles: turntable on top, receiver in the center, and tape recorder at the bottom. This section is flanked by a pair of speaker systems, matching the center section in dimensions and styling. If a wider spread of sound is desired for stereo the speakers can be placed separately

*Continued on page 32*



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## NEWS & VIEWS

Continued from page 30

anywhere in the room. Other manufacturers simply maintained the separate components but styled them uniformly so that when they are placed next to each other they appear as one matched music system.

In addition to many products familiar to American buyers—such as those of Akai (Roberts), Sony, Teac, Trio (Kenwood), Sansui—there were some new both to the Japanese and (in some instances) to us. For instance, Nippon Gakki Co., Ltd., better known under their Yamaha brand name, demonstrated a new type of speaker called the "Yamaha Natural Sound Speaker." It radiates sound by the variable flexing motion of an ear-shaped diaphragm, in contrast to the piston motion of a conventional cone speaker. The manufacturer admits that the speaker is still a little short of satisfactory in the treble range so that a tweeter has to be added to achieve adequate high frequency reproduction.

Another novelty was the Sanyo "Perfect Sound System." Mounted on a single column it contained a receiver, a tape deck, an eight-track cartridge playback system, a Philips cassette recorder, a turntable, and a host of control features. Incidentally, Sanyo calls all its higher-quality sound gear OTTO (for Orthophonic Transistorized Technical Operation). There were many baby OTTOs and the above-described Super OTTO.

A few new items came from those Japanese firms better known in America. The Sony Model 6060 stereo receiver has its controls hidden behind a fold-down cover. Whereas the domestic model has a power rating of 40 watts music power per channel, the U.S.A. version will have 10 watts per channel more. Sony's compact ST 80 tuner and Sansui's 888 tuner both feature circular dials. The latter contains no less than five integrated circuits. Trio/Kenwood introduced its Supreme series of components to Japan, as it did to the United States during New York's show. But whereas the U.S. saw only the Supreme 1 amplifier, with built-in electronic crossovers, Tokyo got a look at the Supreme 10. This is a stereo FM tuner that features preset tuning for five stations, and an oscilloscope tuning indicator. Sensitivity is given as 1  $\mu$ v. It is expected to be made available here later this year.

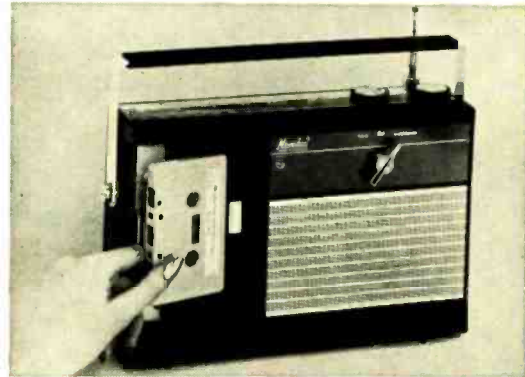
### PHILADELPHIA SHOW NEXT MONTH

DATES OF THE Philadelphia High Fidelity Music Show have been set for February 16, 17, and 18, at the Benjamin Franklin Hotel, according to show director Teresa S. Rogers. The last show here, in February 1966, was attended by more than 17,000. Philadelphia, on a per capita basis, is said to be one of the world's leading high fidelity markets. The coming show, which Mrs. Rogers characterizes as "the largest ever held in the Pennsylvania-New Jersey-Delaware area," will occupy several floors in the hotel and will feature many live demonstrations "showing fans how to get the maximum benefit and pleasure from . . . equipment."

### SCHWANN OFFERS BASIC LIBRARY LIST

SCHWANN, INC., publisher of the monthly Long Playing Record Catalog and related supplements, has released a 16-page pamphlet listing its recommendations for "A Basic Record Library," in which hundreds of compositions are grouped by period, from medieval to modern. The new publication will be sent free on receipt of a self-addressed, five-cent stamped envelope mailed to Schwann, Inc., 137 Newbury St., Boston, Mass. 02116. It also is available in quantity to libraries and schools at \$2.00 per one hundred copies, plus postage.

## EQUIPMENT *in the* NEWS



### CASSETTE ADDED TO RADIO

Norelco has combined its tape cassette player with a portable AM-FM radio. Dubbed Model L573 and list-priced at \$120, the combination unit serves both as a personal portable receiver and a playback device for recorded snap-in tape cartridges. The set measures 6 5/8 by 10 3/5 by 3 inches, and runs on five D cells. In addition to built-in AM and FM antennas, there's a connector for using the set with a car antenna.

CIRCLE 146 ON READER-SERVICE CARD



### EMI ROUNDS OUT SPEAKER LINE

New addition to the EMI compact speaker line is the DLS 629 which is offered as a successor to the older 529. The new model is rated for 8 ohms (instead of 4) and uses an elliptical shaped woofer with larger magnet and voice-coil gap than in the 529. Highs are handled by a pair of 3 1/2-inch tweeters. A three-position switch permits adjusting the speaker's response and the removable front grille permits selecting cloth for decor purposes. EMI speakers now are marketed by Benjamin Electronic Sound Corp. The Model 629 is priced at \$164.50.

CIRCLE 141 ON READER-SERVICE CARD

Continued on page 34

# Pioneer built *Integrated Systems*\* for Audiophiles and Music Lovers because Audiophiles and Music Lovers built Pioneer



The Integrated Systems concept is the latest and most advanced development towards the faithful reproduction of sound. It is the result of the creative engineering and advanced technology of Pioneer Electronics Corp., one of the world's largest manufacturers of audio components.

The heart of Pioneer's Integrated Systems concept is the new IS-80, a component in which two power amplifiers combined with an electronic crossover are totally integrated with three speakers in each channel of a stereo system. The electronics are specifically designed to the speakers' requirements—wide frequency range, linearity, and extremely low distortion over a wide dynamic range.

*The integration of these elements produces, for the first time, distortion-free sound and an unbelievable clarity.*

**But the Integrated Systems concept extends even beyond this superior approach to sound reproduction.**

The IS-80 Integrated System may be coupled with Pioneer's SC-100 preamplifier, a distinguished instrument for the control and preamplification of any program source of music.

Or the IS-80 may be coupled with the new IS-31, a complete combination AM-FM stereophonic tuner, turntable, and preamplifier housed in a handsome cabinet. Its striking design makes it adaptable to any room and eliminates any problems of installation.

The technology and design of these concepts are pioneering the future of new areas of high fidelity. As Webster defines it . . . *to pioneer is to open or prepare the way for others to follow.*

Advance your present system or establish your musical reproduction foundation with tomorrow's equipment today! Be sure to hear Pioneer's Integrated Systems at a Pioneer franchised dealer in your area. Pioneer Integrated Systems are available in combinations from \$1,125 up.

*Write for more data and an invitation to one of our demonstrations of this unique concept. We are scheduling nationwide demonstrations now, to be made in conjunction with franchised dealers and factory personnel. Mail the coupon below.*

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CIRCLE 37 ON READER-SERVICE CARD

## EQUIPMENT IN THE NEWS

*Continued from page 32*



### MARANTZ ENTERS RECEIVER MARKET

Shown here is the first picture of Marantz's first receiver—or indeed the first integrated unit of any type—from a company known hitherto exclusively for state-of-the-art separates. According to company president Saul B. Marantz, the availability of rugged solid-state devices now permits the firm to “design and manufacture an integrated receiver which maintains our integrity and is consistent with Marantz’s reputation for perfection.” The Model 18 is rated for 2.5 microvolts FM sensitivity, and its amplifier section is said to provide 40 watts continuous (RMS) power per channel. Unique features include a built-in oscilloscope as a tuning aid, an enormous tuning flywheel that protrudes through the front panel, and an electronically passive front end (non-amplifying of RF energy) designed to eliminate signal overloading. The Marantz 18 is priced at \$595.

CIRCLE 142 ON READER-SERVICE CARD



### VIKING ADDS DECK

Viking has added the Model 433 deck to its line of open-reel stereo recorders. The numbers designate four tracks (quarter-track stereo or mono), three motors (for reels and capstan drive), and three heads (erase, record, playback). A stereo headphone jack permits direct monitoring from the tape while recording. The deck also features built-in mixing, an echo switch, multiple sound capability, automatic shut-off, and a pause control. A walnut base and remote control are optional extras. Price of the 433 is “under \$370.”

CIRCLE 143 ON READER-SERVICE CARD



### NEW LAFAYETTE RECEIVER

From Lafayette Radio comes word of its LR-500T, an AM and stereo FM receiver which uses integrated circuits. FM sensitivity is stated to be 1.8 microvolts. Amplifier power output is rated for 25 watts per channel (IHF music power) into an 8-ohm load. A full array of controls is provided, plus front and rear tape recorder feed jacks. The set comes in a metal enclosure covered with vinyl in simulated walnut wood-grain. Price is \$179.95.

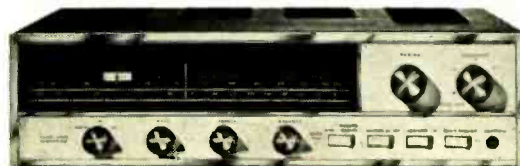
CIRCLE 144 ON READER-SERVICE CARD



### CONCORD ANNOUNCES 8-TRACK DECK

An eight-track (stereo back and forth twice) tape cartridge playback deck, the CP-250, is being marketed by Concord. The unit may be plugged into any external sound system to be heard, and thus offers the convenience of interchanging stereo cartridges from home and car. Program lights indicate which pair of stereo tracks is being played. Tracks run automatically in sequence unless you change to the next pair by using the selector button. The solid-state CP-250 is priced at “under \$100.”

CIRCLE 145 ON READER-SERVICE CARD



### SHERWOOD UPGRADES RECEIVER

Sherwood's Model S-7600-FET receiver (AM and stereo FM) boasts a newly designed FM detector and uses field-effect transistors in its RF and mixer stages. Rated IHF sensitivity is 1.8 microvolts. The amplifier portion is said to deliver 80 watts of music power to two pairs of 8-ohm speakers. Input sensitivity for the phono jacks is adjustable from 1.4 to 10 millivolts to match a wide range of disc pickups. A full complement of controls is included. The set is priced at \$339.50 for the chassis version or \$348.50 in a walnut-grained leatherette case. A walnut-wood case costs \$28.00.

CIRCLE 147 ON READER-SERVICE CARD

# Scott components in a compact stereo system?

(THERE'S A SOUND REASON.)

There are plenty of "stereos" on the market, but only a Scott *component* stereo music system gives you the true Scott sound. Here, in one neat package, is a best-selling Scott stereo receiver and a professional automatic turntable with magnetic cartridge and diamond stylus. Flanked by a pair of Scott Controlled Impedance speakers, this complete system turns out the

kind of sound that's made Scott the byword among audio professionals. You get separate Bass, Treble, and Volume controls for *each* channel, plus an accurate tuning meter, and connections for microphone, guitar, earphones, extra speakers, tape recorder, and tape

cartridge player. Scott makes a whole range of compact stereo music systems, in AM/FM, FM stereo, or phono models. Prices run from \$249.95 to \$469.95. See them all at your Scott dealer. (Model 2504, FM stereo system shown. Price \$299.95.)



Scott... where innovation is a tradition



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CIRCLE 100 ON READER-SERVICE CARD

by Norman Eisenberg

### LOOKING FOR ABSOLUTE PERFECTION?

You may never find it, but it's unlikely that you will ever come closer than with the

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**9000**  
TAPE  
DECK



by  
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FAULTLESS REPRODUCTION AND PERFORMANCE CAN ONLY BE HAD THROUGH SUCH METICULOUS ENGINEERING AND MANUFACTURING PROCEDURES AS THOSE FOLLOWED BY UHER IN A FACTORY DEVOTED EXCLUSIVELY TO TAPE RECORDER PRODUCTION. THE UHER 9000 HAS ALL THE FEATURES NORMALLY INCLUDED IN THE MOST SOPHISTICATED TAPE DECKS, PLUS MANY EXCLUSIVE UHER FEATURES UNOBTAINABLE ELSEWHERE.

IF TAPE RECORDING IS A SERIOUS THING TO YOU, YOUR TOTAL ANSWER IS THE UHER 9000.

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**4000-L**



FULLY PORTABLE BATTERY OR AC OPERATED TAPE RECORDER. IT PERFORMS WITHOUT REGARD FOR TIME OR PLACE, AND IN ITS LEATHER CARRYING CASE IS READY TO GO ANYWHERE.

THE UHER 4000-L IS THE FIRST CHOICE OF REPORTERS, NATURALISTS, EXPLORERS, AND BUSY EXECUTIVES THE WHOLE WORLD OVER. FAITHFULLY RECORDING WHATEVER YOU HEAR WHEREVER YOU ARE, THE UHER 4000-L WILL BECOME YOUR CONSTANT COMPANION.

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### Innovations

### On the Threshold

### But Not Past the Door

**T**WO RECENT "firsts" in tape don't seem to be getting much in the way of seconding. One is the Newell process, discussed here in August 1967; the other is a new Du Pont tape—which we'll talk about now. Du Pont has developed a magnetic tape coating using chromium dioxide instead of iron oxide, and named it Crolyn. The new tape, which may cost about fifty per cent more than corresponding widths and lengths of other tapes now on the market, is claimed to offer up to one hundred per cent higher performance, in the sense that it has double the properties, or characteristics, in any given area. For instance, it can permit a tape equipment manufacturer to design for equivalent performance at slower speeds, or for higher performance at the same speed. Or it can result in as much as 20 dB improvement in signal-to-noise ratios, or increased bandwidths.

By way of demonstrating its new product's possibilities, Du Pont recently ran an instrumentation recorder—a wide-band machine that can store dozens of broadcasts on one tape—first with standard instrumentation tape, then with Crolyn. In the latter case the same machine performed with significantly better s/n characteristics.

More to our immediate interest, the Crolyn was then used for video work: Du Pont's people cut the speed on a Sony VTR in half, and got pictures as good as those taped at the original speed. So there stands Crolyn's presumable challenge for video taping: acceptable pictures at half the present speeds and thus twice the playing time per reel, or better pictures at existing speeds.

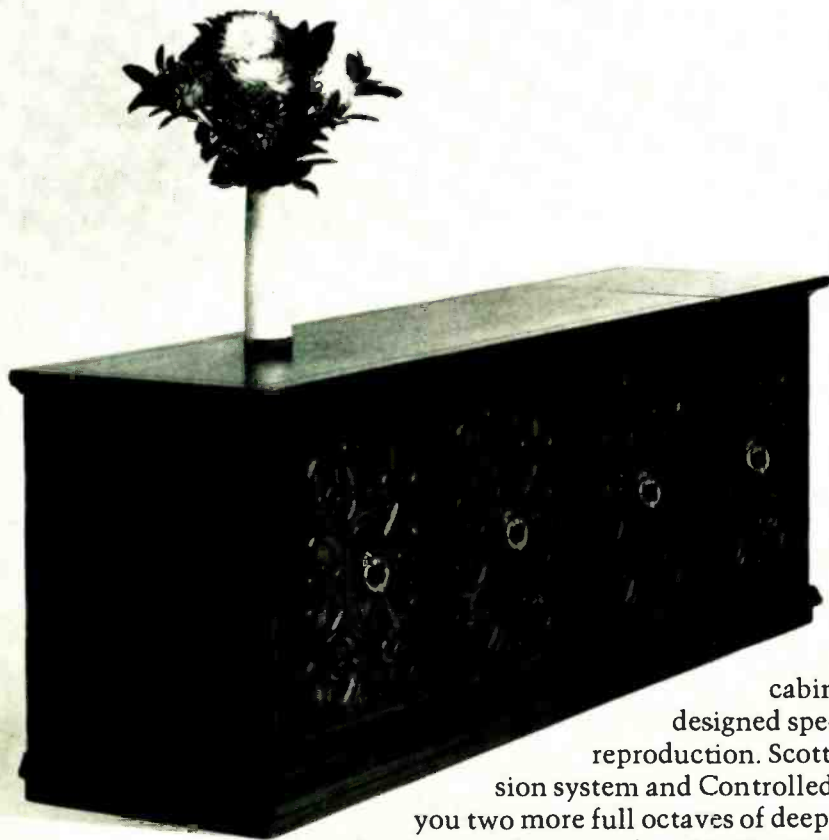
So far, the challenge has gone virtually ignored. Sony, judging from off-the-cuff remarks, couldn't care less. Ampex just doesn't expect Crolyn to make much inroad, saying that its high cost and the problems of overhauling existing tape equipment would militate against it. Du Pont itself doesn't see video as Crolyn's main area; actually it is third on their list of applications: computers, instrumentation, video, and audio.

As for the Newell project, there's nothing new to report. The initial reaction among tape companies was one of "we need more info before we can make up our minds." Subsequent feeling apparently remains about the same generally, although Ampex has made what—in the context of nobody-wants-to-commit-himself—seems a fairly definite statement: there is now no interest in the Newell system for video tape; the problems outweigh the tape's performance. Nor is there any interest in it for computers, although there may be some interest in it for instrumentation work and for consumer audio. For the latter, however, some Ampex people question the values obtained vis-à-vis the problems of a major changeover. Anyway, they will "continue to examine it."

So much for miracles this month, except that we are still intrigued by the (unlikely) likelihood of combining Crolyn with the Newell format to record tapes using the Dolby noise reduction process which then would be duplicated with Ampex's EX-Plus technique. Surely, this technological combination would produce a level of superior performance—in audio and video—that we get today only by using the costliest gear, or maybe we don't get at all. I mean, how do you know how good (or bad) something is unless you try it? Or does this presume a degree of scientific togetherness that is being delayed by commercial apartheid? Maybe we should turn the whole mess over to a committee made up of C. P. Snow, Parkinson, and Marshall McLuhan.

# Scott components in a stereo console?

(THERE'S A SOUND REASON)



The only way to achieve truly professional stereo performance is through the use of separate components. And beneath the hand-rubbed lid of this superb cabinet is a powerful Scott component . . . an AM/FM stereo receiver . . . with all the control features and performance you'd expect from Scott's finest stereo systems. The massive cabinetry, rigidly braced, has been designed specially for magnificent sound reproduction. Scott's patented Isomount® suspension system and Controlled Impedance speakers give you two more full octaves of deepest undistorted bass than you'll find in any other console. AM, FM, FM stereo, professional automatic turntable, and optional stereo tape recorder . . . they're all here, plus provisions for attaching extra speakers, microphone, guitar, stereo earphones, electric organ . . . even the audio portion of your TV! Scott consoles come in a wide range of styles and hand-rubbed finishes to match your decor, and are priced from \$499 to \$2195. Write for your free copy of Scott's 1968 console guide.

Scott . . . where innovation is a tradition



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*The record producers at work: above, RCA Victor's Richard Mohr talks with Aida stars Jon Vickers and Leontyne Price; at right, top, John McClure (in coat and tie) at a Columbia session with engineer Fred Plaut and (standing) Leonard Bernstein; at right, bottom, Kinloch Anderson (with glasses) and Sir John Barbirolli collaborate on Madama Butterfly for Angel; below, Walter Legge, long of EMI, smokes and listens to playbacks of Don Giovanni with maestro Carlo Maria Giulini (wearing sweater) and baritone Eberhard Wächter.*





significantly, no thunder and rain effects—Verdi's music is graphic enough), and an eight-minute organ pedal (pre-recorded on the organ at the Liverpool Cathedral). A more static, but still extremely involved Culshaw operation was the Britten *War Requiem*, a work whose physical layout (orchestra, chorus with soprano soloist, boys choir, chamber ensemble, and tenor and baritone soloists) comes across with startling spatial depth and direction in the London recording. Culshaw is now with the BBC exploring the potential of music and video tape; his work in this intriguing new field will be followed with great interest.

**P**ILOTING THE AVERAGE orchestral, chamber, or solo recording session does not pose the technical problems of large-scale opera and choral projects, but for these smaller sessions the producer must especially concentrate on establishing a smooth working partnership with his solo artist or conductor. No matter how talented and experienced a performer may be, the session could degenerate into total disaster if the producer were for one minute either insensitive to his artist's emotional and temperamental make-up or out of sympathy with his musical approach. He must be able to sense the exact moment when the artist is ready to record; he must know when to call a break for rest and reappraisal of what has already been committed to tape. Some artists need very little guidance—they seem to be as relaxed as if they were playing in their own living rooms. Daniel Barenboim is one of these cool customers and he flourishes in a tense recording atmosphere. Peter Serkin, on the other hand, must be treated with extreme delicacy—or so one has been told, for he never permits auditors during his sessions.

In most cases an artist new to recording requires special handling: when young Tchaikovsky Competition winner Misha Dichter made his first solo recital album for RCA Victor, he understandably approached the task with an intense concern to do his very best. The producer's first duty under such conditions is obviously to smooth the newcomer's way as comfortably as possible, and Richard Mohr's firm, sympathetic leadership was the perfect answer to Dichter's anxiousness. The session proceeded slowly, for the pianist wanted to make sure he had his interpretation down perfectly before the tape recorders started to roll; Mohr often let him continue to practice for as much as twenty minutes at a stretch rather than rush him into a premature and perhaps psychologically damaging take. During playback the two discussed problems and possible solutions, Dichter obviously counting a good deal on Mohr's experience and knowledge.

Itzhak Perlman presented quite another picture at his first RCA solo recording. This ebullient young violinist seemed not at all intimidated by the microphones, amusing himself with a constant flow of jokes and shenanigans and puffing all the while on an immense cigar. Producer Max Wilcox contentedly

played straight man and seemed to be enjoying himself as much as Perlman. Actually, the levity provided a necessary release from the tension one felt as soon as the recording light flashed on.

Columbia's John McClure generally likes to run things with a light touch when he can—a snappy Bernstein/McClure recording session is always rich in entertainment value, although the steady stream of wisecracks belies the amount of hard work accomplished by these collaborators. Like most conductor/producer teams, these two have been working together for years. Orchestral players catch some of the rapport between podium and recording staff too: bringing the orchestra into immediate contact with session problems often means the difference between a merely dull, workmanlike performance and lively, responsive playing. The fresh spontaneity that informs Colin Davis' *Messiah* recording for Philips may well be in large part due to producer Harold Lawrence's conscious attempt to create just such a sense of participation. "The orchestra often feels left out at a recording session, especially if the producer and conductor are constantly deliberating via their private intercom telephone. I tried to avoid this whenever possible, and communications between control booth and auditorium were carried out through a general loudspeaker system. This way I could talk directly to the musicians and draw them right into the operation. Many of them would even listen to playback during their rest breaks and offer lots of useful suggestions."

It is during those tense hours of actual recording that the producer's capacity for obtaining the optimum is most dramatically tested. The creative aspects of his craft are not confined to the studio, however. Some of the phonograph's finest accomplishments have often been born from one producer's conviction that in spite of all economic and artistic hazards certain projects simply must be carried out.

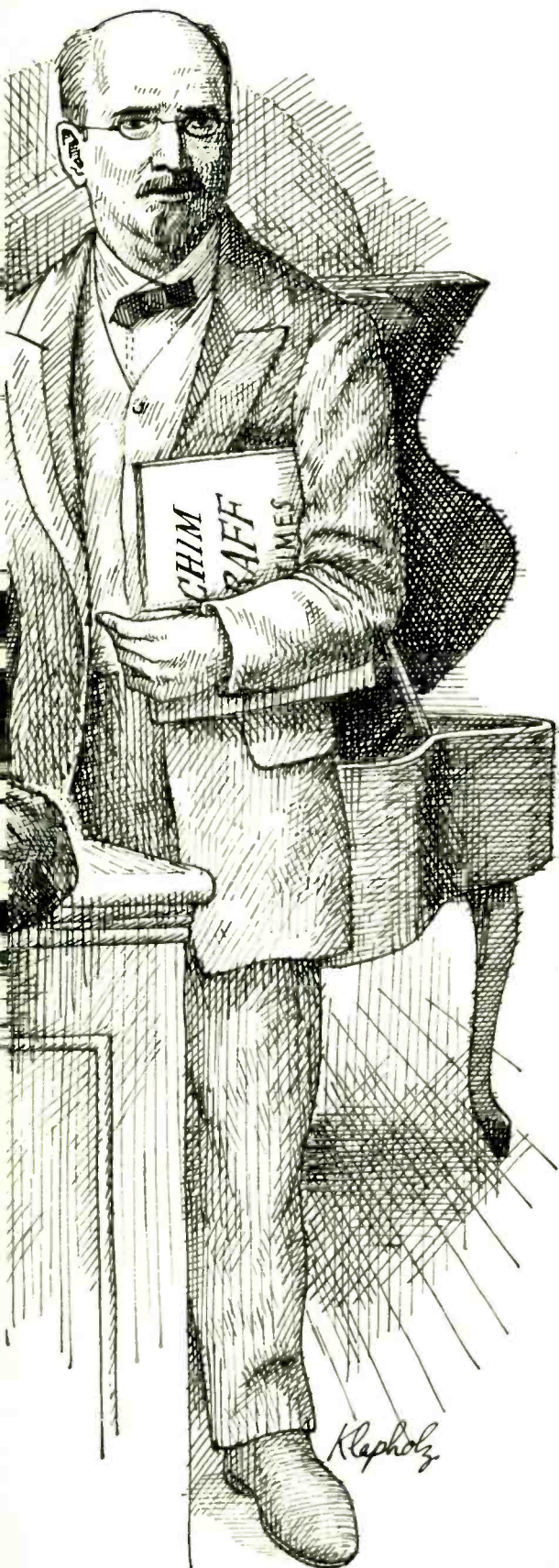
One thinks immediately of Walter Legge's many achievements over the past forty years, from last year's documentation of Gerald Moore's Farewell Concert back to such historic sets of the Thirties as the complete Beethoven Sonatas with Schnabel and the famous Glyndebourne Mozart opera recordings. The fact that the latter have once again become best sellers in their most recent LP reincarnation testifies to Legge's artistic as well as commercial perspicuity. London/Decca's *Ring* cycle is the kind of project that will surely be regarded as a touchstone years from now; but without the imaginative leadership of John Culshaw it is doubtful that this ambitious enterprise would even have materialized. And Columbia's admirable Stravinsky and Schoenberg series are very much to the credit of John McClure, whose conviction of the historic and musical worth of these undertakings is in large part responsible for their very existence. As continuing refinements in sound reproduction and the exciting possibilities of video tape open new avenues of investigation, the future of the phonograph as a medium of artistic expression will depend upon men of equal resource, stature, and vision.

WHO WILL SUCCEED MAHLER AND NIELSEN IN THE REVIVAL SWEEPSTAKES?  
IT COULD BE A DARK HORSE NAMED KALKBRENNER, OR RAFF, OR SZYMANOWSKA.



# THE DISREPUTABLE ROMANTICS

BY FRANK COOPER



ANOTHER *Eroica* . . . another *Pathétique* . . . another *New World*? The phonophile with his well-thumbed Schwann will hardly raise a jaded eyebrow. More Monteverdi . . . more Telemann . . . more Vivaldi? This repertoire too has acquired its fashion. Among the mighty moguls of the music industry (and I include performers as well as recording executives) there seems to be a Standard Masters syndrome, tempered only by a talent for resuscitating the predecessors of Johann Sebastian Bach.

This isn't quite true, of course—certainly we owe to records our present awareness of Nielsen, of Ives, of Mahler—but there's still a vast trove of music ready for rifling and thus far almost wholly ignored. I refer to the Romantic Era—that truly nonconformist age in which mannerisms were cultivated, distinctiveness glorified, individual genius deified. Artists flourished in simply staggering numbers. Yet how many people today recognize even the names of Raff, Lindpaintner, Stamaty, Moscheles, Pixis, Henselt, Volkmann, Marschner, Brüll, Dreyschock, Potter, Blumenfeld, Bennett, Cramer, Fétis . . .? The music of these men and many more like them once resounded across Europe to full houses and vast applause. Could it not afford us some pleasure now?

CONSIDER Anselm Hüttenbrenner, composer of six Masses, three Requiems, six symphonies, four operas, and more than two hundred songs. Hüttenbrenner was Schubert's close friend—for forty-two years he owned the manuscript of the *Unfinished* Symphony without telling anyone he had it. More interestingly, he was the man in whose arms Beethoven died. "I closed the eyes of the departed, kissed them, then his forehead, mouth, and hands," he wrote Thayer. Do these facts not arouse anyone's curiosity to hear the Requiem in C minor, which was performed in Graz after the deaths of Beethoven, Salieri, and Emperor Francis I, and in Vienna after Schubert died? Given a good stereo recording of that once celebrated work, Hüttenbrenner, I'm sure, could live again.

So too, I think, could the colorful Félicien David, whose clothes of "utopian light blue" and whose shoulder-length hair were once as provocative of comment as his music. *Grove's* describes David as an "initiator" without whom "such dramatic works of Oriental characteristics as Reyer's *La Statue*, Bizet's *Djamileh*, Gounod's *Reine de Saba*, Delibes's *Lakmé*, Verdi's *Aida*, etc., might not have been what they are." I expect that we would need to hear only David's picturesque ode-symphony *The Desert*, which evokes a caravan's adventures in the moody grandeur of a sand-filled horizon. This intriguing work embodies impressions David garnered during a three-year trek from Constantinople across the Holy Land to Egypt and combines vocal and orchestral movements with sections of dramatic recitation—hardly ordinary by any standards. Berlioz might have called it a "melologue." In any case,

*The Desert* is an impressive and highly remarkable example of musical description. The vast monotony of the desert (a repeated C in the introduction), the prayer of fanatic devotion to Allah, the battle scene, women's dance, and muezzin's chant render genuine local color better than the music of almost any other nineteenth-century French composer. David's Arabs are Arabs, not Frenchmen in disguise, and they would offer modern stereo no small challenge.

Or take the really obscure Roch Albert, whose *The Destruction of Pompeii* is replete with storms, crashes, prayers, bacchanalian dances, oracles, effects of utter darkness, and a blaze of fireworks at the end. If only as curiosa, this exotic tone picture might enjoy a vogue today—given a chance to be heard.

And a chance is all the slightly less spectacular Marie Szymanowska and Frederic Kalkbrenner would need—say, a recording by some enterprising pianist of the lady's Etudes, Fantasy, or Mazurkas, or the gentleman's darkly dramatic Concerto in D minor. Goethe called Marie Szymanowska "incredible" and fell "furiously in love" with her. She inspired adulation from one side of Europe to the other. Young Chopin heard her play and studied her compositions. He even appropriated certain of her thematic and technical ideas into his own Mazurkas, Waltzes, and Impromptus. And it was to Kalkbrenner that the twenty-two-year-old Chopin—already with two concertos and the Etudes, Op. 10 under his belt—went for advice about his musicianship. Kalkbrenner, a shrewd and fashionable composer, thereupon astounded the young genius by proposing three years of study under his guidance as necessary "to become a good artist." Chopin took no lessons, but did avail himself of a few devices from the works of his would-be mentor (such as the left-hand cadential trill we all think of as Chopin's own, and the scheme for a set of twenty-four independent Preludes). Like Bach and Handel, he knew better than to bypass good material when it was there for the taking.

**S**ZYMANOWSKA AND Kalkbrenner were sources for Chopin, as Dussek was for Schumann and Brahms or Clementi for Beethoven. Recordings of such "origins" will one day unravel for us what might be termed, for want of an apter phrase, musical etymologies. Without thoroughgoing, almost archeological, investigations into such matters our knowledge of the Romantics must be faulty, marred by gaping lacunae. But the condition is curable.

For example, persons who delight in Beethoven's *Choral Fantasy* should enjoy the Concerto for Piano, Chorus, and Orchestra by that zany charlatan Daniel Steibelt, arch-salesman of pianistic storms and cartloads of tambourines; or they might try a work for the same forces, *The Times of Day*, by Joachim Raff (Liszt's onetime assistant at orchestration, a really gifted melodist who built his themes with great care). Surpassing both these is Busoni's Con-

certo for Piano, Male Chorus, and Orchestra, reputedly the world's longest and most difficult concerto. This awesome work, in fact, will soon be readily available for the hearing: John Ogdon's recording with the Royal Philharmonic under Daniell Revenaugh will be brought out by Angel early this year. If the album sells well, it could mark the beginning of a new adventuresomeness among a & r men.

Imagine the stimulus to our record listening could we hear Hummel's *Grand Mass* in E flat, Spohr's sumptuous oratorio *The Last Judgment*, Clementi's Five Motets, or Bruch's *Odysseus*. This last prompted Tovey to write, "Bruch's greatest mastery lies in the treatment of chorus and orchestra; and I have not the slightest doubt that a revival of his *Odysseus* . . . would make a fresh and stirring impression on any audience that will listen naïvely to beautiful music for music's sake." Think of the fascination of a first exposure to Taneyev's birthday gift for Tchaikovsky, a contrapuntal treatment of ballet themes . . . or to Offenbach's only ballet, *Papillons*, which Marie Taglioni choreographed for young Emma Livry (who caught fire onstage and burned to death). Consider experiencing the old-world elegance of piano concertos by Arensky, Pabst, Moszkowski, D'Albert, Sauer, the Scharwenka brothers. Fancy a chance to relish such a neglected work for violin and orchestra as Joachim's legendary *Hungarian Concerto*, a monument of technical difficulty and originality.

Opera lovers chewing their nails for the treat of any complete work by Meyerbeer ought also to think of other historically important stage works so ill-deserving their present oblivion. Romantic opera starts with a man whose passionate admirers dubbed him the "Molière of music," André Grétry. Influential men of his day admired his witty, brilliant conversations—as well as his operas. Grétry's innate understanding of the right proportions among the separate elements of an opera, his power of connecting and evolving scenes, his faithful interpretation of words—all this is demonstrated in his masterpiece, *Richard the Lion-Hearted*. As touched-up by Adolphe Adam, Grétry's *Richard*, I suspect, could hold its own against many of the "standards" we know too well. So too could Marschner's Byron-inspired *The Vampire*. And anyone who searched out Brüll's *The Golden Cross*, Rubinstein's *Nero*, Moses, or *Paradise Lost*, Spohr's *The Crusaders* would find his curiosity well repaid; these are works of ambitious stamp and authentic grandeur (each in different ways, of course). They represent but a portion of the enormous and diverse material asking for rediscovery.

What will it take to make a resurgence of the Romantics possible? Primarily, a public demand for the forgotten treasure of the nineteenth century—and a public willingness to support whatever commercial ventures are made into the unknown territory. The result could be a musical field day. Those who abandoned themselves to it would surely have a marvelous time.

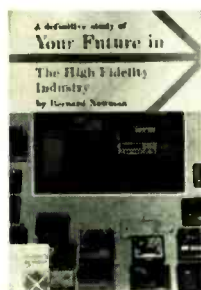
# STEREO BOOKSHELF

*Some recommended new titles for the bibliophile-audiophile*

BY NORMAN EISENBERG

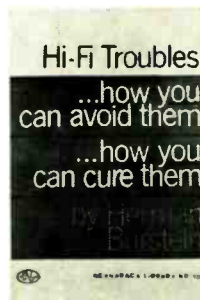
**I**S THERE ANY reason why audio books can't be written in high style? G.A. Briggs has been doing it ever since high fidelity first emerged from the exclusive domain of engineers and began to be cultivated by the cultivated. Consider his temerity in opening a chapter on distortion in his classic *Sound Reproduction* with a quotation from Milton: "...dire was the noise of conflict." Or recall his wit in replying to a letter from a man who asked why "the body was missing" from the sound when he put a back on his home-made speaker enclosure, and why the speaker sounded better when he took the back off again. Briggs wrote: "...when you leave off the back . . . you obtain . . . reflection from the wall . . . use the system which sounds best, even if contrary to every textbook. In any case, as the body has disappeared, there would not be much point in screwing down the lid of the coffin."

Nobody else writes them with quite that flair, but they're still writing readable and informative tracts. Since our last survey of audio books (December 1964), we've noted some new works, as well as a few revised editions of older volumes, that merit the attention of technically minded readers.

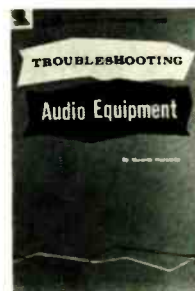


*Your Future in the High Fidelity Industry* by Bernard Newman (Richards Rosen Press, cloth-bound, 128 pages, \$4.00). No book more clearly suggests the coming of age of high fidelity as a business and professional field with its own ground rules, traditions, and requirements than this first attempt to treat it on

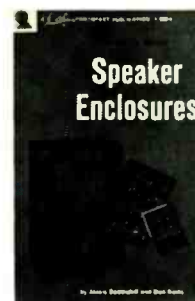
an institutionalized level. Certainly, to judge from inquiries received at our office, there are now a significant number of young people aspiring to careers in audio. Newman's study should answer many of their questions as to education and training needed, types of work (engineering, sales, etc.) available, and salaries for beginners. These chapters are sandwiched between a section recounting the history of high fidelity and appendixes listing schools, companies (briefly described), periodicals, and books. The text is marred by an occasional misspelling of proper names, and the company list is far from complete. But the work represents an important beginning and could prove helpful to many newcomers.



*Hi-Fi Troubles* by Herman Burstein (Gernsback paperback, 160 pages, \$3.95). Subtitled "How you can avoid them . . . how you can cure them," this book is very much at the top of the pile of how-to-do-it-yourself manuals. In fact, it comes as close as any we've read to accomplishing the difficult task of explaining technical problems in a nontechnical way, and doing so accurately and even interestingly. Subjects covered include trouble-shooting, tools and their use, and various representative performance problems—with especially good sections on hum and noise. Although the author's failure to handle solid-state equipment specifically may be a weakness, the procedures given for general fault-finding are valid for all types of equipment.



*Troubleshooting Audio Equipment* by Mannie Horowitz (Sams paperback, 160 pages, \$3.25). This volume can be regarded as a more advanced companion-piece to the Burstein book. It goes more deeply into equipment maintenance, and it covers transistor circuits to a fair degree. While the emphasis is on amplifiers, there is one chapter on tape recorders and another on stereo systems generally. Horowitz is a professional engineer and he writes frankly for the practicing technician or the very advanced hobbyist who knows his way around test equipment.



*How To Build Speaker Enclosures* by Alexis Badmaieff and Don Davis (Sams paperback, 144 pages, illustrated, \$3.25). More than merely a guide to cutting and slapping boards together, this book explains much of the design theory behind speaker enclosures so that one gets some insight into the why as well as the how of the subject. Although the authors are two Altec Lansing men, their work is by no means a plug for A-L products or any pet

theories. Types of enclosures made by other firms are discussed, and are included among the illustrations. The emphasis, however, clearly is on large- or "full"-size systems which follow the classic acoustic designs of bass reflex, infinite baffle, and horn loading. (While this emphasis may lead some readers to feel that compact systems, particularly air-suspension types, have been slighted, such systems, after all, do not belong in the realm of do-it-yourself.) In addition to detailed plans for building various enclosures, the book contains guides for choosing the drivers in a multi-element system, for calculating dividing networks, and for testing speakers.



*Hi Fi and Stereo* by Richard Roberts (Collier Books paperback, 181 pages, illustrated, \$1.95). About this one we have mixed feelings. As an attempt to present an over-all picture of stereo componentry, the book gets an "A" for effort and organization—but maybe a "B" for many of its technical explanations,

only a "C" for its ambitious but shaky glossary, and a "D" or even an "F" on some of its diagrams. Though there's a lot of readable, informative material in this book, there's also a good deal that bugged us. To wit: showing the ground terminal of an amplifier connected to the "hot" side of a speaker, calling a preamplifier a tuner, labeling a tape deck a tape pre-amp, classifying the "extra" input on a preamp as a low-level input, distorting the relative sizes of speaker enclosures, and so on. There's just so much you can blame on the draftsman or the illustrator—the author or the editors should have checked all the material that went into this book more carefully.



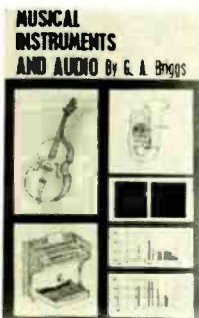
*ABC's of Modern Radio* by Walter G. Salm (second, revised edition, Sams paperback, 128 pages, \$1.95). Some grounding in basic radio theory is, to our mind, the best foundation on which to build one's technical understanding of audio—and video too. A careful reading of this volume could provide a

serviceable introduction to the subject. Treatment is semitechnical and presumes a smattering of elementary algebra and some bent for basic physics. Salm's book will not make you an instant engineer or repairman, but it will fill many gaps in your understanding of basic theory and at least enable you to ask intelligent questions.



*High Fidelity Systems* by Roy F. Allison (second, revised edition, Dover paperback, 92 pages, \$1.00). As a layman's guide to stereo in the home, this volume strikes us as the best buy among current books on the subject. Aimed at the complete novice who may want some common-

sense advice before entering a dealer's shop, it discusses such topics as components and their functions, installations, and room acoustics. A hefty section is given over to an ingeniously devised series of charts for correcting common faults in equipment, based on a yes-or-no system of check-outs that can be performed purely by listening, without the use of test instruments. This alone, in our view, is worth the price of the book.



*Musical Instruments and Audio* by G. A. Briggs (Wharfedale, clothbound, 238 pages, \$5.95, U.S.A. agent, Herman Publishing Service, Boston, Mass.). In this, his most recent book, the old master departs from his customary excursions into the strictly reproductive aspects of audio and investigates the productive

facets of music—which, once done, he then relates to the capabilities and limitations of audio recording and playback technology. In a sense, then, this intriguing work (actually the sixteenth he has produced) is the broadest in scope of all his books. One of its most impressive sections is an encyclopedic tour de force that illustrates and describes—from both technical and aesthetic standpoints—the sounds and ensemble-functions of more than sixty musical instruments. The range of matter here is formidable, but the expected Briggs touches—the humor, the poetic allusiveness, the liberal sprinkling of wry cartoons—are all present. The illustrations generally—and the technical ones, such as the oscillograms, in particular—are remarkably clear and show unusually fine detail. All told, another Briggs Fair.



*Tape Recording for the Hobbyist* by Art Zuckerman (second, revised edition, Sams paperback, 160 pages, illustrated, \$3.25). If there's anything omitted from this recently updated treatment of home tape recording, we can't think of it. An impressive range of topics is covered, from microphone selection to bias adjust-

ment, from hints on recording children to advice on care of the machine. The information is accurate; the writing, informal; the illustrations, plentiful and for the most part clear. An excellent index helps.



**SONY®**

When you've got a reputation as a leader in transistor technology, you don't introduce a transistor amplifier that is like someone else's. We didn't. The new Sony TA-1120 integrated stereo amplifier is the case in point. We considered the few remaining shortcomings that have kept today's transistor amplifiers from achieving the quality of performance of the best tube amplifiers and set out to solve them. To do it, we even had to invent new types of transistors. The result: the first truly great solid-state stereo amplifier.

Distortion is lower than in the finest tube amplifiers at all frequencies and power levels. Signal-to-noise ratio: better than 110 db. Damping factor is extraordinarily high (140 at 16 ohms). Frequency response: practically flat from 10 to 100,000 HZ (+0 db/-1 db). Plenty of power, too (120 watts IHF at 8 ohms, both channels). With an amplifier as good as this, the preamp section has a great deal to live up to. It does, magnificently! Solid-state silicon circuitry throughout coupled with an ingenious design achieve the lowest possible distortion. Sensible arrangement of front panel controls offers the greatest versatility and ease of operation with any program source.

Finally, to protect your investment in this superb instrument, an advanced SCR (silicon-controlled rectifier) circuit prevents possible damage to the power transistors due to accidental shorting of the outputs.

The Sony TA-1120 stereo amplifier/preamp at \$399.50 and the TA-3120 stereo power amplifier, \$249.50 are available at a select group of high fidelity specialists who love and cherish them. And will get as much enjoyment out of demonstrating them as you will from their performance. So visit your dedicated Sony high fidelity dealer and enjoy. Prices suggested list. Sony Corporation of America Dept. H 47-47 Van Dam St. L.I.C., N.Y. 11101.

**With so many fine amplifiers  
our first had to be something special.  
It is!**

## Scott 2502, 2503

### Lab Test Data

Performance characteristic	Measurement
<b>Tuner Section</b>	
IHF sensitivity	3.7 $\mu$ V at 98 MHz; 5.5 $\mu$ V at 90 MHz; 3.8 $\mu$ V at 106 MHz
Frequency response, mono	+0, -2 dB, 20 Hz to 20 kHz
THD, mono	0.15% at 400 Hz; 0.32% at 40 Hz; 0.24% at 1 kHz
IM distortion	1.1%
Capture ratio	3.5 dB
S/N ratio	40 dB
Frequency response, stereo, l ch	+0, -3 dB, 20 Hz to 18 kHz
r ch	+0.5, -2.5 dB, 20 Hz to 18 kHz
THD, stereo, l ch	0.76% at 400 Hz; 1.0% at 40 Hz; 0.66% at 1 kHz
r ch	1.1% at 400 Hz; 0.87% at 40 Hz; 0.7% at 1 kHz
Channel separation, either channel	better than 35 dB at mid-frequencies better than 20 dB, 20 Hz to 14 kHz
19-kHz pilot suppression	53 dB
38-kHz subcarrier suppression	66 dB
<b>Amplifier Section</b>	
Power output (at 1 kHz into 8-ohm load)	
l ch at clipping	8.2 watts at 0.24% THD
l ch for 0.8% THD	8.8 watts
r ch at clipping	7.0 watts at 0.12% THD
r ch for 0.8% THD	8.0 watts
both chs simultaneously	
l ch at clipping	6.5 watts at 0.18% THD
r ch at clipping	5.6 watts at 0.10% THD
Power bandwidth for constant 0.8% THD	15 Hz to 26 kHz
Harmonic distortion	
6 watts output	under 0.8%, 40 Hz to 20 kHz
3 watts output	under 0.5%, 20 Hz to 20 kHz
IM distortion	
4-ohm load	under 1.6% to 9.5 watts output
8-ohm load	under 1.0% to 9.25 watts output
16-ohm load	under 1.0% to 5.25 watts output
Frequency response, 1-watt level	bass comp out: +0, -4 dB, 32 Hz to 36 kHz bass comp in: adds up to 4.5 dB boost at 50-70 Hz
RIAA equalization	+0, -4 dB, 40 Hz to 20 kHz
Damping factor	30
Input characteristics (for 6 watts output)	
phono	Sensitivity 2.5 mV S/N ratio 59 dB
mike	6.5 mV 66 dB
guitar	13.0 mV 51 dB
extra	230.0 mV 80 dB

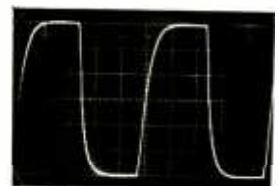
cated on the underside of the chassis, you have to tip the set so that it rests on its rear panel when making connections to it—an inconvenience we have noted on other modules of this type. Anyway, make sure when doing so that the tone-arm is secured to its resting block by the little clip attached to the latter. The four speaker outputs (two stereo pairs, for main and remote speakers) are phono jacks. One pair of cables, with plugs attached, is supplied—but for running remote speakers you'll have to get, or make up, another pair. The set has tape recorder feed and playback jacks, plus a stereo pair for any additional high-level signal source, and two additional jacks for signals from a microphone and an electronic musical instrument. These last two jacks permit you to play or to record two signals (such as voice and musical accompaniment) on separate channels, mixed on one channel, or either signal on both channels.

There are three screw terminals for FM antenna hookup marked internal, 300 ohms, and ground. The first screw has a metal jumper which you can connect to the second screw to use the set's built-in (line-cord) antenna—which does provide, by the way, good reception of local signals. For external lead-in, you disconnect the jumper and use the second and third screws. AM is handled by a built-in loopstick antenna.

The tuner portion of this system should provide very good FM reception in all but the most difficult of locales. Response was just about ideal on both mono and stereo, and separation on the latter was excellent. Signal-to-noise ratio could be better, but should not be annoying except on the weakest of incoming signals. The amplifier section is low-powered but clean—with a healthy power bandwidth and frequency response, and surprisingly high damping. It won't drive low-impedance, low-efficiency speakers to any great sonic showing but it can handle 8-ohm speakers of moderate to high efficiency with no trouble.

### TWO SPEAKERS—OR FOUR?

Which bring us to the speakers for this set. We auditioned the set as both the Model 2502 and as the Model 2503—that is to say, using both the smaller S-14 and the larger S-10 speaker systems. As might be expected, the S-10s provided better response generally, and in the bass specifically; they went down cleanly and fully to 40 Hz, while the S-14s made it with less apparent fullness or volume to about 50 Hz. These speakers, incidentally, are available separately for use with any amplifier or receiver. The S-14 is a two-way system (6-inch woofer and 3-inch cone tweeter) costing \$49.95. The S-10 is a three-way design (10-inch woofer and 5-inch dual-cone mid-range and tweeter) priced at \$79.95. Both types are air-suspension models featuring Scott's "controlled impedance" design which is intended to keep the operating impedance at or very near 8 ohms over the audio range. Each has a treble adjustment at the rear and each may be connected by either a phono plug or by conventional binding posts marked for polarity. White noise response, of either speaker,



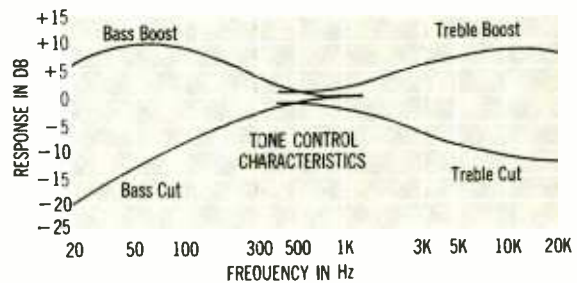
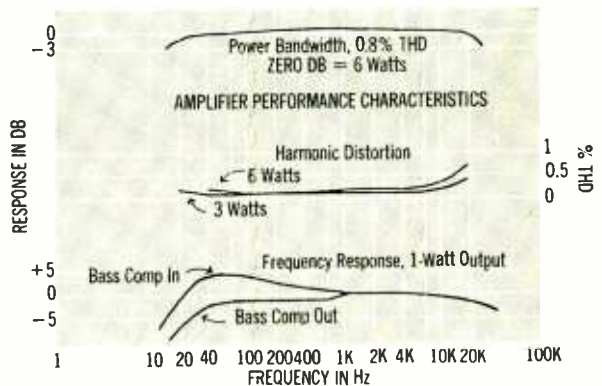
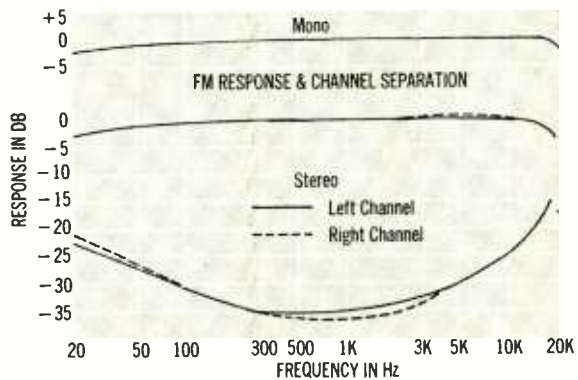
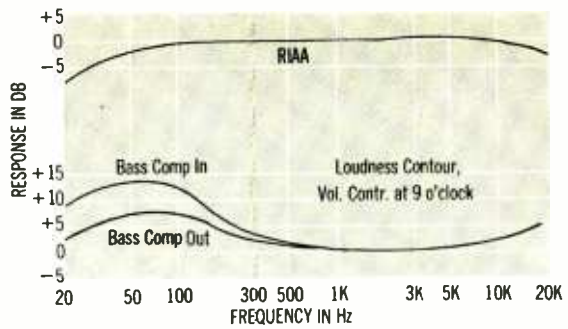
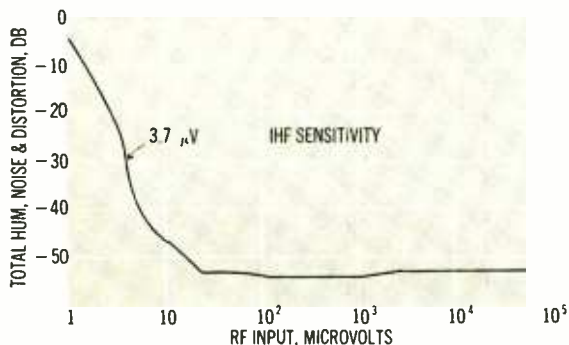
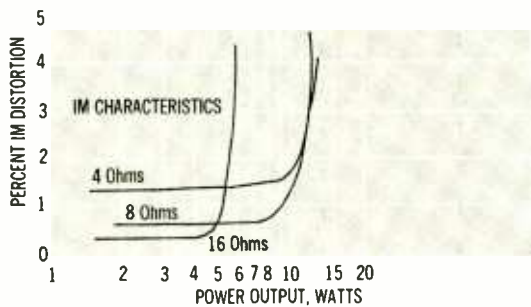
Square-wave response to 50 Hz, left, and to 10 kHz.



varied from fairly smooth to very smooth—depending on the setting of the rear control—and the general character of either speaker, allowing for the fuller bass and generally “bigger” sound of the S-10, struck us as uncolored and very listenable. In their respective price classes, both the S-10 and the S-14 seem to be quite commendable, and definitely competitive with other speakers costing the same.

Having both sets of speakers on hand, and toying with that front-panel switch, led us to try some sonic shenanigans not normally feasible with this system. As set up, the switch lets you select either pair of speakers, or neither, but not both at once. However, there is a headphone jack which is “live” regardless of the position of the speaker selector. Why not, then, use it for running a pair of speakers simultaneously with another pair? To do this, however, we had to short out the two resistors connected before the headphone jack which are normally used in such circuits to prevent “blasting” in the headphones. With this slight modification, and with a stereo phone jack wired for driving two speaker systems, we set up the S-10s as the main stereo systems, and used the S-14s—simultaneously—as “surround” speakers, positioning them very widely to left and right of the main listening area. The audible results were magnificent: an exciting panorama of surround-sound, of “wide-stage” stereo, which seemed to conquer the normally limiting acoustics of even a small, cube-shaped room. This was not our first experience with surround sound (as opposed to the stereo coming at you from merely two in-front sources), but it reaffirmed our belief that added speakers—even on ordinary two-channel program material—do enhance the sonic presentation. And getting it out of a modest, compact system made for a little extra icing on the cake. Inevitable headphone fans may boggle at this unorthodox use of their favorite output jack, but if they’re that devoted (and handy) they can wire a switch to place the resistors back in the circuit for headphone use—or maybe prevail on the set manufacturers to add it as a really worthwhile feature.

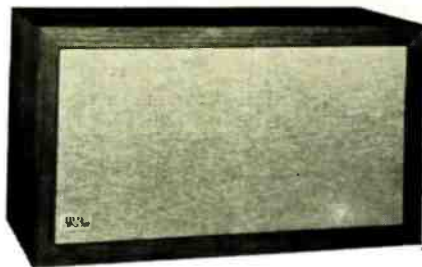
CIRCLE 150 ON READER-SERVICE CARD



### REPORTS IN PROGRESS

Allied TD-1030 Tape Recorder  
Acoustic Research AR Amplifier

## ACOUSTIC RESEARCH AR-3A SPEAKER SYSTEM



**THE EQUIPMENT:** AR-3A, a full-range speaker system in enclosure. Dimensions: 25 by 14 by 11 $\frac{3}{8}$  inches. Price: in walnut, oiled walnut, cherry, or oiled teak, \$250; in mahogany or birch, \$240; in unfinished pine, \$225. Manufacturer: Acoustic Research, Inc., 24 Thorn-dike St., Cambridge, Mass. 02141.

**COMMENT:** The second "A" in the nomenclature of this speaker system designates its first design change in over ten years. By way of background, the AR-3 (and before it, the AR-1) has been regarded as the granddaddy of acoustic- or air-suspension speaker systems, based on a woofer design that was introduced back in 1954. Briefly, in this type of system, the low-frequency driver is initially made to be floppy, with a loose suspension and very low resonance. Such a cone, if unaided, would provide scarcely any response. The aid is furnished by a compact, stuffed, sealed enclosure which—by virtue of the limited air trapped within it—stiffens the suspension and raises the cone resonance to the audible range. This technique—quite novel in the mid-Fifties but by now used by many manufacturers—is credited with making for clean bass response inasmuch as air used as a cone-restoring force is more linear than mechanical suspensions. Its proponents always have emphasized that such a speaker sounds good not in spite of small size, but actually because of it—the limited size being a required condition for performance rather than a compromise to save space. For simplification, the air-suspension technique can be considered an "infinite baffle" in reverse: instead of loading a large cabinet to the rear of the speaker to permit the speaker to respond down to its natural resonance, the air-suspension method loads a small cabinet to the rear of a specially designed woofer to permit it to "reach up" to some resonant frequency and continue responding upward from there. The cabinet thus is very much a part of the behavior of the speaker itself, more integrally so perhaps than in any other type of reproducer design; its construction, thickness, tightness of seal, internal sound-absorbent stuffing all become very critical and cannot be tampered with or modified by the user.

Once the bass response had been taken care of, AR went after the midrange and highs, and produced its first full-range system, the AR-1, later superseded by the AR-3 which has been this firm's top-of-the-line model for over a decade and which still is made. In the AR-3, the woofer is crossed over to a 2-inch diameter hemispherical dome midrange cone at 1,000 Hz, and this driver is crossed over to a 1 $\frac{3}{8}$ -inch dome tweeter at 7,500 Hz.

In the AR-3A, the same woofer is used, but the midrange driver and tweeter are new designs, and the crossovers to each have been lowered in frequency. The midrange dome now is 1 $\frac{1}{2}$  inches in diameter; the tweeter's,  $\frac{3}{4}$  inch. Diaphragm materials have been changed, and the voice-coils now are copper instead of the former aluminum. Crossover frequencies are now 575 Hz to the midrange, and 5,000 Hz to the tweeter. The lowered crossovers give the woofer "less work" to do, confining it more to the deep bass and

keeping it out of the midrange. (The lowering of the bass crossover is generally acknowledged to be a desirable design feature of any multiple-driver speaker system.) The changes in the other two drivers are credited with improving the dispersion characteristics and general smoothness of the system. Externally, the AR-3A resembles the AR-3: both systems use the same size enclosure, the same binding post connections at the rear, two of which may be disconnected so that the woofer only may be used (for special applications), and the same two controls for adjusting relative levels of the midrange and tweeter units. Input impedance is still 4 ohms and efficiency is low; an amplifier capable of supplying at least 25 watts (RMS) power per channel is recommended.

Our tests of the AR-3A simply confirm the manufacturer's design aims and claims for this system. Our reaction on first hearing the AR-3A was a favorable, even enthusiastic, one which has not diminished after weeks of listening. The system is a clean, transparent reproducer with a full and well-defined bottom, a balanced and open midrange, and clear and extended highs. The bass end is smooth and level down to about 40 Hz, from which frequency it rolls off smoothly. Doubling can be induced in this region if the system is driven abnormally hard; in normal use, predominantly fundamental bass is evident to about 30 Hz. There is response below this frequency but it becomes increasingly dominated by harmonics. The mid-bass region is as clean and defined as you could want, with no trace of roughness or false emphasis. Upward along the range, response remains exemplary, with no apparent peaks, dips, or other audible "surprises." Directional effects are scarcely noticeable, even above 5,000 Hz. Response does narrow somewhat, expectedly, but the fall-off away from speaker axis is very smooth and much less obvious than in many speaker systems. Tones in the 13 to 14 kHz region can be heard clearly at least 60 degrees off axis; at 15 kHz the response is mostly on axis and continues to beyond audibility. White noise response is smoother than average and very well dispersed. Advancing the rear level controls brings it up—but again, the "brightening" remains very smooth and exhibits virtually no harshness.

You have to drive the AR-3A with somewhat more amplifier power than most speakers take to get it to put out the "big sound," especially in a large or acoustically damped room. We auditioned a pair, using a few different amplifiers, and found ourselves running our amplifiers with the volume controls rarely below 12 o'clock position. Actually, this was as much a tribute to the clean output of these speakers at loud levels as it was an indication of their need for, and ability to handle, high amplifier power. For at such levels, the speakers sounded magnificent, filling the place with a lot of clean, musical sound and an excellent stereo image. At lower levels, the sound seemed to recede as if you'd taken a seat further back in the hall. On any material we fed to them, our pair of AR-3As responded accurately and neutrally, lending no coloration of their own to the sound.

How does an AR-3A compare to an AR-3? The dif-

ference may vary from fairly apparent to quite subtle, depending on the program material. Music which is rich in predominantly upper midrange tones and fairly open in texture probably would demonstrate the difference best. The new speaker seems to be free of a certain kind of "calling attention to itself" in this region that the AR-3, by direct comparison, occasionally exhibits. Specifically, the AR-3 has been criticized for emphasizing the lower midrange while, by comparison, depressing the upper midrange. In the AR-3A, we

can detect no aural grounds for such criticism. The entire treble range seems to us better balanced and more "definite," more a part of everything else. As for the mid-bass in the new version, perhaps there's now a touch of more rosin on the lower strings, and a slightly improved aural focus on the timpani. Overall, the AR-3A sounds less "dry" than the AR-3. The system, in short, has been improved. What was very good to begin with has been made better.

CIRCLE 151 ON READER-SERVICE CARD

## SONY TA-1080 INTEGRATED AMPLIFIER



**THE EQUIPMENT:** Sony TA-1080, an integrated stereo amplifier (preamp combined with power amp). Dimensions: 15¾ by 5¾ by 12¼ inches. Price: \$299.50; optional walnut case: \$24.50. Manufacturer: Sony Corporation of America, 47-47 Van Dam St., Long Island City, N. Y. 11101.

**COMMENT:** Sony's TA-1080 is a somewhat modest version of the TA-1120 reviewed here last April. That is to say, it has somewhat fewer features and lower power output. The TA-1080, however, is in the same premium class as the TA-1120, boasting high-quality innards, careful chassis layout, above-average construction and attention to detailing, very smooth acting controls, and reliable, clean performance.

Styled in a neat, businesslike manner, the front panel contains a total of eight knobs, four heavy-duty toggle switches, and two indicator lights. The knobs are for volume, channel balance, individual treble and bass control on each channel, stereo mode, and function or signal selector. The last control works in conjunction with an adjacent toggle that selects tuner, phono 1, or a third general position which you select specifically on the knob. The other toggles are for power off-on, tone-control cancel or in, and tape monitor. One indicator is for power; the other is a safety light that glows green when all is well and which goes off if the output transistors take excessive current, thus triggering the built-in protection circuits which shut off the amplifier. Two more controls at the rear permit adjusting the input level of signals connected to tuner and auxiliary jacks so that everything sounds equally loud for a given setting of the front panel volume control. The usual inputs and outputs are provided at the rear, including conventional tape feed and playback jacks plus a five-pin connector for European-type recorders. Actually, by using all these jacks, you can keep three separate tape



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

### Sony TA-1080

#### Lab Test Data

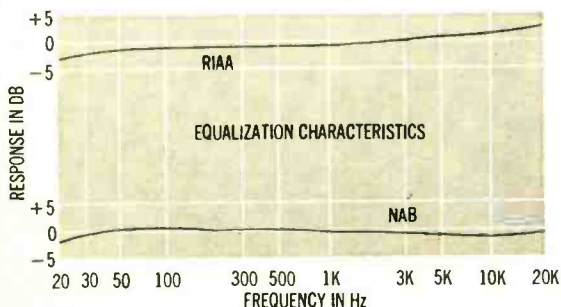
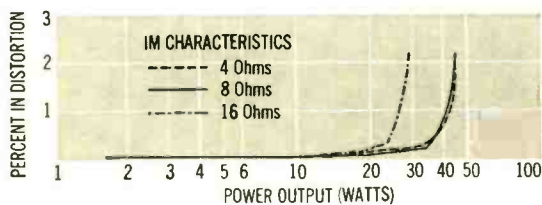
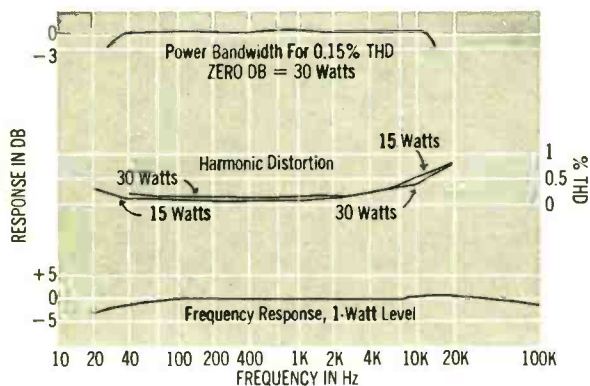
Performance characteristic	Measurement	
Power output (at 1 kHz into 8-ohm load)		
l ch at clipping	36 watts at 0.2% THD	
l ch for 0.15% THD	32 watts	
r ch at clipping	35.9 watts at 0.12% THD	
r ch for 0.15% THD	36 watts	
both chs simultaneously		
l ch at clipping	31.2 watts at 0.22% THD	
r ch at clipping	30.8 watts at 0.13% THD	
Power bandwidth for constant 0.15% THD	25 Hz to 14 kHz	
Harmonic distortion		
30 watts output	under 0.83%, 40 Hz to 20 kHz	
15 watts output	under 0.84%, 20 Hz to 20 kHz	
IM distortion		
4-ohm load	under 0.8% to 40 watts output	
8-ohm load	under 0.8% to 40 watts output	
16-ohm load	under 0.8% to 26 watts output	
Frequency response, 1-watt level	+0.5, -2.75 dB, 20 Hz to 100 kHz	
RIAA equalization	± 2.5 dB, 20 Hz to 20 kHz	
NAB equalization	+0.5, -2 dB, 20 Hz to 20 kHz	
Damping factor	38	
Input characteristics	Sensitivity	S/N ratio
phono	1.95 mV	65 dB
tape head	0.50 mV	56 dB
tuner	123.0 mV	75 dB
tape (amp)	123.0 mV	75 dB
aux	123.0 mV	75 dB

machines permanently hooked up to the TA-1080, as well as two turntables, and two tuners. The speaker outputs are professional type binding posts. Two switched, and one unswitched (hot) AC outlets are provided.

The amplifier is recommended for use with any speaker systems of 8 to 16 ohms impedance, including electrostatics of this range. If electrostatics are used, each must be connected in series with a 2-ohm resistor to the amplifier output taps. CBS Labs test measurement indicate that the TA-1080 will supply better than 30 watts per channel (both channels driven simultaneously) at, or very near, its rated distortion. The set's power bandwidth, for 30 watts at a very low 0.15 per cent distortion, covers most of the audio band, with a deliberate and controlled roll-off (due to its built-in filter) in the extreme bass. Frequency response, even with the roll-off, ran within 3 dB from 20 Hz to 100 kHz, which is excellent. Equalization for both phono cartridges and tape heads was within normal tolerances, damping factor was high, and IM distortion extremely low up to the normal rise-point for all three output impedances. High-frequency square-wave response showed excellent stability and transient characteristics; low-frequency square-wave response was tilted, reflecting that roll-off below 30 Hz.

The Sony TA-1080, to sum up, is somewhat like the amplifier portions of the best receivers in performance, but better built. Handling normal program material in a home system, it leaves little to be desired and the unit seems to give assurance of long, trouble-free service.

**CIRCLE 152 ON READER-SERVICE CARD**



**TEST REPORT GLOSSARY**

- Bias:** 1. anti-skating; a force applied to counteract a tone arm's tendency to swing inward. 2. a small amount of voltage applied to a device to prepare it for correct performance.
- Capture ratio:** a tuner's ability, expressed in dB, to select the stronger of two conflicting signals. The lower the number, the better.
- 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."
- IF:** intermediate frequency, into which the RF is converted by a tuner.
- 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.
- Pilot and sub-carrier:** (19 kHz and 38 kHz); broadcasts signals used in transmitting FM stereo; must be suppressed by receiver.
- 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).
- RF:** radio frequency; the radiated energy of a broadcast signal received by a tuner.
- 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.
- Sensitivity:** a tuner's ability to receive weak signals. Our reports use the Institute of High Fidelity (IHF) standard. The smaller the number the better.
- 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.
- Tracking angle (vertical):** angle at which the stylus meets the record, as viewed from the side; 15° has become the normal angle for the cutting, and thus the playing, of records.
- 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.

# THE NEW RELEASES

reviewed by NATHAN BRODER • R. D. DARRELL • PETER G. DAVIS • SHIRLEY FLEMING • ALFRED FRANKENSTEIN  
 HARRIS GOLDSMITH • EDMUND HAINES • DAVID HAMILTON • PHILIP HART • BERNARD JACOBSON • STEVEN LOWE  
 ROBERT P. MORGAN • GEORGE MOVSHON • CONRAD L. OSBORNE • MICHAEL SHERWIN • SUSAN THIEMANN



*Norman Treigle and Beverly Sills, of the New York City Opera.*

## GIULIO CESARE—THE OPERATIC GENIUS OF HANDEL MADE PLAIN

*by Conrad L. Osborne*

**E**VER SINCE THE operas of Handel started to return to the stage in the 1920s, *Giulio Cesare* has been one of the pieces held in high regard. Always known by name through the most famous of Cleopatra's arias ("V'adoro, pupille" and "Piangerò la sorte mia") and often produced successfully in Germany, it has gathered a reputation as the best of the composer's operas—the reasons for which can now be verified by anyone who acquires RCA Victor's current release of the highly successful New York City Opera production.

The recording—the first opera to be taped in New York for longer than local musicians care to remember—is the City

Opera's production in every detail. Unless I am mistaken, the orchestra has been augmented at one or two points, but the cast is identical with that of the production's opening night, and the conductor is none other than the company's director, Julius Rudel. The performance makes an excellent case both for the opera and for the company.

Repeated listening to the complete score brings one face to face, more closely than ever, with Handel's greatness as a musical dramatist. This has to do not so much with his selection and development of situation and incident (though I think the fact that this opera deals with recognizable characters and situations of

established importance is one of the significant reasons for its relative popularity with modern audiences), but with his genius for portraying character consistently and credibly. *Giulio Cesare* is especially rich in this kind of writing. Each of the characters not only develops and reveals himself through the aria structure, but is pinned down unmistakably by the individual harmonic and orchestral color; thus by the second act we need only a chord or two to tell us who, if not what, the coming scene is about. Cleopatra herself is of course the prime example; she is a brilliant creation. Her good-humored coquetry, her flirtatiousness, her sexuality, and at last her

real feminine warmth and profundity of feeling are gloriously present in her music. Cesare himself, Sesto, and Cornelia are almost equally full (the others less so, as instruments of moving the story rather than participants in the emotional complications that result).

The scenario that follows from the drawing together of these characters is infinitely complicated. Everyone hankers after someone else, and everyone jockey for position in the confusion that follows Caesar's victory over Pompey. Consequently, three or four plots are simultaneously being pursued, with each character responding to each new turn with an aria. Cleopatra wins the throne by being irresistible—not in a fatal way but in an immensely likable way; she just doesn't mind mixing a little play with her work, and Caesar himself does not at all mind being temporarily conned.

The performing edition used by the City Opera is one that has proved itself in the theatre, though I suppose almost any version could be made to work in a production as beautiful and relevant as that devised and directed by Tito Capobianco and designed by Ming Cho Lee and Jose Varona—an audacious and imaginative amalgam of modern design and choreographed movement in reconstruction of baroque style. On records, of course, the musical decisions assume paramount importance, and I shall note here what they consist of.

The performing score is based on the Bärenreiter edition, whose general order it follows fairly closely. The main exceptions are a number of excisions, the transposition of a couple of numbers from the last act to points earlier on, and the addition of a few orchestral snippets from somewhere else (chiefly, "curtain music" inserted so that an act or scene curtain will not rise directly on a patch of *secco* recitative, plus one or two little flourishes).

The cuts are of two general kinds: cuts in the recitative, and cuts in the repeat sections of arias. While once in a while a single verse (the unadorned A section) is left to stand by itself (Sesto's "*Cara speme*" and Cornelia's "*Non ha più che temere*," for example), the usual pattern leaves in the A and B sections (the latter often elaborated or embellished in some way) and a truncated, embellished repeat of the A section. Only two or three arias are left in truly full form. Though this may raise objections in some quarters, I think that as a general rule it is an excellent way of approaching the problem. The embellishments are usually enough to top off the aria, and I honestly cannot quite imagine sitting through a note-complete *Giulio Cesare*: the piece is long as is, and ABA arias (even when nearly every one of them is magnificent in its own right) can wear out their welcome. My chief regret with respect to cuts is in the reduction of the role of Achille. He needs his three arias to establish himself fully, and the presence of a comparatively high male voice is refreshing to the contemporary ear. As it is, one of his arias is omitted altogether, while the other two are shortened, the first ("*Tu sei il cor*") drastically.

The transpositions include one that seems to me terribly wrong—the removal of "*Piangerò la sorte mia*" from its spot in the last act to a position in Act I, where Cleopatra is still pretending to be the servant Lydia. This not only makes the aria apparently part of Cleopatra's put-on (which the music firmly denies) but destroys Handel's careful sequencing of the arias to unfold gradually Cleopatra's development from an ambitious tease to a woman capable of great dignity and depth of feeling. I do not see the reason for this decision. And while it isn't actually destructive, I don't see much point in the forward placement of the duet "*Più amabile belia*," unless it is a wish to establish the Caesar/Cleopatra liaison firmly before their enforced parting.

No one is going to complain of a lack of ornamentation; if anything, some are going to complain that it is too much with us in this performance. Not I. Whoever has constructed it (I understand that Mr. Rudel was responsible for at least some of it) has created what seems to me exactly the right feeling: one of "composed improvisation." It sometimes becomes very elaborate, giving the repeat section of an aria the quality of a variation, in the symphonic usage of that term. This serves a double purpose—it gives the singer an opportunity to take off with something that sounds like his own (and the ornaments are extremely well suited to the strengths of the singers involved), and it lends this section of the aria the feeling of exploring its mood more fully, of literally "elaborating" upon it. Naturally, there is much more of it for the women than for the men; in the days of castrati, composers deliberately relegated their basses and tenors to subsidiary positions precisely because they were not as adept with ornamentation as their female and neuter colleagues. Their audiences drowned under a sensuous flood of ornamentation and variation, which, so long as it is stylistically appropriate and well executed, is the very lifeblood of this music.

In its casting of the opera, the City Opera has made what I believe to be the correct decisions with respect to voice type. Both Cesare and Sesto were originally castrato roles (Senesino was the first Giulio). Nowadays, Cesare is customarily a bass, and Sesto is either a tenor or mezzo. Certainly a male Caesar is required for twentieth-century credibility, particularly when one has on hand a bass like Norman Treigle, who looks like a statue of the emperor come to life. Unquestionably, some of the music is thereby compromised: no bass voice has the agility of a soprano or alto, nor the ability to sing constantly at an in-between dynamic in what turns out to be the upper-middle part of its range. But the *travesti* role tradition, quite usable when it comes to young boys in love with countesses or with wives of Field Marshals, is out of the question when it comes to world rulers.

Sesto, who is younger and lower in station, is more sensibly cast with a female singer, and the sound of a tenor voice in the gorgeous farewell duet with Cornelia would be ruinous—the match-

ing of mezzo and contralto timbres is exactly what is called for.

Fortunately, the City Opera has been able to cast *Giulio Cesare* from its front rank of singers. For most of us who attended the production Beverly Sills's Cleopatra meant a "discovery" almost as startling as that of Joan Sutherland's Lucia nearly nine years ago. Through the past decade, this singer had shown herself an excellent artist in a variety of roles, and in such diverse assignments as Philine and Baby Doe had hinted at the qualities finally displayed in her Cleopatra. Still, I don't think any of us quite expected the classic exhibition of vocal control, agility, freedom, and command she gave us that evening (and on other occasions since). The singing was reinforced with splendid stylistic instinct, grace of movement, and a communicative feminine warmth which would almost have been enough by itself—the effect was one of sheer magic. Cleopatra has five major arias, and five times in the course of the evening everything in the theatre was suspended on a fragile (but strong) thread of floating, silvery tone, on the proverbial string of pearls that every singer wants to make of a run, and on the most gorgeous of all trills. It was a feast for sore ears, and brought with it the recognition that if the prevailing standard in Handel's day was something like this, the willingness of audiences to sit and listen to entire evenings of arias festooned with inventions is entirely understandable—a sensuous indulgence of an almost shameful order.

The recording, happily, has found Miss Sills in excellent form, and has captured a healthy portion of the purely vocal side of the magic. It is the last three arias that really take the breath away; the first two are very fine, but there are traces of unsettlement when she sustains tones around the top of the staff, and there are other "*Piangeròs*" on records that offer healthy competition. But "*V'adoro, pupille*" is a really melting piece of vocal seduction; "*Se pietà*," with its beautiful flights of trills, high suspensions, and beautifully floated harmonic turns is heartachingly lovely; and the "*Dal tempesta*" simply takes off into the ionosphere. A measure of this singing is that Miss Sills trills a hundred times if she trills once, and one never tires of the lovely, truly birdlike sound.

Treigle is, as I have already indicated, contending with a role written for a voice with very different handling characteristics. When these castrato parts are given to low-voiced male singers, what is usually sought is the sort of dynamic fluency that comes of a rather heady technique—Fischer-Dieskau is the best current example. This has the advantage of lending to the music the constant smoothness and give-and-take that it requires, but of course it sacrifices something in manly firmness and depth of tone. It is these last qualities that Treigle has in quantity, and he comes into his own with the martial bite he brings to "*Al lampo dell'armie*" or with the impressive dignity, the really imperial nobility, he brings to the great accompanied recitatives, "*L'ombra del gran*

*Pompeo*" and "*Dall'ondoso periglio.*" He is not always comfortable in that vague vicinity called *mezzo-piano*, where so much of this music lies, and of course does not embellish in the florid manner of a high voice. But his sense of style and his commitment carry him through everything, and even though the demanding "*Aure, deh per pietà*" unquestionably "sits" better in the alto range, he makes it a moving scene.

Aside from these two leads, the most impressive vocalism is turned in by Beverly Wolff. Although her sound sometimes grows a bit hectic and her chest register is no thing of great beauty, the full, sailing sound of her upper octave is a pleasure to listen to, and she is capable of the high options and ornaments which lend interest to the repeats. Inasmuch as Sesto has some of the score's best music, it is fortunate that Miss Wolff's generous singing is bolstered by musicality and a feeling for the style.

Cornelia is in some respects the most difficult of the female roles. While her music is beautiful, it tends to express slight variations of one doleful mood; indeed she is almost comic. Maureen Forrester makes a better impression here than she did in the theatre, partly because she does not have to contend with the show's one unfortunate costume and some very awkward dramatic moments, and partly because she is in somewhat better voice. Her firm phrasing and her excellent feeling for this kind of music

are of course in evidence and the genuine contralto timbre, as well; there is no doubt, though, that her singing has tended to be increasingly gummy and "inward" of late, and that her way of forming vowels has grown noticeably artificial. It would be a loss if a talent so well suited to this repertory were compromised by vocal problems at this early point.

Spiro Malas sings the comparatively one-dimensional arias of Tolomeo with firm, solid, rather monochromatic tone; Dominic Cossa renders what is left of Achilles with his warm, ingratiating high baritone. In the small roles of Nireno and Curio, Michael Devlin and William Beck are first-rate, and Mr. Devlin even injects some color and life into several quite ordinary passages of recitative.

The orchestral playing is warm and clean, though it misses the final polish and zip that would lift things at certain important points. The brass section sounds mighty careful, but avoids disaster—the writing for these instruments is always a problem with all but the virtuoso baroque ensembles. Rudel's tempo choices seem like prevailingly good ones to me; it may be that some of the feeling of what one often terms "judiciousness" is traceable to his leadership, but I suspect it has more to do with the capabilities of his ensemble—a perfectly solid opera orchestra is not quite enough in portions of this music.

While the over-all sound of the re-

ording is more than acceptable, I must disagree with some of the engineering decisions, especially with respect to problems of balance and perspective. There is, in the first place, too much empty-room sound. Wolff, in particular, with her ample, high mezzo often sounds as if she's singing in a tunnel. The up-close for whispered recitative, then back for the full-voiced passages kind of movement is much too extreme and crude for my taste, and it is ridiculous to have Sills begin "*V'adoro, pupille*" so far off (I know she is supposed to be upstage with her vision of Parnassus and whatnot, but when the aria begins, one wants the voice to *be* there).

But none of these reservations should deter any lover of Handel or any lover of fine singing. And even baroque *aficionados* will find, I think, that the spirit, if not the letter, of the genre is persuasively present.

#### HANDEL: *Giulio Cesare*

Beverly Sills (s), Cleopatra; Beverly Wolff (ms), Sesto; Maureen Forrester (c), Cornelia; Dominic Cossa (b), Achilles; William Beck (b), Curio; Norman Treigle (bs), Giulio Cesare; Spiro Malas (bs), Tolomeo; Michael Devlin (bs), Nireno; Chorus and Orchestra of the New York City Opera, Julius Rudel, cond. RCA VICTOR LM 6182 or LSC 6182, \$17.37 (three discs).



Wanda Landowska



Josef Hofmann



Leopold Godowsky

## MASTERS OF THE PIANO, IN RECORDINGS OF RARE PROVENANCE

by Raymond Lewenthal

**H**EARING THESE five records, the initial releases in Veritas' series of rare performances by celebrated pianists of the past, is a painful experience—painful because one realizes what might have been, what could have been, what should have been. It was perfectly within the realm of possibility that today we could have had in our possession recordings of Rachmaninoff playing Liszt's *Dante* and B minor sonatas, of Hofmann playing the Schumann *Fantasy* and *Kreislariana*. Oh, it is enough to make one cry! Anton Rubinstein, in one of his books written in the 1890s, deplors the fact that the

phonograph hadn't existed in Liszt's time. We would be quite delighted to have records by Anton Rubinstein himself! Why did he not make any? or, perhaps, did he?

Already, by the very early 1900s, the recording process was sufficiently developed to reproduce piano performances which were quite recognizable as music. The Paderewskis and the Rosenthals could all have documented the great masterpieces of their repertoires while they were at the height of their powers. But, with a few notable and treasured exceptions, most of these great artists are

represented only by crumbs from their table. How grateful we are to have them—the charming salon pieces, the encores which thrilled and charmed—and expensive crumbs some of them are. Hundreds of hours of painstaking practice and polishing may have been expended on a piece less than three minutes long; dozens of takes may have been made of the same *morceau*, spread out over a period of years, before a performance was approved for release.

Yet marvelous as some of these mementos are, we are of course aware that they are studio recordings, and as such



Rudolph Ganz

can give us only one side of the artist. Most real performers are galvanized by the presence of the public; they rise out of themselves, transcending anything they might do alone in an impersonal recording studio. For example, what a distorted view of Hofmann's playing we would have if we were to judge him solely by his studio records. He was never happy making records (few are!), and although his studio-recorded performances show a marvelously regulated technique, they are usually cool, detached, and sometimes not very communicative. They give the impression that this was a very careful, prim player, correct, accurate, miniature, with little temperament. Fortunately, a whole series of recordings of public performances—given in the concert hall, on radio, and in the home—have been turned up recently by the International Piano Library, and it is the special merit of Veritas to make many of these generally available (an earlier Columbia disc of part of a public Hofmann recital has been deleted). They give us quite a different view of the artist from the idea derived from recordings made under studio conditions. One begins to see why people raved—and still rave—about Hofmann. Here, he is all temperament, mercurial, a series of thermal explosions, a completely different personality from that shown in his commercial records. Is it not safe to assume that our estimate of other artists, such as Paderewski, are warped by a lack of recordings of live performances during their prime? Too many people are all too happy to pooh-pooh great reputations, on the basis of recordings which may not be at all representative; rather, it behooves us to try to find performances that justify reputations and thereby to learn from them.

This is not the place for nitpicking. Let's have no prudish talk here about desecration of Chopin and Mozart. The scores still exist and there are thousands of players who play every note just as written, and who, in spite of all their correctness, bore us to tears! There's not much hope for the conservatory student who turns up his little pug nose at these Veritas records and mutters about "stylistic inconsistencies." This is no place for discussion of *Nachschläger* and *Pralltriller*. We are dealing here with great masters—masters of their instruments, of themselves, and of the music they play. These are great personalities, of strong individuality. These records should be required listening for all students hoping to make music their lives. There is here no question of necrophilia—the spirits shining forth from these records are not



Sergei Rachmaninoff

dead: they may speak sometimes in accents strange to our ears, but the pulse of life is in everything they do.

If you enjoy these performances, all well and good; if you do *not* like them, for God's sake do not be so cheeky as to prate that a Godowsky or a Hofmann "didn't know what it was all about." How is the playing on these records? Well, some of you will be terribly upset by Rachmaninoff's Mozart and Hofmann's Chopin, etc., etc., but I enjoin you to listen with open ears and open minds and thereby learn and enjoy. There is no *one* way to play any kind of music; there may be right ways and wrong ways. You may consider Rachmaninoff and Hofmann wrong some of the time, but a little humility will go a long way towards helping you to appreciate their wrongness. Very few artists have become famous and remained famous without having honestly merited their fame in one way or another. Complete naïveté, or very great sophistication, are necessary commodities for open-mindedness, and we *must* be open-minded if we are to derive the utmost pleasures from the wonders the world has to offer us. Finicky and quixotic selectivity simply have the effect of walling-off from us more that is good than is bad, and we are the losers.

The record by Rudolph Ganz came as a particular revelation to me, for his playing was the least familiar to me of all the artists represented in these recordings. By accident, I played Side 2 of VM 105 first, and was struck immediately by the "modernity" of the playing. Side 1 begins with excerpts from talks by Ganz, and therein is the clue to his playing. He remarks that he thought that Busoni, with whom he studied for a year, was, with the exception of three or four other pianists, the first to have real *symphonic rhythmic discipline* in his playing, and was one of the first to play the hands strictly together. The quality most evident in the work of *all* the five artists on the discs at hand is the enormous rhythmic integrity which sweeps everything before it. Ganz plays the way a conductor should, but seldom does, play. His immense musical experience—first as a cellist, then as composer, teacher, and conductor—comes through remarkably on these records, most of which are taken from live performances, some made when he was nearly eighty. (The record celebrates his ninetieth anniversary and he is still going strong.) In all the artists on these records there is a kind of radiance, a soaring quality, an inner vitality which manifests itself through an extraordinary rhythmic *élan*.

The Godowsky disc contains what is apparently the only known recording by him of any of his own original works—*The Gardens of the Buitenzorg*, one of his loveliest short pieces. We are all greatly in the debt of the Godowsky family for making this and the other performances on this disc available.

Not the least interesting item on the Landowska disc is a sound track of a long (never long enough) interview with RCA Victor producer Jack Pfeiffer, who worked with her on all her later recordings done at her home in Lakeville, Connecticut. It is unjust to the world that such great free, untrammelled spirits as Landowska's should ever die—we need her kind of joy. To listen to her conversation, to hear her enthusiasm and her optimism, is uplifting in the extreme.

The Hofmann disc consists of portions of a concert he gave at the Curtis Institute, recorded unknown to him. It has a marvelously impromptu feeling about it. Hofmann's prelude before some of the pieces reminds one that until twenty-five or thirty years ago, artists of the old school often used to improvise little modulating preludes to pieces on their programs—a last vestige of the days when improvisation was an important part of a concert. Hofmann's recordings made at public performances give the lie to the foolish canard that "people played slower in those days." and that the fast tempos on their records are entirely due to the fact that they had to hurry to get all the music on a 78-rpm side. It is another canard to say that everyone these days has a technique. There are not many techniques like those of Rachmaninoff or Hofmann around—if there are, I have not heard them. People often say that if we could bring Liszt back today, we would probably find him disappointing. We *can* bring back Hofmann, or at least a tiny part of what he was, and *he* is impressive, to say the least. Let us give old Liszt the benefit of the doubt!

It would be unfair and unrealistic to expect high fidelity sound from these records in view of their sources and dates. Some of the performances were taken down at parties on home recorders, some at concerts with microphones hidden in unadvantageous places so the artist would not spy them, some are from broadcasts. Part of the Rachmaninoff disc comprises his earliest recordings made in this country (and perhaps anywhere). One of the rare performances here is Rachmaninoff's own *Italian Polka*, written for one piano, four hands and played by Rachmaninoff and his wife, Nathalia. The recording was made at a party and has a delightfully helter-skelter air about it.

It is only by merest happenstance that most of these recordings exist at all, and we should be happy and grateful that they have been discovered and made available no matter what their condition. These things *should* and must be world property, not to be hoarded by collectors who won't play them for you—or for themselves—for fear of wearing them out or of diminishing the cachet of their



prized possessions (one is expected, I suppose, to derive a great aesthetic experience merely from staring at the glistening grooves). The point is that now you can hear them—faintly and imperfectly reproduced in many cases, to be sure, but with the essential matter, the pulsatingly vital playing of these great masters, clearly revealed.

#### JOSEF HOFMANN

✓ Chopin: *Polonaise in E flat minor, Op. 26, No. 2; Nocturne in B, Op. 9, No. 3; Waltz in E flat, Op. 18; Ballade in A flat, Op. 47.* Chopin-Hofmann: *Waltz in D flat, Op. 64, No. 1.* Schubert-Godowsky: *Moment musical in F minor, Op. 94, No. 3.* Stojowski: *Oriental.* Hofmann: *Kaleidaskop; Penguine; Berceuse, Op. 20, No. 5.*

Josef Hofmann, piano. VERITAS VM 101, \$5.79 (mono only).

#### SERGEI RACHMANINOFF

✓ Scarlatti-Tausig: *Pastorale and Capriccio.* Mozart: *Sonata for Piano, No. 11, in A, K. 331: Theme and Variations.* Chopin: *Waltzes in A flat, Op. 64, No. 3; in A flat, Op. 42.* Liszt: *Hungarian Rhapsody No. 2, in C sharp minor.* Rachmaninoff: *Barcarolle, Op. 10, No. 3; Polka de W.R.; Prelude in C sharp minor, Op. 3, No. 2; Italian Polka.* Tchaikovsky-Rachmaninoff: *Lullabye.*

Sergei Rachmaninoff, piano. VERITAS VM 102, \$5.79 (mono only).

#### LEOPOLD GODOWSKY

✓ Chopin: *Etudes: No. 13, in A flat, Op. 25, No. 15, in F, Op. 25, No. 3; Berceuse in D flat, Op. 57; Polonaise No. 1, in C sharp, Op. 26, No. 1; Waltz in A flat, Op. 34, No. 1; Scherzo in E flat, Op. 54.* Chopin-Liszt: *Chant polonaise.* Liszt: *Liebesträume No. 3, in A flat, Op. 62; Concert Study No. 2.* Verdi-Liszt: *Rigoletto Paraphrase.* Godowsky: *The Gardens of the Buitenzorg; Star-Spangled Banner Transcription.*

Leopold Godowsky, piano. VERITAS VM 103, \$5.79 (mono only).

#### WANDA LANDOWSKA

✓ Praetorius: *Volte du Roy.* Peerson: *The Fall of the Leafe.* Telemann: *Bourrée.* D'Anglebert: *Gavotte; Le Beau berger Tircis; La Bergère Anette.* Couperin: *Les Ondes; La Pantomime.* Landowska: *Bourrée d'Auvergne.*

Wanda Landowska, harpsichord. VERITAS VM 104, \$5.79 (mono only).

#### RUDOLPH GANZ

✓ MacDowell: *Sonata No. 2 ("Eroica").* Rameau: *The Enharmonic.* Honegger: *Grave.* Scriabin: *Désir, Op. 57, No. 1.* Haydn: *Concerto in D.*

Rudolph Ganz, piano. VERITAS VM 105, \$5.79 (mono only).

## CLASSICAL

#### BACH: *St. Matthew Passion, S. 244*

Agnes Giebel (s); Marga Höffgen (c); John van Kesteren (t); Ernst Häfliger (t), Evangelist; Walter Berry (bs), Jesus; Franz Crass (bs); Leo Ketelaars (bs); Boys Chorus of St. Willibrord's Church (Amsterdam); Netherlands Radio Chorus; Amsterdam Concertgebouw Orchestra, Eugen Jochum, cond. PHILIPS PHS 4-999, \$23.16 (four discs, stereo only).

This is a performance of considerable mass and scope. It seems to employ large forces, is complete, and is up-to-date in many respects in its interpretation of Bach's wishes, as far as they may be surmised and agreed upon. Moreover, it is directed by a first-class conductor, at the head of an excellent chorus and a great orchestra, and the artists singing the two principal male roles are among the best in the business. Yet it seldom soars.

It is hard to account for the general lack of intensity. Jochum has a tendency to linger on final chords, and in a couple of places (the chorales "Bin ich gleich von dir gewichen" and "Wie wunderbarlich ist doch diese Strafe!") he indulges in some unstylish crescendos, but on the other hand he has clearly given much thought to differentiating the chorales in weight, dynamics, and tempo. Häfliger is a very good Evangelist, skilled and understanding. Berry is in excellent form, rich-voiced and steady; he introduces more color into his role than other performers of the part on records, stressing the human side of Jesus. But in that marvelous passage, perhaps the greatest arioso in Bach, beginning "Nehmet, esset," Berry did not move me. Perhaps it's my fault, but again later, in "Am Abend, da es kühle war," a bass recitative that generally "thrills the roots of my hair," as Samuel Butler said in another connection, the effect was bland.

The two female soloists are not in the same class with Häfliger and Berry. Miss Giebel is accurate enough, but her voice sounds rather dry here. Miss Höffgen's singing is marred by unsteady production. The chorus sounds well balanced and performs in a well-disciplined manner. Indeed, the numbers that rise above the flat plain of much of this performance are those that involve the chorus, especially "O Schmerz," where the agitated solo tenor is effectively contrasted with the quiet chorus, the chorale that ends Part I, and the great final lullaby, which exerts its customary magic here too. Very

good sound throughout. Included in the set are reproductions of thirteen drawings by Rembrandt illustrating various incidents in the Passion. N.B.

BACH: *Trio Sonatas, S. 525-30; Concerto in G after Johann Ernst of Saxe-Weimar, S. 592; Concerto in A minor after Vivaldi, S. 593*

E. Power Biggs, pedal harpsichord. COLUMBIA M2L 364 or M2S 764, \$11.58 (two discs).

The six Trio Sonatas written between 1727 and 1733 are usually thought of as organ music. But Bach's designation of them "for two keyboards and pedal"—into which three lines they are distilled from the separate instrumental lines of the chamber music trio sonata—also leaves open the possibility of playing them on the pedal harpsichord. E. Power Biggs makes a strong case for this instrument in his liner notes, and an even stronger one in his actual performances. As he says, the pedal harpsichord "combines harpsichord sparkle and clarity with something of the bass sonority of the organ," and he provides some excellent playing to back up the natural resources of the instrument.

Tempo, phrasing, and general style are all admirable. Just once or twice a tendency to gather speed in allegros makes itself felt; the realization of slow-movement cadences is occasionally a shade bare; and it seems odd to remark in the notes that a pause near the end of the first movement of Sonata No. 4 "invites a cadential flourish" and then resolutely to decline the invitation. But apart from these small reservations I enjoyed the performances enormously.

The fourth side is taken up by two of Bach's transcriptions, one from a concerto by his pupil Johann Ernst, the other from the sixth concerto of Vivaldi's *L'estro armonico*. These too are done with élan and bonhomie, though here and there I felt that Biggs was not fully exploiting the instrument's capacity to distinguish between solo and tutti.

The recording is clear and colorful. The volume level is high, as in most harpsichord recordings, but perhaps there is more excuse than usual with this particular instrument. B.J.

BACH, C.P.E.: *Six Sonatas for Wind Instruments; Six Marches for Wind Instruments; Sonatinas for Chamber Orchestra: in E flat; in D minor*

Musica Viva Ensemble, James Bolle, cond. MONITOR MCS 2125, \$2.50 (compatible disc).

In view of the fact that one almost inevitably thinks of C. P. E. Bach amid the brocade and candlelight of Frederick's soirées (an indoor type, in short), it is rather refreshing to confront two specific draughts of fresh air from the Hamburg

period: the Six Sonatas for winds and the Six Marches for military wind band (minus drums in this recording, according to Mr. Bolle's liner notes, to spare us possible frazzlement of nerves). This is a new Carl Philipp to me, and rather jaunty.

The Sonatinas for chamber ensemble, in which the harpsichord occupies a territory somewhere between that of concertante and continuo instrument, utilize effective contrasts of timbres, and involve harpsichord and flutes in various solo forays (these become rather fancy in the D minor second movement). None of this music shows the full measure of Bach's mettle, but it is skillfully wrought. The performances are healthy and polished, the sound absolutely clean and clear. S.F.

**BARTOK: Concertos for Violin and Orchestra: No. 1, Op. posth.; No. 2 (1938); Two Rhapsodies for Violin and Orchestra**

André Gertler, violin; Czech Philharmonic Orchestra, Karel Ančerl, cond. (in Concerto No. 2); Brno State Philharmonic Orchestra, Janos Ferencsik, cond. CROSSROADS 22 26 0011 or 22 26 0012, \$4.98 (two discs).

**BARTOK: Concertos for Violin and Orchestra, No. 1, Op. posth.; Concerto for Viola and Orchestra, Op. posth.**

Yehudi Menuhin, violin and viola; New Philharmonia Orchestra, Antal Dorati, cond. ANGEL S 36438, \$5.79 (stereo only).

Bartók's quartet of string concertos (a true "string quartet," as the two for violin and the one for viola are supplemented by the *Two Rhapsodies*—which may also be performed on cello!) effectively demonstrate the four major phases of the composer's output. All are completely absorbing works; and though the 1938 Concerto is indisputably the real masterpiece, I would like to put in some good words for the Second *Rhapsody* and the 1945 Viola Concerto. To me the Second *Rhapsody*, including folk elements from the pungent Rumanian tradition as well as those of the composer's native Hungary, is more exotic and engagingly scored than the deservedly popular and more accessible First. The Viola Concerto dates from the final tortured months of Bartók's life and has been disparaged, mostly, I suspect, because it was left in draft form at the composer's death and prepared for publication by his close friend Tibor Serly. In my opinion Serly, himself a composer of note, did a magnificent job in reconstructing this brooding, wonderfully sensitive score. I feel sure that Bartók would have been truly gratified.

I am less certain as to how Bartók might have viewed the posthumous resurrection of his First Violin Concerto. Written in 1907 for Stefi Geyer, with whom Bartók was in love, the MS came to light only after her death, some fifty

years after its composition. (In the intervening years Bartók reworked the materials of its first movement into what became known as the *Two Portraits for Orchestra*.) This twenty-minute work is stylistically downright unsettling: its opening movement (probably the more unified of the two) is an elegiac hybrid of early lyrical Bartók as heard in the First String Quartet, with the fervent, romantic aura of *Verklärte Nacht* and *Tod und Verklärung*. The second movement goes further afield and is constantly shifting in mood and idiom: every time I hear it my inner ear is tantalized with the recognition of quotations from the elaborate *Ein Heldenleben* cadenzas, foreshadowings of the ironic scherzo in Mahler's Ninth, bits and snatches of the seancelike atmosphere of the still-to-be-born Prokofiev D major Violin Concerto, and, of course, the inevitable suggestions of Brahms, Kodály, and Bartók's own later self. At one point near the conclusion of the piece there is even a crude precursor of the "classical" joke in Bartók's Quartet No. 5 wherein the music momentarily becomes as tonal—and as corny—as a radio or TV jingle! Bartók himself might have preferred that this opus be permanently forgotten, yet for all its hodgepodge of incompatible effects it is strangely beautiful and a real addition to the repertoire.

Menuhin plays the work with absolute mastery. His tone has a fervent sheen, and his interpretation makes it easy to envision the composer's lovelorn condition at the time of the Concerto's gestation. As collaborator, Dorati traces the fine bejeweled line of the intimate episodes, and with uncommon mastery of balance keeps the more vulgar tutti effects from getting aesthetically out of hand. In short, the Menuhin/Dorati performance equals the splendid version by David Oistrakh and Rozhdstvensky. Sonically, Angel's accomplishment is in a class of its own.

Menuhin's viola playing is musically sympathetic, technically adroit, but completely *violinistic*. Few violists (even full-time ones) obtain that "somber, more masculine character" to which Bartók so pointedly referred in a letter he wrote William Primrose a fortnight before his death. Indeed, Primrose himself was not wholly able to project a true viola sound, although he came closer than other soloists who have recorded the Concerto. Menuhin's tone is lithe and "milk chocolate" where a darker, bitterer quality would be decidedly in order. But like Primrose, Menuhin does succeed in conveying the gypsy inflections, the quirky rhythmic cut-offs, and the sheer breadth and folkish warmth of the first two movements. In the finale, I prefer Primrose's fleet, trimmer treatment to the more granitic, deliberately inflected Menuhin/Dorati account. Primrose is given the luxury of two full sides for his (mono-only) disc, but against this possible advantage the Menuhin set provides an almost equally fine performance, even better reproduction, and the First Violin Concerto as a coupled offering.

André Gertler, a personal friend of Bartók's and a onetime Hubay pupil,

brings penetrating musicianship to the compositions in his *Crossroads* album. While he utilizes lots of luxuriant vibrato, his basic approach remains more sober emotionally and less rhapsodic rhythmically than Menuhin's. Gertler's tone has a stouter, darker quality which could be described as "Isaac Stern à la Zingarese." His sturdy, musicianly playing to my mind turns poetry into prose in the problematical First Concerto but pays decidedly higher dividends in the two *Rhapsodies*, which are magnificent here. Gertler also brings a penetrating, analytical mind to bear on the complex arabesques of the Second Concerto, in a reading perhaps too reserved for some tastes but in my view admirable. My own favorite recorded versions of the 1938 Concerto, those by Menuhin/Furtwängler and Tibor Varga, are no longer listed in the catalogue. In their absence, my recommendation goes to Menuhin's recent slightly overrefined Angel performance with Dorati, closely followed by Gertler's (which profits from Ančerl's really splendid accompaniment).

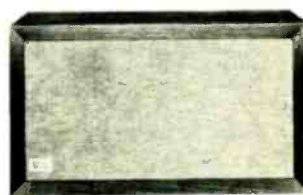
The *Crossroads* sound deteriorates towards the end of the first Violin Concerto, but on the whole is very fine in its subdued, darkly resonant way. Those in search of economy may proceed without caution. H.G.

**BEETHOVEN: Concert Aria "Ah, Perfido!," Op. 65; Cantata on the Death of Emperor Joseph II**

Régine Crespin, soprano (in "Ah, Perfido!"); Martina Arroyo, soprano; Justino Diaz, bass; Camerata Singers, Abraham Kaplan, cond. (in the Cantata); New York Philharmonic, Thomas Schippers, cond. CBS 32 11 0039 or 32 11 0040, \$5.79.

Despite the potent, *Fidelio*-like characteristics of both these splendid works, all of this music is very early Beethoven. The Cantata, in fact, dates from 1790, when its twenty-year-old composer was still living in Bonn. Written for a memorial ceremony held by that city's Reading and Recreation Society on March 19 of that year, it did not appear on the program—and in fact went unperformed during Beethoven's lifetime. A curious state of affairs for what is probably Beethoven's outstanding youthful effort, for nothing quite like it was to come from his pen until much later. *Ah, Perfido!* was written for the Countess Clari, an amateur singer, in 1795. It wasn't published until a decade later, hence its advanced opus number.

Régine Crespin has the requisite temperament as well as the heavyweight vocal equipment to cope with the extended concert aria. Sometimes the very spitfire anguish of her style here causes her to push her big, secure voice into tremulous stridency. Better, by far, though, an excess of vehemence than the dry, Parthenon-like disinvolvement and unappealing vocal coldness that marred Birgit Nilsson's Angel version of the work. Schippers' overbearing, *rallentando*-laden conducting is a minor liability,



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but in the main this disc stands up very well to the competition afforded by Flagstad/Ormandy (RCA Camden, deleted), Schwarzkopf/Von Karajan (Angel, also deleted), Farrell/Rudolf (Columbia), not to mention Callas/Rescigno (Angel).

I cannot fathom the motivations for doing the *Joseph* Cantata in Latin rather than in the original German. But the austerity of the older language happens to fit well into Schippers' orderly, classical scheme. The punctilious crispness of the Philharmonic's execution combined with swift, rhythmic pacing and brightly penetrating recorded sound make this a much more abstract, impersonal eulogy than the *gemütlich*, less imperiously assured one by Clemens Kraus with Viennese forces on an old Vox disc (now reissued by Lyricord). Kaplan's able choristers sing impressively well, and Arroyo and Diaz are as excellent as were Steingruber and Poell in the predecessor edition. H.G.

**BEETHOVEN:** *Quartet for Strings, No. 15, in A minor, Op. 132*

Yale Quartet. CARDINAL VCS 10005, \$3.50 (stereo only).

This release speaks well indeed for the Yale Quartet's prospective future as pace setter for American chamber ensembles. Though the present disc marks a recording first for the group, it should be pointed out that not only have these four musicians (Broadus Erle and Yoko Matsuda, violins; David Schwartz, viola; Aldo Parisot, cello) been playing as a unit for half a dozen years but Erle and Parisot were colleagues in the New Music Quartet.

The Yale's most impressive and immediately recognizable attribute is its radiant sound (illuminated by Vanguard's sunny ambience). Here is a group with a truly unified line of tone, from Parisot's assertive cello through the inquisitive and searching lyricism of Erle's violin. Firm intonation seems less a goal than an easily maintained standard. The rich suspended lines of the Lydian *molto adagio* bring to the fore the Yale's incredible facility to play seemingly indefinitely with dead-eye accuracy.

If there is one thing to quibble over, it is that these artists play almost too beautifully. I make this statement warily, for it might be taken to mean that they are content to play for beauty of tone alone, at the sacrifice of depth. In fact, they delve penetratingly into the murky and explorative areas of Beethoven's fantasy world. Yet there are moments—usually calling for a certain abrasiveness (as at the beginning of the *alla marcia*, where a strong tonal contrast is implied after the seventeen-minute *adagio*)—when the players seem unwilling to spoil their gorgeous sound even for the sake of the music's more cogent demands.

Yet this *is* a quibble, in terms of a performance of such substance and integrity. S.L.

**BEETHOVEN:** *Symphony No. 4, in B flat, Op. 60; Zur Weibe des Hauses, Op. 124*

Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt, cond. LONDON CM 9512 or CS 6512, \$5.79.

With the addition of the Fourth to his previously released Third and Ninth, it is quite evident that Schmidt-Isserstedt is running strongly in the Beethoven Symphony sweepstakes. His performance of No. 4 is one that lets the music speak for itself, yet boasts a wealth of felicitous detail and artistry of the most subtle (thus personal) sort. This conductor's Teutonic grounding precludes his cutting loose in the Allegros as Toscanini did, but his sense for classical proportion, his lightness of texture and rhythmic structure are very much in the Maestro's tradition. From the plucked opening sounds of the first-movement introduction to the galloping coda of the finale, one is aware of a jewel-like expressivity and prismatic molding of instrumental lines. The feeling is vigorous, radiant, and thoroughly lyrical. Happily too, Schmidt-Isserstedt is here allowed full elbow room for all repeats. As for the playing *per se*, the sometimes crotchety Vienna Philharmonic performs superbly in this venture. Though it lacks a first-desk excellence like that of, say, the Cleveland Orchestra, it more than compensates for an occasional uningratiating solo by offering uniquely individualistic sonority and first-rate ensemble work.

The great, late-period Handelian-derived *Consecration of the House* overture gets a fleet, idiomatic reading which lies midway between Toscanini's knife-edged galvanism and Klemperer's sober deliberation. H.G.

**BERWALD:** *Symphony No. 5, in C ("Singulière")*—See Mendelssohn: *Symphony No. 5, in D minor, Op. 105 ("Reformation")*.

**BLOCH:** *Schelomo; Israel Symphony*

Zara Nelsova, cello (in *Schelomo*); Blanche Christensen and Jean Basinger Fraenkel, sopranos, Christina Politis and Diane Heder, contraltos, Don Watts, bass (in the *Symphony*); Utah Symphony Orchestra. Maurice Abravanel, cond. CARDINAL VCS 10007, \$3.50 (stereo only).

As far as such a dangerous word as "authoritative" may be applied to musical performance, Zara Nelsova's interpretation of *Schelomo* deserves it, for she performed and recorded the work with the composer to his enthusiastic approval. Her latest recording, issued now on Vanguard's new middle-price label, has the advantage of a finer orchestral accompaniment than Bloch himself could provide. This *Schelomo* seems to me just about ideal. The solo part is wonderfully exciting and expressive without ever becoming fulsome, and it is

ideally balanced with the superbly recorded orchestra.

The *Israel Symphony*, otherwise available only in a rather tired mono version, makes an appropriate coupling. The work itself is less compelling than *Schelomo*, for here the modal rhapsodizing and the militant brass interjections cohere less satisfactorily into a total structure. But Abravanel's powerful reading makes the best possible case for the *Symphony*, and the recording again is as clear as it is full-blooded. B.J.

**BORODIN:** *Prince Igor*

Julia Wiener (s), Yaroslava; Radka Gaeva (s), Nurse; Liliana Bareva (s), Young Polovtsian Girl; Reni Penkova (c), Konchakovna; Todor Todorov (t), Vladimir; Luben Mihailov (t), Ovlur; Cyril Dulguero (t), Erochka; Constantin Chekerliiski (b), Prince Igor; Boris Christoff (bs), Prince Galitzky and Khan Konchak; Alexei Milkovsky (bs), Skula; Chorus and Orchestra of the National Opera of Sofia, Jerzy Semkow, cond. ANGEL SCL 3714, \$17.37 (three discs, stereo only).

The recording company that enjoys the exclusive services of Boris Christoff has a problem. Both by voice and by temperament Christoff is ideally suited to all those colorful basso roles of the Russian repertoire; but how—outside of raiding the Soviet Union itself—does one conjure up a cast and chorus that can match his idiomatic command of the Russian language and operatic style. EMI has courageously fought on the horns of this dilemma three times in the past fifteen years. Their efforts, thanks to some clever casting improvisation, produced two amazingly successful recordings of *Boris Godunov*, and one not so successful performance of Glinka's *A Life for the Tsar*.

When *Boris* number two was taped in Paris several years ago and a chorus was required, Christoff suggested importing the ensemble from his native opera house in Sofia, Bulgaria; solo members of the company would also be useful for filling in the opera's numerous short character roles. Evidently the plan worked to everyone's satisfaction, because last year EMI brought the Sofia National Opera to Paris *in toto*—soloists, chorus, and orchestra—to support their noted former colleague in this first stereo recording of *Prince Igor*. I say "support" advisedly, for there can be little question about who dominates the performance: with the incredibly vital force of his personality and the cutting power of his voice, Christoff takes over completely whenever his boisterous Prince Galitzky or smooth Khan Konchak is on microphone.

The precedent for one singer in these two roles dates back to Chaliapin. Technically, of course, there is no problem since the Prince vanishes after Act I and the Khan appears only in Acts II and III, and one can't object to the custom on this recording for Christoff is in generally splendid vocal condition

# A closer look at the KLH Receiver.

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On both AM and FM, the KLH Receiver is designed to provide effective reception characteristics. On FM, its excellent IHF sensitivity (2.5 microvolts) is supplemented by quick limiting that provides 40 db of quieting at 4 microvolts and full suppression of background noise at well under 10 microvolts. Stations that "come in" at all are almost certain to be fully listenable. And effective sensitivity is increased still further by excellent selectivity, which prevents strong stations or spurious signals from interfering with reception of weak

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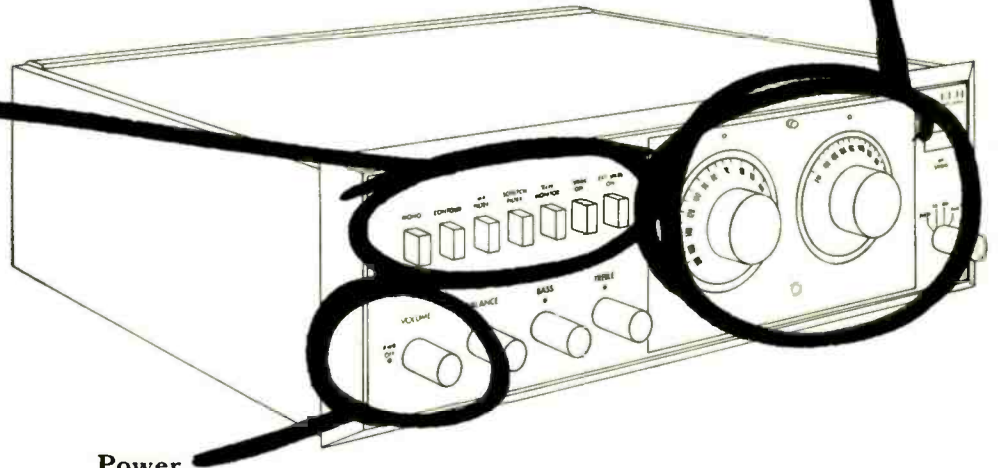
## Convenience and Flexibility

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—he begins the Prologue sounding a bit raspy perhaps, but thereafter settles down to giving us some really first-class singing. Not surprisingly, he has the time of his life with Galitzky, wining, wenching, and teasing the daylight out of poor Yaroslavna, Igor's rather stuffy wife. He catches the rough humor of the part perfectly while hinting that beneath the bluff exterior there lurks a Mephistophelean villain.

Christoff's Konchak is a shade less impressive—only, however, when measured against the really stupendous performance of Mark Reizen on the imported MK recording. Christoff's Polovtsian chieftain is properly suave and hospitable to his Russian captives, but I miss Reizen's veiled, threatening tone, the iron-fist-in-the-velvet-glove manner. And Christoff's occasional fits of laughter here sound rather stagy. Unfortunately, Angel follows tradition by omitting Act III, which means that we only hear half the role. Granted that the third act is probably more Glazunov than Borodin, it nevertheless does fill out the character of Konchak and also clarifies a few obscure points in an unbelievably diffuse and ill-organized plot. Surely, Christoff could have been persuaded to sing the Khan's aria from this act as an addenda to Side 6.

This leaves us with the (presumably) leading singers of the Sofia National Opera—and here, I'm afraid, the landscape clouds over considerably. The only conceivable way to approach *Prince Igor* is to find six generously endowed singers who can do full justice to the fine tunes liberally distributed throughout the score. There is precious little else to this colorfully costumed concert than its pleasing melodies: the characters have potential interest, but the only one with anything to do other than sing to the moon or wring his hands is Galitzky. So despite the careful musicianship and honest energy of Mmes. Wiener and Penkova and Messrs. Todorov and Chekerliiski, their no more than serviceable vocal qualities are a definite handicap to one's enjoyment of the performance. Julia Wiener does add a nice sense of urgency and despair to the Finale of Act I as the Polovtsian hordes descend upon Putivl; but her Slavic tremolo does not fall graciously upon the ear and as a result her two long laments are rather tough going. Chekerliiski has a big, burly, somewhat colorless baritone, frayed up top and weak in the lower reaches; his Igor is forthright, even noble at times, but more often than not his technical limitations are all too evident. Tenor Todorov and mezzo Penkova are at least enthusiastic in their love-making, but as singing it sounds labored and callow.

The chorus walks off with top musical honors—a large group evidently, but with a lovely over-all blend and quite a fabulous control of choral color and dynamic nuance. They have been recorded a bit too distantly for full effect in the *Polovtsian Dances*, however. The orchestra plays smartly under Semkow, and the engineering, though perhaps too conservative and lacking in spaciousness for this lush music, is tolerably well done.

Besides the excision of Act III there are numerous internal cuts, including, inexplicably, about twenty-four score pages from the overture.

If you can find it, the MK recording by the Bolshoi is still the *Prince Igor* to have despite the poor sonics. As for admirers of Christoff, they would do well to wait and see if Angel will gather his contributions onto a highlights disc. P.G.D.

✓ **BRAHMS: *Ein deutsches Requiem*, Op. 45; *Rhapsodie*, Op. 53 ("Alto Rhapsody"); *Nänie*, Op. 82**

Agnes Giebel, soprano, Hermann Prey, baritone (in the Requiem); Helen Watts, contralto (in the *Rhapsody*); Les Choeurs de la Suisse Romande et Pro Arte de Lausanne; Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON A 4265 or OSA 1265, \$11.58 (two discs).

Ansermet's way with these Brahms works, the *German Requiem* most particularly, might be likened to the restoration jobs lovingly done with some of Rembrandt's canvases. The music, like the paintings, shines with renewed, pristine, brightly hued color and may take some getting used to from those who have become accustomed to dull browns and murky grays. Ansermet's performances here are gentle and lyrical, but the prevailing intimacy never includes that soap-box kind of *Gemütlichkeit* beloved by some Viennese specialists. It is surprising to hear how close this Requiem can sound to Fauré's, and even more surprising to discover how successful such an approach proves. The bright, reedy-pure, almost boy-sopranoish hue of the Swiss choristers helps the effect along. So does M. Ansermet's unflinching endeavor to expose syncopes, pizzicatos, woodwind interjections, and other such aspects of the scoring capable of alleviating the dirge-like bottom-heaviness of the cellos and contrabasses. The outer movements, though never hurried, have a cameo purity and melos: of sentiment, there is plenty; of sentimentality, nary a trace. The second and sixth sections (this Requiem, when you think of it, is in arc form like the Fourth and Fifth Bartók Quartets!), so often exhibitions of muscular energy, are crisply pointed, quite brisk, and basically understated as Ansermet gives them. The trombones in those movements are more veiled than usual, though easily audible. Finally we come to the central movement, which for me is the high spot of Ansermet's conception (as well as its obvious cornerstone from a structural standpoint). The conductor lets it waft gently upward like a prayer. He allows plenty of leeway between the phrases and at no time harries the music into moving faster than its own heartbeat. How clear, firm, and flexible it sounds when allowed to breathe!

Hermann Prey is a lithe baritone of course, not the darkly menacing Kipnis/Jerome Hines/Kim Borg/Martti Talvela type of singer sometimes used for the third movement. Ansermet, obviously

looking for benign gravity rather than austerity, has come up with a perfect choice for the part. The conductor is even more fortunate in his soprano soloist; Agnes Giebel's ravishing, flute-pure singing of the fifth section is the most sublimely beautiful I have ever heard.

Helen Watts sings her *Alto Rhapsody* with the seraphic, celestial quality which made Kathleen Ferrier's interpretation so admired. There are other, earthier, ways to do it of course, but to make the Watts/Ferrier method work requires an awesome combination of superlative musical and vocal sensitivity. Miss Watts and M. Ansermet have produced a classic here. Similarly, the conductor's reading of *Nänie* (based on Schiller's poetry) is wonderfully cogent and perceptive.

This album might well be the crowning achievement of Ansermet's long and distinguished phonographic career. I know that I shall return to it many, many times: such penetrating, unassuming musicianship borders on genius.

H.G.

✓ **BRAHMS: *Quintet for Piano and Strings, in F minor*, Op. 34**

Artur Rubinstein, piano; Guarneri Quartet. RCA VICTOR LM 2971 or LSC 2971, \$5.79.

Brahms made three tries at this work (if so tentative a word as "try" may be pardoned in reference to such confident music) before he reached the solution that satisfied him. He wrote the piece first for string quintet (two cellos), then took Joachim's word for it that few ensembles this side of heaven could do justice to the climaxes: he next arranged it for two pianos (this is published as Op. 34b); finally, he reworked the score for piano and string quartet. There it stands, full of joy, triumph, darkness, and surging power, for those who care to plunge in.

The best ensembles have plunged—among them, the Juilliard with Fleisher, the Budapest with Serkin, and most recently RCA's distinguished company. Comparisons are hard, because the Rubinstein/Guarneri performance is so good—free, sweeping, rhythmically incisive, almost savagely strong in certain of the climaxes—and so is the Serkin/Budapest. (If the chips were down, I would have to give up the Fleisher/Juilliard, fine as it is; its tight control, its preference for understatement, its somewhat cerebral attitude yield, in the long run, less pleasure.)

This disc represents the first collaboration between Rubinstein and the Guarneri, and it is a splendid thing to hear. The balances are exactly what they ought to be, nobody gets in anybody's way, everybody sees eye to eye on the manner in which shared phrases ought to be played. And the best of it is that this all seems perfectly natural; the vitality springs from deep sources in both parties, and nothing can damp it. It would not be fair to leave unmentioned one or two isolated spots in the Serkin/Budapest ver-

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sion that I prefer (the pungence of the cello beats at the opening of the Scherzo, the bouncy lightness of Serkin's dotted-rhythm figures in the first movement), but the new version is worthy to stand beside the older, and what more need one say?

According to the notes by RCA Victor's Max Wilcox, who produced the record, more Rubinstein/Guarnieri collaborations are to come—Schumann, Brahms, and Fauré piano quartets, etc. Let's hope the promise is kept. S.F.

**BRAHMS: Sonatas for Clarinet and Piano: No. 1, in F minor, Op. 120, No. 1; No. 2, in E flat, Op. 120, No. 2**

Harold Wright, clarinet; Harris Goldsmith, piano. CROSSROADS 22 16 0141 or 22 16 0142, \$2.49.

Aside from the question of viola versus clarinet there are basically two approaches to these products of Brahms's twilight years. The more immediately effective is to treat them as reassertions of earlier days—that is, impulsive, impetuous, and robustly romantic. Wright and Goldsmith have decided upon the alternate course; they see in these two sonatas the serene reflections of a master musician, the final gentle glow in a long and productive life.

These are not "exciting" performances. They are, however, intelligent, well integrated, and comfortably lyrical. Wright's mild-mannered vibrato is particularly suitable for the reflective nature of his and the pianist's vision. Tempos are broad and spacious; and though I wouldn't have minded an occasional touch of emotional vehemence, within the context of these artists' interpretation there is a healthy degree of elasticity and movement.

Equal partnership is affirmed by the generally excellent balances. Good sound. S.L.

**BRUCH: Concerto for Violin and Orchestra, No. 1, in G minor, Op. 26**

†Lalo: *Symphonie espagnole, Op. 21*

Isaac Stern, violin; Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 6403 or MS 7003, \$5.79.

In this kind of late Romantic music Stern, Ormandy, and the Philadelphia Orchestra are perfectly matched, producing what modern Europeans now identify as a characteristically "American" instrumental sound—big, a bit brash, expressive but avoiding the extremes of both vulgarity and prettiness.

On this occasion, the Bruch fares best in Stern's hands. The slow movement, the best music in the piece, receives a solo performance that should be required listening for every young musician—violinists and others—as a lesson in just how far the expressive resources of phrase, timbre, vibrato can be pushed without violating the music. The very

qualities that make for such success in the Bruch seem, however, a little alien to the Franco-Spanish idiom of Lalo. The tone is a bit overrich, the phrasing a little stiff, and the rhythm lacking in the lighter spring needed in this music. Francescatti and Szeryng have approached this music with aristocratic temperament.

Nor can I in all honesty avoid pointing to rare but very disturbing blemishes in Stern's performance. In the very opening flourish of the Lalo, his aim misses both the pitch and tone of the high E, with the result that the listener is badly jarred at the very beginning of what is an otherwise technically secure performance. A similar failure with a high note in a crucial phrase can be heard in the finale of the Bruch, again in the climactic note of the main phrase.

Stern's solo performance is surrounded, supported, complemented, and enhanced by the Philadelphia Orchestra at its best—in performance and recording. P.H.

**BRUCKNER: Symphony No. 9, in D minor (Original Version)**

Amsterdam Concertgebouw Orchestra, Bernard Haitink, cond. PHILIPS PHM 500162 or PHS 900162, \$5.79.

Vienna Philharmonic Orchestra, Carl Schuricht, cond. SERAPHIM 60047 or S 60047, \$2.49.

The Schuricht recording of Bruckner's unfinished last Symphony has been available in Europe for about four years. The performance is a cogent one; and if you find Jochum (on Heliodor) too dilatory, the new issue may enjoy your preference as far as the bargain field is concerned. For sanity, strength, and directness—except in the rhythm of the opening bars, which Schuricht, like most conductors of this work, distorts—this performance is admirable, and it is also very well recorded.

For my taste, however, Schuricht drives rather too briskly through the outer movements. Haitink's relaxed, finely judged performance, by contrast, takes its place among the very best available. The recording does not quite rival the grandeur and richness London achieved—on one 64-minute disc!—for Mehta, but Haitink's over-all view of the work is more satisfying than Mehta's, which, deeply moving as it is, out-Jochums Jochum in its overinsistent attention to detail.

Of the other performances, Walter's is vitiated by the thin, utterly un-Germanic sound of the Columbia Symphony brass. His is a well-shaped, sensitive reading, but it is rather deficient in sheer impact. Jochum's newer performance on Deutsche Grammophon does not seem to me a sufficiently striking advance over his admirable Heliodor disc to justify its much higher price.

All of which leaves us with Furtwängler. Like Schuricht's, Furtwängler's first-movement tempo is unusually fast. But mere briskness is one thing, elemental force another, and it is the latter quality

that makes Furtwängler's performance unequalled in my experience, whether on records or in the concert hall. Though the sound is dated, the vividness of the musical experience emerges undimmed.

To try to sum up this conflicting list of merits: for his power and nobility, Furtwängler remains my first choice; for sheer technical quality of reproduction, the recommendation must go to Mehta—for whom, by the way, the Vienna Philharmonic plays even more superbly than it does for Schuricht; Jochum on Heliodor remains my preference in the bargain area. But for a sound, always sensitive, and often exciting modern version, admirably recorded (though in my copy very badly pressed), Haitink cannot be bettered. B.J.

**CLEMENTI: Trios for Piano: No. 1, in D; No. 6, in C ("La Chasse"); No. 8, in F—See Stradella: *Sinfonias a tre*.**

**CONSTANT: 24 Preludes for Orchestra**

†Nigg: *Concerto for Violin and Orchestra*

Christian Ferras, violin (in the Nigg); Orchestre Philharmonique de l'O.R.T.F., Charles Bruck, cond.; HELIODOR H 25058 or HS 25058, \$2.49.

This extremely interesting disc introduces two French composers who are well known abroad but who, to my knowledge, have never appeared in American record lists before.

The 24 Preludes for Orchestra by Marius Constant last fifteen minutes. Some of the preludes, according to the jacket notes, are only six seconds long, but they flow one into the other and the total effect is of a single composition. Its primary emphasis is upon virtuosic orchestration, beginning with a dense, rhythmless sheet of sound such as one associates with electronic music and going on to all manner of sparkling, pungent, and entertaining devices. Constant is perhaps best known as composer for Roland Petit's Ballets de Paris, and there is something of the spirit of ballet music about this score too; it is essentially light and entertaining, and as such is an extremely successful composition.

The Violin Concerto by Serge Nigg is something else again. Its point of departure is not so much virtuosity as the broad lyricism of which the violin is capable, and this is superbly exploited, especially with Ferras as soloist. The idiom of the work, if it is possible to imagine such a thing, lies somewhere between the Prokofiev violin concertos and the Berg; at all events, this is a beautiful and serious piece and one that should have considerable use if the violinists who perpetually say they are looking for new material are really telling the truth.

Recording is very good, and performance is apparently altogether authoritative. A.F.





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**DVORAK: *Symphony No. 8, in G, Op. 88***

Hamburg Philharmonic Orchestra, Charles Mackerras, cond. CHECKMATE 76006, \$3.50 (stereo only).

Mackerras and his able orchestra give a performance of what might well be called Dvořák's "Pastorale" reminiscent in its essentials of Szell's Cleveland version. One finds much the same blend of taut rhythm and superimposed geniality here. The orchestral playing is rich and smooth, yet the discipline is always apparent—even in the expansively paced trio to the third movement, where Mackerras, like Szell, urges his strings to swoop rather more than you might expect. At every turn, the folkish elements in the music are played down in favor of a more generalized kind of romanticism. The impressive grip of a structurally oriented musician is unmistakable.

Of recent stereo editions (I have heard all except the Karajan) I would rank the present brilliantly engineered disc alongside the recommended versions of Kubelik (DGG), Munch (RCA Victor), and Szell/Cleveland (Epic). I will add, though, that for myself I'd sacrifice a wee bit of sonic luster (and save more than a wee bit of cash) to enjoy the truly inspired, superbly subtle Szell/Concertgebouw performance recently reissued on London's economy Richmond label. H.G.

**ETLER: *Triptych, 2a Shapero***  
**FRANCK: *Psyché***

Czech Philharmonic Chorus; Prague Symphony Orchestra, Jean Fournet, cond. CROSSROADS 22 16 0117 or 22 16 0118, \$2.49.

*Psyché*, rather than the more obvious Symphony in D minor, may well be regarded as Franck's major orchestral work (its inclusion of brief choral passages in no way interferes with its essentially orchestral nature). The original and creative aspect of Franck at his best lies in his penchant for chromatic harmonies and for slithering melodic development—the special achievement of a Flemish-German composer, trained in France but still under the spell of the Wagner of *Tristan* and *Parsifal*. The subject matter of *Psyché* and Franck's treatment of it in an over-all structure in which the five sections are musically interrelated are perfectly mated here. The music gains through cumulative impact: thus I find the section "*Psyché et Eros*"—often played on its own—far more interesting and musically relevant in the total context than in isolated performance.

This is the first stereo representation of the complete *Psyché* score—in fact, the only available recording, Van Otterloo's mono version for Epic having been out of print for some time. Short of a really idiomatic performance by a major French orchestra and conductor, this performance by a Czech group under a good French conductor serves the mu-

sic well. Fournet evokes sensitive and sensuous phrasing and harmony from the orchestra and chorus, though I miss the characteristically fast vibrato of the French winds and the rather cold color of a French chorus; it all sounds a trifle robust and Central European. P.H.

**HANDEL: *Giulio Cesare***

Beverly Sills, Norman Treigle, et al.; Chorus and Orchestra of the New York City Opera, Julius Rudel, cond.

For a feature review of this recording, see page 63.

**HANDEL: *Hercules***

Teresa Stich-Randall (s), Iole; Norma Lerer (ms), Lichas; Maureen Forrester (c), Dejanira; Alexander Young (t), Hyllus; Louis Quilico (b), Hercules; Baruch Grabowski (bs), Priest of Jupiter; Gerhard Eder (bs), First Trachinian; Martin Isepp, harpsichord; Vienna Academy Chorus; Vienna Radio Orchestra, Brian Priestman, cond. RCA VICTOR LM 6181 or LSC 6181, \$17.37 (three discs).

Simply to list the weaknesses of this disappointing set would make too depressing reading. The Handel Society of New York, under whose auspices it appears, has already gone under as a result of losses sustained through its championship of Handel opera, and the last thing I want to do is to discourage future enterprises in the same field. So let me begin by saying that *Hercules* is a masterpiece of sublime inspiration—in his excellent notes, Winston Dean pairs it with *Semele* as one of "the two greatest secular musical dramas in the English language"—and that there is much pleasure to be had from it even in a performance as inadequate as the present one.

But the weaknesses are serious. To begin with, the recording itself is ungrateful in tone, badly balanced (with the orchestra seemingly far behind the singers), and flawed by frequent preëcho and occasional dropout. Then the conductor, Brian Priestman, seems unable to keep a firm grip on tempos (except around Side 4, where things go better for a while) or to draw really crisp playing and singing from his mediocre orchestral and choral forces.

A further problem is language: not only does the chorus sound incorrigibly foreign—three of the soloists are obviously uncomfortable singing in English. Louis Quilico makes a virile Hercules, but he uses his fine voice in a heftily nineteenth-century manner; and apart from his general linguistic difficulty he really ought to have spent five minutes with a classical dictionary and learned how to pronounce such names as Cytherea, Eurystheus, and even his own family name Alcides. The two Argentinians in the cast, Norma Lerer and Baruch Grabowski, sound still further out of their depth with English words, and this

is particularly regrettable in Miss Lerer's case, since she has a large part and a promising voice.

The best of the principals is Alexander Young as Hercules' son Hyllus: his singing combines forthrightness with sensitivity, and his embellishments are the most accomplished to be heard in the set (except for those in Martin Isepp's stylish continuo). Teresa Stich-Randall is in good form as the young captive princess Iole, drawing a firm, accurate line and producing much beautiful tone. Her attempts at trills are more like wobbles on one note, but this is at least preferable to Maureen Forrester's bland ignoring of the whole trill problem. There is something oddly domestic-sounding about Forrester's queen: even when singing at her best, as in several of her florid arias, she sounds totally uninvolved in the words and the drama—"Resign thy club and lion's spoils, and fly from war to female toils!" might be a mild plea to an erring husband to spend less time at the Rotary and more at home helping with the dishes, rather than the bitterly scornful accusation of degeneracy Handel and his librettist Thomas Broughton intended.

Still, with all these shortcomings, the fire, grandeur, and beauty of the score remain discernible. RCA Victor has done its best by the set, presenting it with a handsome booklet containing pictures, notes, and full text. B.J.

**HAYDN: *Die Jahreszeiten***

Gundula Janowitz, soprano; Peter Schreier, tenor; Martti Talvela, bass; Wiener Singverein; Wiener Symphoniker, Karl Böhm, cond. DEUTSCHE GRAMMOPHON SLPM 139254/56, \$17.37 (three discs, stereo only).

Two aspects of this performance of *The Seasons* raise it far above the average. One is the singing of Miss Janowitz. I have previously compared it with a well-played oboe. Here, in addition to the smooth production (effortless even on top) of firmly centered tone, there is a feminine warmth that I have not noticed in it before. Everything Miss Janowitz does in this performance seems to me thoroughly enjoyable. And so is almost everything Böhm does. All the tempos, which are generally lively, appear to be just right. He brings out the charm of such movements as the duet and chorus near the end of *Spring* and Hanne's folklike song with chorus in *Winter*; there are real power and majesty in the chorus giving thanks to God that ends *Spring*, a fine storm in *Summer*: the hunting scene has a momentum that sweeps the listener along with it. Indeed, in an aria like the final one, for bass, the orchestra is more eloquent and dramatic than the soloist—a situation for which Haydn is more responsible than Talvela. There are one or two spots that could have been improved: a finely sung soprano melisma in the duet in *Autumn* loses its effect because the orchestral syncopations are not quite with it, a woodwind is flat in the C

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minor chords that close the Introduction to *Winter*. But otherwise every orchestral point is tellingly made.

The chorus too does excellent work, but in contrapuntal passages the weakness of the tenor section sometimes blurs the texture. Schreier sings a quiet, lyric piece like the Cavatina in *Summer* nicely, but most of the time he strikes me as a good musical mind exercising control—not always successfully—over an organ that is not firmly anchored. Talvela appears to be a skillful performer, but his voice sounds somewhat constricted or muffled; it seldom rings out with the fullness and roundness of which it hints it is capable.

The work is performed complete, and the sound is first-rate. On balance, then, I prefer this set to the Nonesuch version (reviewed in these pages in January 1967), which is cut and has its own ups and downs. N.B.

**B** IVES: *Quartets for Strings: No. 1; No. 2*

Juilliard Quartet. COLUMBIA ML 6427 or MS 7027, \$5.79.

Hearing the two string quartets of Ives in immediate succession is a little like hearing one of the shorter and lighter quartets of Beethoven's Opus 18 followed immediately by his huge Opus 132.

The First Quartet was written in 1896, when Ives was a twenty-one-year old sophomore at Yale. It opens with a strict, scholastic fugue on a Congregational hymn tune; the other movements are known as Prelude, Offertory, and Postlude, but there is nothing churchly or organlike about them, and the subtitle, *A Revival Service*, which is often attached to this work, is merely a bit of folksy hard sell. The Prelude is a scherzo, the Offertory is a slow movement in ABA form, and the Postlude ends it all *Allegro marziale*. The whole piece is as tuneful and beguiling as only youthful Ives can be, with marvelous lurches from key to key in place of modulation, and numerous bonbons fresh from Herr Dvořák's melodious *Konditorei*.

By 1913, when the Second Quartet was completed (after six years of work), Ives had entered a totally new world. He had abandoned tonality and the closed forms associated with it; his style was now one of open forms, immensely complex and immensely dissonant counterpoint, a rhythmic texture so involved as frequently to demand the barring of the four voices in different meters simultaneously, and—among other things—a kind of Joycean stream-of-consciousness series of allusions to the music of other composers.

Ives said the Second Quartet was "for four men who converse, discuss, argue (politics), fight, shake hands, shut up—then walk up the mountainside to view the firmament." The three movements bear titles that really mean something: *Discussions, Arguments, and The Call of the Mountains*. *Arguments* is distinguished by the personalization of its second violin part. The second fiddle is

Rollo, one of Ives's favorite characters. He represents everything that is timid and conventional in art and life, and in this movement he tries, as he himself would doubtless say, to pour oil on troubled waters in a series of marvelously effusive cadenzas. At least one of them is received *con fistiswatto*.

But the great thing about the Second Quartet is its finale, *The Call of the Mountains*. This is Ives's *Heiliger Dankesang*. It is one of the truly sublime moments in modern music, and in all music. To say more would turn this review into one of those essays on transcendentalism and intuitions of the divine which English writers produced after the Budapest recorded the Beethoven quartets to commemorate the centenary of that composer's death in 1927.

The new Juilliard disc competes with another, on Turnabout 34157, wherein the Kohon Quartet does the same two works. Both recordings are excellent, but the Kohon performance of the Second and more important of the quartets is decidedly the better. The Kohon version of Ives's counterpoint is much clearer, the quotations (from the *Pathétique* and the Second Symphony of Brahms as well as from hymn tunes and popular songs) detach themselves more readily from their contexts, and—the main thing—*The Call of the Mountains* is a bit closer to the Pearly Gates. But the Kohons, having done so well on the Second Quartet, play the First in an offhand, dutiful kind of way and miss almost everything in it that is worth hearing. One merely needs to compare the openings of the two records of No. 1. Ives's fine fugue is marked *Andante con moto*. The Juilliards take it *Andante con moto*; with the Kohons it is a brusque *Allegro moderato*; and so it goes all the way through. The Juilliard version is full of lovely touches and refinements which the competition was unable to see.

There is a third record of the Second Quartet, by the Walden Quartet, on Folkways 3369, but it was made twenty years ago, did not employ the best recording techniques of its period, and no longer even sounds like a string quartet. Putting it on the turntable after Juilliard and Kohon, it seems to present the music on some weird electronic instrument, and for this reason it must be eliminated from the running except as a document; it was one of the very earliest complete recordings of a work by Ives ever issued.

If you want the best of these quartets on contemporary records, buy the Juilliard and the Kohon, split them down the middle, and join the Juilliard's face containing No. 1 to the Kohon's side of No. 2. A.F.

**KABALEVSKY: Requiem to the Memories of Those Who Were Killed in the Struggle Against Fascism, Op. 79**

Valentina Levko, mezzo; Vladimir Valaitis, baritone; Moscow Chorus and Children's Chorus of the Art Education

Institute; Moscow Philharmonic Symphony Orchestra, Dmitri Kabalevsky, cond. MELODIYA/ANGEL SRBL 4101, \$11.58 (two discs, stereo only).

Kabalevsky has written some very good things, but the suffocatingly official text by one Robert Rozhdestvensky with which he is saddled here would stop a Mozart cold in his tracks. Sounding vaguely like a cross between Prokofiev's *Alexander Nevsky* and the Verdi Requiem, this work lacks the fire and salt of either. Only in some of the orchestral interludes can one sense the warmth and fineness of which Kabalevsky is capable.

Part of this sad effect is due to the straining, wobbling, and yelling of baritone Valaitis and the soggy work of the choirs. Valentina Levko is first-rate, and her singing provides one of the few bright aspects of this dismal business. A.F.

**LALO: Symphonie espagnole, Op. 21**  
—See Bruch: *Concerto for Violin and Orchestra, No. 1, in G minor, Op. 26*.

**LEHAR: Das Land des Lächelns (excerpts)**

*Overture; Immer nur lächeln; Bei einem Tee à deux; Von Apfelblüten; Act I finale; Im Salon zur blau'n Pagode; Wer hat die Liebe; Meine Liebe, deine Liebe; Dein ist mein ganzes Herz; Ich möcht wieder einmal die Heimat sehn; Zig, Zig, Zig; Wie rasch verwelkte doch; Act III finale; Dieselbe sonne—Liebes Schwesterlein.*

Dagmar Koller, soprano; Valerie Goodall, soprano; Giuseppe di Stefano, tenor; Heinz Holeček, baritone; Orchestra of the Vienna Volksoper, Heinz Lamprecht, cond. LONDON OM 36052 or OS 26052, \$5.79.

Praise with faint damns for this generous disc of good-tempered (and mostly well-tempered) music, a first-rate operetta from the hand of Vienna's most genial waltz king. *The Land of Smiles* is a bit of *chinoiserie* dating from the Twenties, when such things were specially liked, and when Lehár's melodic gift was at its most potent. If *Smiles* has not the sheer momentum and zip of, say, *The Merry Widow*, it compensates with a full ration of gentle and appealing melodies. Here is a Viennese girl falling in love with a visiting Chinese prince, following him home to Peking, learning there that East is one thing and West another; going home. Only forty years old it may be but it is nevertheless a period piece more remote from our time—and our China—than *Sumer is icumen in*.

*Smiles* is all escape of course; but there is nothing very arduous on the way and lots to enjoy when you arrive. Many of the tunes will be familiar, most specially "*Dein ist mein ganzes Herz*" (which does not, as somebody

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recently suggested, translate into *Thine Is My Goose's Heart*) so long associated with Richard Tauber (for whom Lehár wrote the role of Prince Sou-Chong and many other parts) it is surprising to note how many renowned singers were sufficiently attracted by the music of *Smiles* to make records of it. The list includes Vera Schwarz, Aulikki Rautawaara, Irene Eisinger, Maria Reining, Helge Roswänge, Jussi Bjoerling, Richard Crooks, and even Lauritz Melchior. Early in the LP era there appeared an Angel two-disc set with Elisabeth Schwarzkopf and Nicolai Gedda that I seem to remember sounded pretty good.

In 1966 *Smiles* was freshly and most successfully revived in Berlin. That production moved on to Vienna, then to Expo 67, and has been touring a number of U.S. cities. The present disc stems from that revival (which also featured Giuseppe di Stefano in the lead). It offers a generally proficient and vocally attractive cast and in particular a well-sung (if not fully idiomatic) performance in the leading lady role by Valerie Goodall, who is a Texas-born soprano now singing in Europe. Two Viennese singers do well too: soubrette Dagmar Koller and baritone Heinz Holeček. Heinz Lamprecht's conducting comes obviously from a stylish and assured hand.

So we come at last to the singing of Giuseppe di Stefano, which is the principal feature of this issue and occupies more than half of the disc. It is a ringing voice and it makes an exciting sound; in a theatre its keen-edged intensity might well be triumphant; but at home we hear too much that is just plain loud and raw. This is a Sicilian boatman, not a Chinese prince. Every now and again (the very opening of "*Von Apfelblüten*" for example) he shows how softly and tenderly he can sing; but ten bars later he is belting it out like Sophie Tucker. Di Stefano has superb diction, really quite remarkable, but it serves mainly to reveal a distinctly low-bred—not just foreign—German accent.

Harsh? I went back to the record player and heard it all again. There are good things about his singing, lots of them; but there is a want of charm. And charm is to Lehár what cream is to Viennese coffee. "*Dein ist mein ganzes Herz*" is straight from the school of Mario Lanza; so for me it's back to

B—Tauber and Gedda. G.M.

**LUTOSLAWSKI: Concerto for Orchestra; Funeral Music; Venetian Games**

Warsaw National Philharmonic Symphony Orchestra, Witold Rowicki, cond. PHILIPS PHM 500159 or PHS 900159, \$5.79.

Witold Lutoslawski (b. 1913) has made less of a splash than his younger compatriot Penderecki in the current wave of interest in modern Polish music but he is no less important a figure. Particularly impressive here is the *Funeral*

*Music* for string orchestra. Its four continuous sections are laid out in something like the arch form favored by Bartók, to whose memory the work is dedicated. Composed in 1958, soon after the events that liberated Polish composers from state direction, it shows the beginnings of the serial influence that has subsequently had so strong an effect on much Polish composition—but, in spite of serial elements, its pervasive chromaticism neither is nor sounds essentially dodecaphonic. What makes it a small masterpiece is the dramatic force created by the unity of technical means with expressive intent, and in particular the use of the augmented fourth as a sort of "freezing agent" to arrest the development of the questing chromatic lines with which the work begins. Once we have experienced the chilling effect of the tritonal passage that brings them to a halt, all later developments take on a profoundly moving dramatic irony—these sinuous lines think they can go anywhere, but the victory of the augmented fourths has shown us that they can go nowhere.

The other two pieces do not attain the same profundity, but they are both attractive in their very different ways. The 1954 *Concerto for Orchestra* is an exuberant work which develops a folk theme in a variety of individual ways, and it already has the composer's characteristic rhythmic clarity and sense of color. *Venetian Games*, composed in 1961, uses aleatory techniques in combination with more traditional methods. Especially in the prominent exploitation of repeated-note figures, the writing suggests the strong influence of Varèse, but Lutoslawski's personality is discernible in many imaginative and poetic touches.

Rowicki's performances of all three works seem exemplary—I cannot judge his handling of the aleatory elements in *Venetian Games* since I have been unable to find a score, but elsewhere there can be no doubt of his precision and conviction. The recording is exceptionally lifelike, and my review pressings had the best surfaces I have heard (or rather not heard) from American Philips in a long time. What we need now is the 1964 String Quartet: a Polish recording of this magnificent work has been made by the LaSalle Quartet of Cincinnati, and someone should make it available here. Meanwhile, the present record is highly recommended. B.J.

**MAHLER: Symphony No. 9**

Bavarian Radio Symphony Orchestra, Rafael Kubelik, cond. DEUTSCHE GRAMMOPHON SLPM 139345/46, \$11.58 (two discs, stereo only).

Kubelik's old recording of Mahler's No. 1 with the Vienna Philharmonic was so good that the announcement of a new complete set of Mahler symphonies under his direction was welcome, even though, if anyone ought to make a new *intégrale*, it is the shamefully neglected Jascha Horenstein. Kubelik's No. 9, with which his Deutsche Grammophon series

now begins, achieves much in places, but viewed over-all it is something of a disappointment.

The conductor is at his best in the outer movements. The opening *Andante comodo* is given a pronounced character of its own, so that the subsidiary tempos are felt very much as modifications of an always latent basic pulse whose returns are managed with a fine sense of inevitability. The slow *Finale* has many impressive moments: particularly fine is the ecstatically luminous string tone just before the return to Tempo I a few pages before the end.

But Kubelik's rhythmic grip wavers in a slow conclusion of the first movement, and his second and third movements are altogether less successful. The tempo relationships of the *Ländler* are not convincingly established, and in the textures of this movement important lines sometimes get lost—among them the contrabassoon part two pages before the end. The gait of the *Rondo Burleske* is altogether too accommodating to realize the martinetish sarcasm of the music.

As a whole, then, this performance cannot be considered a match for Bernstein's, which I find the most powerful of the modern versions, nor is it so well recorded: the sound is very good, but not always ideally clear. And if you are prepared to put up with antique recording, Horenstein's Ninth remains unrivaled. Perhaps the forthcoming Solti will alter the picture. B.J.

**MENDELSSOHN: Symphony No. 5, in D minor, Op. 105 ("Reformation")**

†Berwald: *Symphony No. 5, in C ("Singulière")*

Cincinnati Symphony Orchestra, Max Rudolf, cond. DECCA DL 10144 or DL 710144, \$5.79.

It was apparently Rudolf's intention to pattern his reading of the Mendelssohn *Reformation* on the Toscanini recording (still available, and in very good sound); but whereas the latter was permeated with ardent nuance and was thoroughly charged by the NBC Orchestra's shimmering execution. Rudolf's version at times veers towards Kappelmeisterish stolidity. Since portions of the slow movement, where the demands for musicality are more easy to come by, are superbly personal and twinkling in Rudolf's account, I hesitate to place the blame solely upon the conductor's shoulders. Let us say that the Cincinnati Symphony, while capable and constantly improving, is not yet geared to incandescent playing. I applaud Rudolf's intent to cleanse away the Victorian dross from this often mishandled score; I wish that I could be more enthusiastic about his actual accomplishment.

Berwald's *Singulière* is recorded here for the third time. Two of this composer's known five symphonies (a sixth has been lost) continue to grow moss: it would be nice to discover what they sound like. Rudolf tends to solidify Berwald's terse cadential stops just as

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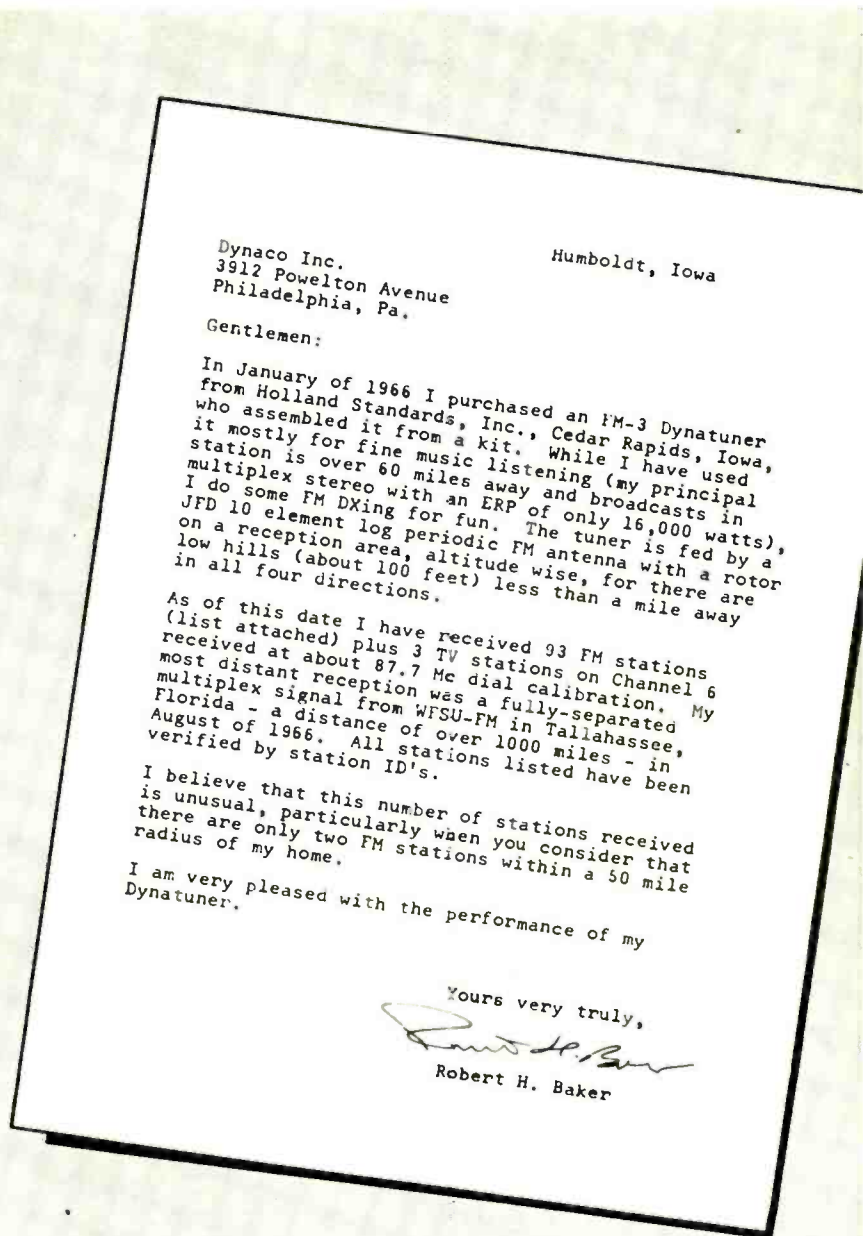
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Schmidt-Isserstedt did on his Nonesuch version. Markevitch (DGG), on the other hand, accentuated the very abruptness his confreres seek to minimize. It all amounts to a matter of whether you want your Berwald romantic in the fashion of *Le Carnaval romain* (Markevitch) or romantic in the fashion of Schumann's Second (Schmidt-Isserstedt and Rudolf). The work makes interesting listening either way. H.G.

**MOZART: Concerto for Piano and Orchestra, No. 20, in D minor, K. 466; Sonata for Piano, No. 17, in D, K. 576**

Daniel Barenboim, piano; English Chamber Orchestra, Daniel Barenboim, cond. ANGEL S 36430, \$5.79 (stereo only).

It is sadly apparent from this release that Barenboim is not yet ready to assume the conductor's baton, certainly not while directing from the keyboard at any rate. From the outset he allows a latitude of precision that would embarrass a sophisticated student orchestra. The opening movement is a study in *laissez-faire* musicianship, where orchestral entrances coincide with appropriate moments on the piano less by plan than by chance. The finale is a complete disaster for the orchestra. Barenboim's tempo could well have precipitated ulcers in the musicians, who must have realized the impossibility of the situation. The woodwind players scurry about like so many Daffy Ducks, quacking desperately and producing some of the ugliest sounds I have ever heard from any orchestra's wind section.

Worse than all this, Barenboim's performance as pianist indicates that this generally intelligent and sensitive Mozartean has started wearing his heart on his sleeve and seems to be indulging in the most vulgar kind of virtuosic insensitivity. Long distorted diminuendos, fussy and uncalled-for sudden color shifts, and overzealous dynamic contrasts threaten the ear. This playing does not seem like that of the same pianist who at sixteen seemed destined to become a first-rate interpreter of Mozart. The Sonata is less severely afflicted with theatrics than the Concerto, but even here there is a disquieting degree of cheap display. S.L.

**MOZART: Quartets for Strings: No. 14, in G, K. 387; No. 15, in D minor, K. 421**

Allegri Quartet. WESTMINSTER XWN 19133 or WST 17133, \$4.79.

Imagine one of those innumerable competitions where the god of technical mastery reigns supreme. In such a domain the Allegri Quartet might conceivably be eliminated before the semifinals, eschewing as they do the obsessive perfectionism of technique characteristic of so much music making today. However, in those spheres where intelligence and intuition coexist Euterpe would find in these musicians devoted followers.

The Allegri treat these two quartets (the initial pair of the six dedicated to Haydn) as emotionally distinct entities, stressing the boldly individualistic tenor of Mozart's endless range of expressivity.

The assertive opening bars of the K. 387 establish the basic character of the work; the musicians flex their muscles vigorously, mindful of the music's directness, yet at no time is there the remotest threat of ripping apart the fabric through overindulgence. K. 421 finds the Allegri similarly occupied with projecting the music in a bold, intense manner. Cast in D minor, this Quartet betrays a degree of unrest—alternating between the introspective melancholy of the *andante* and the nervous anxiety of the first movement—that was to culminate in the exhausting emotionalism of the great G minor String Quintet. The Allegri brings these implications to the fore; at all times they maintain an urgency, a feeling of pain evident whether the music is tender, bold, somber, or simply straightforward. S.L.

**MOZART: Symphonies: No. 39, in E flat, K. 543; No. 40, in G minor, K. 550**

New York Philharmonic, Leonard Bernstein, cond. Columbia ML 6429 or MS 7029, \$5.79.

An oddly matched pair of recordings, this. The E flat Symphony is close-up in sound, on the coarse side; the G minor is more distant, well balanced, perhaps even a little anemic. And there are similar differences in the performances, with the orchestra playing more delicately in the G minor (the Trio of the Minuet is especially well done), rather less so in K. 543, where important matters in the winds are often lost and there is a serious shortage of really soft playing.

In any case, neither performance has the special vitality that marked Bernstein's recent Vienna recording of the Linz Symphony. Without that kind of virtue, I'm reluctant to recommend a recording that doesn't make the necessary separation of first and second violins: such a passage as the piling-up of imitations in the Minuet is vastly more effective—and comprehensible—with that separation (*cf.* the Klemperer recording). Is this really a lost cause? Now that we have stereo, everyone seems to be doing away with one of its oldest and most valuable musical justifications. D.H.

**NIGG: Concerto for Violin and Orchestra—See Constant: 24 Preludes for Orchestra.**

**ORFF: Catulli Carmina**

Judith Blegen, soprano; Richard Kness, tenor; Temple University Choirs; Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 6417 or MS 7017, \$5.79.

The blurb on the cover of this record

hails it as "The exciting sequel to *Carmina Burana*" and the first recorded version to include the work's complete and unexpurgated text in English translation. Both statements are matters of fact, and succinctly summarize the disc's basic sales appeal.

As in his record of *Carmina Burana*, Ormandy's performance reveals vigor, enthusiasm, and a keen ear for balancing Orff's diverse and unusual timbres and sound masses. The percussive score calls for only a small portion of the Philadelphia Orchestra, plus several pianists. The latter perform in a superbly integrated, though anonymous, fashion, and the Temple University Choirs sing with clarity and brilliance, managing, most importantly, not to sacrifice beauty of tone in projecting the rhythmic thrust of the score. Both Miss Blegen and Mr. Kness fill their solo roles with vocal skill and an almost mocking style of expressive exaggeration. All in all this is a much finer performance, at a higher price, than the Czech version on Crossroads.

This record will probably receive considerable attention by virtue of the printed text accompanying it. Up to now, explorers of pornography have been frustrated by the fact that the most lurid sections of this text are not to be found in the original Catullus poems but were penned by Orff himself. Having in the past year reviewed one new recording of *Carmina Burana* and two of *Catulli Carmina*, a process requiring extensive comparative listening, I can no longer refrain from expressing my disgust for these works. Not only in the texts borrowed or fabricated but also in the naked physical impact of the music, they are pervaded by an atmosphere of decadence, of "camp" at its worst, of musical devices simplified and degenerated into their commonest and most vulgar appeal. P.H.

**PENDERECKI: St. Luke Passion; Threnody to the Victims of Hiroshima**

Stefania Woytowicz, soprano, Andrzej Hiolski, baritone, Bernard Ladysz, bass, Leszek Herdegen, speaker, Boys' Chorus, Mixed Chorus, Orchestra of the Cracow Philharmonia, Henryk Czyz, cond. (in the Passion); Warsaw National Philharmonic Symphony Orchestra, Witold Rowicki, cond. (in the *Threnody*). PHILIPS PHM 2501 or PHS 2901, \$5.79 (two discs).

**PENDERECKI: St. Luke Passion**

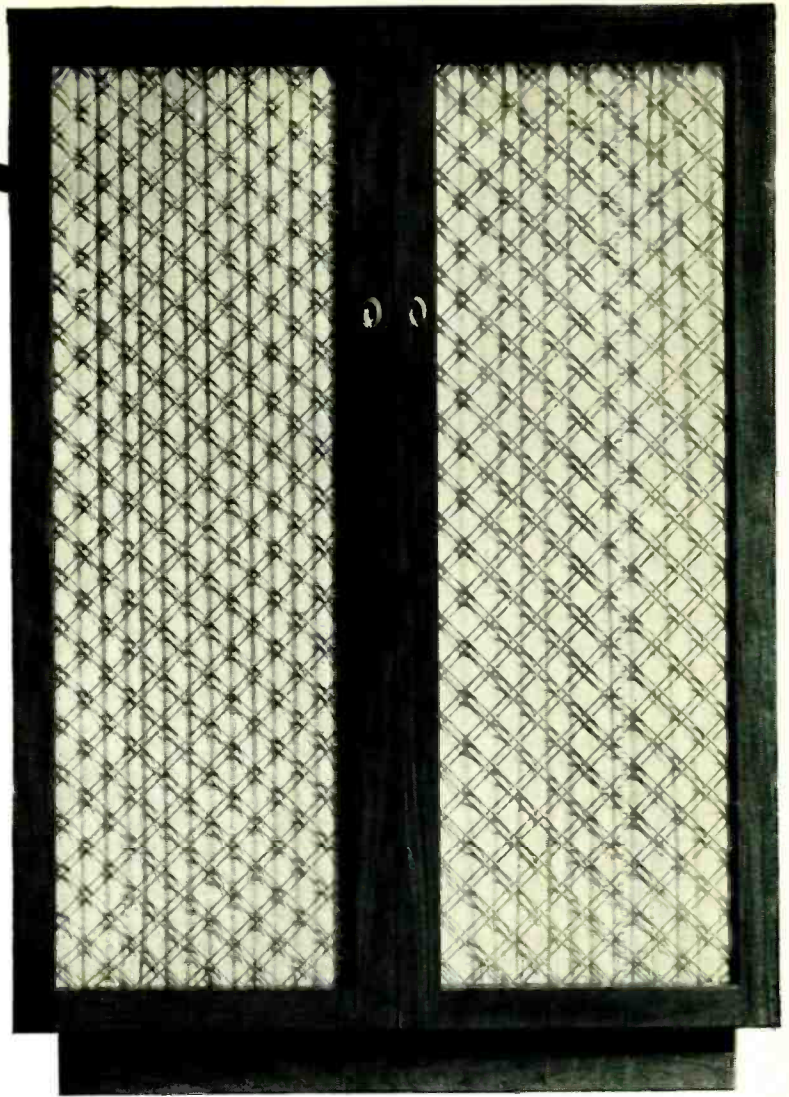
Stefania Woytowicz, soprano; Andrzej Hiolski, baritone; Bernard Ladysz, bass; Rudolf Jürgen Bartsch, speaker; Tölzer Boychoir; Cologne Radio Chorus and Symphony Orchestra, Henryk Czyz, cond. RCA VICTROLA VIC 6015 or VICS 6015, \$5.00 (two discs).

I wrote at some length in these pages last April about this masterly work, in which one of Poland's leading avant-garde composers has bridged centuries of musical technique and expression to pro-



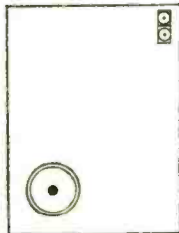
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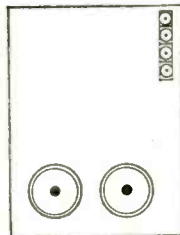


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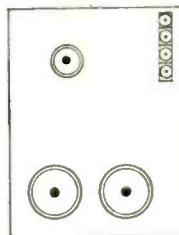
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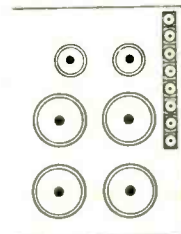
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# ARCHIVE PRODUCTION

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CIRCLE 8 ON READER-SERVICE CARD

duce a Passion setting, as I said then, "of shattering dramatic impact and powerfully individual inspiration," which "will sustain comparison to Schoenberg's *Moses und Aron* for its close-knit welding of philosophical idea with musical medium." Since then, repeated hearings have done nothing to change my feelings: the Passion has enjoyed a triumphant English premiere; and by the time this review appears the first American performance (in Minneapolis under Stanislaw Skrowaczewski) will have taken place.

Now two recordings make a simultaneous appearance in the domestic catalogue. The Victrola, licensed from Harmonia Mundi, was, I believe, made just after the world premiere, which took place in Münster Cathedral, Germany, on March 30, 1966. The Philips release presents the recording (made a little while later, after the Cracow premiere) that, in its imported form, occasioned my April review. The Victrola is, of course, a bargain label issue. But in terms of price there is nothing between the two releases, since Philips has not only added Rowicki's fine performance of the *Threnody to the Victims of Hiroshima* (also available on PHM 500141/PHS 900141) as a bonus, but is marketing the two records for the price of one.

A choice between the two sets may thus be made simply on grounds of quality. I find the Philips the more satisfying performance. Three of the soloists, as well as the conductor, are common to both versions, and in both their work is equally admirable. It is the fourth soloist, the Evangelist, who tips the balance decisively in favor of the Polish performance: Rudolf Jürgen Bartsch delivers his part in a mannered style which comes nowhere near the grandeur and dignity of Leszek Herdegen's more restrained yet far more eloquent reading.

Of the actual recordings, the Victrola sometimes achieves greater clarity of detail than is possible in the church acoustic of the Philips. To my mind, however, the Philips sound is more appropriate to the mystery and drama of the work. At the same time, I must warn prospective purchasers that, at least in my copy, Philips' surfaces are much noisier than RCA's. Both sets come with texts and translations. I prefer RCA's typography, but the Philips is more clearly and helpfully laid out, and the translation used by Philips is more literal and thus more useful. B.J.

### PROKOFIEV: *Complete Music for Piano Solo*

On SVBX 5408—*Sonatas for Piano: No. 1, in F minor, Op. 1; No. 2, in D minor, Op. 14; No. 3, in A minor, Op. 28; No. 4, in C minor, Op. 29; No. 5, in C, 38/135; Etudes, Op. 2; Four Pieces, Op. 3; Four Pieces, Op. 4; Toccata, Op. 11; Ten Epitaphs, Op. 12; Five Sarcasms, Op. 17; Twenty Visions Fugitives, Op. 22; Tales of an Old Grandmother, Op. 31; Four Pieces, Op. 32.* On SVBX 5409—*Sonatas for Piano: No. 6, in A, Op. 82; No. 7, in B flat, Op. 83; No. 9, in C, Op. 103; Sonatinas, Op. 54; No. 1, in E minor;*

*No. 2, in G; Chose en Soi, Op. 45a; Chose en Soi, Op. 45b; Three Pieces, Op. 59; Music for Children, Op. 65; Pensées, Op. 62.*

György Sándor, piano. Vox SVBX 5408/09, \$9.95 each three-disc set (stereo only).

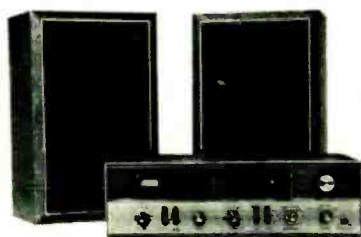
Save for the great romantic and historically misplaced figure of Sergei Rachmaninoff, Prokofiev was, of all the important composers of the first half of this century, the most active and brilliant concert pianist. It is no wonder that he left a whole literature of works for the instrument that parallels in scope and emotional variety his output in symphonic and other large media. The now well-known traits of his musical personality—ranging from neoclassic lyricism to sardonic and driving dynamism and including an eye (as well as an ear) for a potential public—combine to make for uncommonly direct communication.

With this Vox set we are given Prokofiev's piano music in one big package, all the solo works recorded by György Sándor, an artist whose considerable pianism is matched by his long contact with contemporary and recent music. The musical coherence of the entire set is its most positive virtue, as though Sándor had grown along with the changing and developing mind of Prokofiev. His playing of the slower, lyrical sections of the later sonatas, for example, exhibits the added depth of inner expressivity that distinguishes the more mature Prokofiev from the occasionally sentimentalizing composer of the low opus numbers. And as for the virtuosic passages so often treated in an indiscriminately athletic manner, all of them in all musical contexts as *precipitous* (the composer's own word for the stunningly kinetic finale of the Seventh Sonata), to these Sándor brings a Lisztian slam-bang when it's required, but he also endows other moments of sheer pianistic brilliance with a more paced stride or a tersely ironic twist.

Of the nine sonatas (there were sketches for a tenth and ideas for an eleventh at his death in 1953) Prokofiev reached his consummate pianistic expression in the grand group of three—Numbers Six, Seven, and Eight, Opp. 82, 83, and 84. These are monumental displays of every conceivable virtuosic device and instrumental sonority, but they are also true statements of all the facets of his personality. There is the mechanistic, brutally cold realism of the opening of the Sixth, the long richly embroidered song of the middle movement of the Seventh. The Ninth, Op. 103, represents a return to his earlier neoclassicism and a more serene philosophy. There are curious, for Prokofiev, formal experiments, anticipating thematic material of movements to come. These sonatas are only for the most adept technicians. The one-movement fantasy labeled as the Third Sonata, composed "from old notebooks," has a special flavor of appealing romanticism. If it is true that a composer can sin only by being boring, Prokofiev did not stray. Even the short First Sonata,



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written at age fifteen, is of more than historical interest.

Among the shorter pieces, all of them here included, are the minor masterpieces, some of them still comparatively unknown and rarely played. There is *Music for Children*, for instance—really not quite the educational pieces the composer intended them to be but which Sándor plays naïvely and simply as though he were speaking to the young and himself enjoying the unusual combinations of descriptive sound. Prokofiev apparently had a fondness for these unpretentious pieces, for it is said that in preparing a three-volume collection of his works he mercilessly deleted compositions from other previously published sets but asked to keep all but three of the dozen items making up *Music for Children*. The *Pastoral* Sonata, the third of Op. 59, has this same clear and nicely balanced quality. *Despair*, the third of Op. 4, with its persistent ostinato, can be a monotonous thing despite its brevity, but the performance here is varied and almost dramatic, avoiding sentimentality. *Suggestion diabolique*, the famed finale of Op. 4, is tossed off as exactly the piece of brittle realism it is. The latter, incidentally, is one of the daring short youthful pieces that drew attention to Prokofiev in 1908, one listener-critic dubbing it the "Wild Sabbath of Dirty-Faced Devils Dancing in Hell."

There are dances, gavottes, marches, minuets, and waltzes in sets such as Opp. 12 and 32, all with special Prokofievian rhythms and an inexhaustible store of unexpected harmonic and tonal deviations. There are the four evocative *Tales of an Old Grandmother*, which lie somewhere in the realm of half-remembered fantasy. Sándor has given his closest attention to these and the other miniatures, as well as the epic works.

A scholar (he is in fact a Prokofiev editor) as well as an artist, György Sándor brings to his performances both authority and a sympathetic freshness of interpretation. In sum, these Vox discs make a most significant contribution to the Prokofiev discography. E.H.

#### RIMSKY-KORSAKOV: *Scheherazade*, Op. 35

Michel Schwalbé, violin; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON SLPM 139022, \$5.79 (stereo only).

Like several earlier Von Karajan versions of symphonic showpieces, this *Scheherazade* recording (his first, I believe) is at once awesome and exasperating. Under his assured control the Berlin Philharmonic sounds unquestionably like an internationally top-ranking orchestra, and the recording is DGG's most limpidly smooth and bewitchingly sweet. The sonics seem superbly natural too, even in the covering up of some score details (such as various *piano* and *pianissimo* percussion passages) which normally would be covered up in a concert performance heard from midway back in the hall. What remains exasperating de-

spite such advantages are the coy interpretative mannerisms, the arbitrary tempo variations, the tendency to languish, and what seems to me to be the conductor's almost cynical lack of belief in the magic of Rimsky's fairy-tale spinning. The orchestral playing and sonics are a sheer delight in themselves, but for *Scheherazade* the preferred versions still remain the incomparable ones by Beecham for Angel and by Ansermet for London.

R.D.D.

#### ROSSINI: *Overtures: Il Viaggio a Reims; La Scala di seta; L'Italiana in Algeri; La Gazza ladra; Il Turco in Italia*

Cleveland Orchestra, George Szell, cond. COLUMBIA ML 6431 or MS 7031, \$5.79.

Something in the Rossini overtures engages the attention of some of our greatest virtuoso conductors. Toscanini's still unequaled readings can be explained in terms of national affinity, but the same repertory also fascinates such Central European baton technicians as Fritz Reiner and George Szell, and I recall a superb performance of the overture to *Il Barbiere di Siviglia* on a prewar Polydor record by Furtwängler.

In the case of Toscanini, Reiner, and Szell one explanation is that none of the three ever lost his feeling for the theatre, and the Rossini overtures are distinctly theatre pieces. The form is simple: an arresting introduction, a lively sonata form devoid of intellectual complications, in which the development and coda usually consist of prolonged and gradual crescendos, the most obviously theatrical device possible. Such overtures require a conductor who can control a crescendo carefully, but great masters like Toscanini, Reiner, and Szell prove distinctive in their ability to find plentiful musical interest *beyond* the crescendos.

Toscanini's incomparable shaping of the singing Andantes and chattering Allegros of Rossini produced phrases that literally demanded continuation and led cumulatively and inevitably to the obvious crescendos. Szell and Reiner dwell more on melodic and textural detail than Toscanini did, at some loss of the urgency of the grand line, but they often find more Rossini wit than Toscanini did in his singleminded pursuit. Reiner, in fact, finds more witty turns of phrase and echoing themes than Szell does: Reiner seems more spontaneous and, in this music, almost Puckish; Szell never lets us forget that music is a serious matter.

In terms of orchestral sound the Toscanini performances, some of which are now turning up on Victrola, leave much to be desired; but no hardness or opacity of texture can diminish the rhythmic force of the Maestro's readings. Though Szell's recording postdates Reiner's by some seven or eight years, the major sonic difference between their discs lies in the sound of the respective orchestras in their own halls. Whereas Szell produces a hard, lean sound with

emphasis on woodwind and string ensemble. Reiner achieves a more diffuse ambience, allowing soloists or sections more distinctive character and giving the brass sound an almost Verdian weight.

Szell's choice of overtures avoids some of the obvious ones and offers at least two that are, so far as I can determine, first representations on records—*Il Viaggio a Reims* and *Il Turco in Italia*.

Predictably, the Cleveland Orchestra performs brilliantly and has been recorded comparably. But I wonder where the usually scholarly Dr. Szell found his reading of the first drum roll in *La Gazza ladra*: in my score, each of the two alternating snare drums is marked *piano* before they join in a crescendo to *forte*, but this performance begins *forte* in a way that weakens a very effective theatrical opening. P.H.

#### SCHUBERT: *Symphonies: No. 1, in D, D. 82; No. 2, in B flat, D. 125*

South German Philharmonic Orchestra, Karl Ristenpart, cond. CHECKMATE 76005, \$3.50 (stereo only).

#### SCHUBERT: *Symphonies: No. 1, in D, D. 82; No. 3, in D, D. 200*

Nordwestdeutsche Philharmonic, Georg Ludwig Jochum, cond. MONITOR MCS 2121, \$2.50 (compatible disc).

No contest here! Ristenpart and his Stuttgart crew turn in performances that are musical enough, but rather crude and elemental. Although this conductor obtains a sturdy, Beethoven Seventh-like rhythm for the finale of the Second and draws some appealing warmth from his players in that work's variation movement (despite overly deliberate tempos), there is a preponderance of choppy baroque-style phrasing, a certain rawness of ensemble tone, and much too little in the way of true *pianissimo* playing. The close-up style of reproduction serves to accentuate the mediocrity of the execution.

Put on the disc by "the other" Jochum (Georg Ludwig is the brother of the more renowned Eugen) and you encounter a more rarefied plane of musical existence. Here the playing is not only fleet and clear-headed, it is marvelously pointed and eloquent as well. Jochum makes the best possible case for the First—which is, for all its derivative nature, a charmingly naïve little opus. In the far better No. 3, the conductor is nothing short of sensational: sensitive to every facet of the writing, whether rhythmic, harmonic, or structural. The playing manages to be exquisitely subtle, minutely colored, and at the same time miraculously perky and unaffected.

The Hamburg orchestra Jochum leads here seems absolutely of top virtuoso class. Such feathery, humorous, eventful playing is reminiscent of the NBC Symphony under Toscanini and Cantelli. Monitor's reproduction is crystalline and focused, with the interplay of winds and strings felicitously balanced. The hall is apparently large and the microphoning

moderately distant, conditions here conducive to airy ambience rather than to bassiness or reverberation. H.G.

**SCHUMANN:** *Quartets for Strings, Op. 41: No. 1, in A minor; No. 2, in F; No. 3, in A; Quintet for Piano and Strings, in E flat, Op. 44*

Christoph Eschenbach, piano (in the Quintet); Droic Quartet. DEUTSCHE GRAMMOPHON SLPM 139143/44, \$5.79 each (two discs, stereo only).

**SCHUMANN:** *Quartets for Strings, Op. 41: No. 1, in A minor; No. 2, in F*

Parrenin Quartet. ODEON SMC 80908, \$5.79 (stereo only).

It would be difficult to find clearer demonstration of the differences between classical and romantic Schumann interpretation than these two sets present. And since each approach necessarily precludes a facet of the music to be heard in the other, both are to be warmly welcomed.

The Droic gives us a firm, metrical Schumann. These players are at pains to define every rhythmic ambiguity, and clarity—even asperity—of texture is stressed above mystic atmosphere. The music's quirky capriciousness is not exactly overlooked, but it emerges from the Droic performances more as gruff idiosyncrasy than as whimsical playfulness. Most important of all, the Droics dig into the inner voice sforzandos and make the oft encountered phraseological fragmentation as prickly as possible, thus bringing to the fore a definite kinship between Schumann's essays and the searing, philosophical utterances of late Beethoven. Certainly the quiet opening of the A minor Quartet in the Droic performance has some of that raw asceticism we know so well from the opening fugue of Beethoven's Op. 131.

The Parrenin Quartet's Schumann, on the other hand, is woven from silk rather than forged from bronze. Some of their tempos are faster than those of the Droic performances, others are slower by quite a considerable margin. They are much more plastic in their application of rhythmic leeway, and altogether less stern in their lyricism. While the listener gets from this approach a far better idea of the potential richness and variety of Schumann's instrumentation than the Droic affords, some of the sheer weight and intellectual stature is inevitably lost. (Some of the aforementioned rhythmic puzzles are also—intentionally—left hanging in the air.) You might well find the Parrenin readings more scintillant and creative than those by the Droics; they are unquestionably more perplexing, more exuberant, and less rational. As both groups are of exceptional virtuoso caliber and are well recorded (the Parrenins with more room ambience; the Droics with more impact and dry detail), a clear-cut choice between them is all but impossible to make.

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seems to have a softening influence on his colleagues. Here their phrasing is more yielding, the accentuation less rigorous and high-powered. This finely paced, subtly molded performance doesn't storm the heavens like the recent Serkin/Budapest version, yet no one is going to fault the present ensemble for lack of vivacity. If you admired the monophonic Curzon and Schnabel interpretations, you will probably warm to this one. H.G.

**SHAPERO: Partita for Piano and Small Orchestra, in C**

† **ETLER: Triptych**

Benjamin Owen, piano (in the Shapero); Louisville Orchestra, Robert Whitney, cond. LOUISVILLE LOU 674, \$7.95 or LS 674, \$8.45.

Harold Shapero describes his Partita as a "neo-baroque piece in which I have combined tonal and serial elements." It sounds, however, like a round-trip ticket through the styles, to quote Schoenberg's famous phrase. Its unison-and-octave passages in a very square major could easily be rejected sketches for some labored, minor work of Beethoven, like the Triple Concerto; the *Aria*, with its English horn solo accompanied by plucked strings, seems a parody of Berlioz; Stravinskian neoclassicism raises its perky head here and there; the *Burlesca* is full of jazz effects, and so on. Very thin, academic stuff.

The *Triptych* by Alvin Eter on the other side is actually a symphony and a very good one, devoid of stylistic tricks that are easily described, adhering to no idiomatic camp, but strong, broad, powerful, intricate, and altogether beautiful. This work may very well be the requiem for one of the noblest moments in the history of music—the development of the modern American symphony, as exemplified in works of Roy Harris, Aaron Copland, Roger Sessions, George Rochberg, and many others. This manifestation has lost momentum in recent years—not, I suspect, because of the composers but because of the conductors. If there were even one conductor of a major American orchestra who was interested, it would still be going strong; after all, it was a single conductor, Serge Koussevitzky, who was responsible for the whole thing in the first place. But the latter-day Koussevitzkys seem interested only in reviving Mahler and accompanying big-name soloists.

Recording of the Shapero and the Eter is adequate, and the performances seem first-class. A.F.

**SIBELIUS: Concerto for Violin and Orchestra, in D minor, Op. 47; Humoresques, Op. 89: No. 1, in D minor; No. 2, in D**

David Oistrakh, violin: Moscow Radio Symphony Orchestra, Gennady Rozhdstvensky, cond. MELODIYA/ANGEL SR 40020, \$5.79 (stereo only).

In contrast to Heifetz's diabolical brilliance or Szeryng's aristocratic lyricism,

David Oistrakh's approach to the Sibelius Concerto is burly and Slavic, displaying a virile bravado that risks, but always misses, technical disaster. It is, indeed, this virtuoso flirtation with danger, coupled with the appropriately broad Slavic expressiveness, that is responsible for much of the excitement of the performance. Rozhdstvensky, who gave Szeryng a sympathetic collaboration, is here, in keeping with his present soloist's mood, far more fiery. His orchestra, unhappily, plays with roughness of tone and raggedness of ensemble. P.H.

**SIBELIUS: Finlandia, Op. 26; Karelia Suite, Op. 11; Pohjola's Daughter, Op. 49; Valse Triste, Op. 44; Lemminkäinen's Return, Op. 22, No. 4**

✓ Hallé Orchestra, Sir John Barbirolli, cond. CAPITOL P 8669 or SP 8669, \$4.79.

As an integrated program for continued listening to the "lighter" Sibelius, this record presents the very special problem of starting with the bombast of *Finlandia*; as a result, what follows may seem anticlimactic. These pieces are, however, very well performed. Barbirolli honestly respects each piece for what it is, and eschews inflating such fragile music as *Valse Triste*, for instance, into symphonic proportions.

None of these performances has been issued in this country before, though *Pohjola's Daughter* was included, in another version, on a recent Vanguard record. P.H.

**STOCKHAUSEN: Klavierstücke I-XI**

Aloys Kontarsky, piano. CBS 32 21 0007 or 32 21 0008, \$11.58 (two discs).

This recording, supervised by the composer, comprises the completed portions of a projected cycle of twenty-one piano pieces. With the exception of Pieces IX and X (which are dated 1954-61), they date from the years 1952-56 and represent relatively early stages in the composer's progress from conventional serialism towards works capable of plural realizations, such as *Momente* (Nonesuch H 1157 or H 71157) and the more recent *Mikrophonie I and II* (CBS 32 11 0044). Although the composer's liner notes are curiously reticent on the subject, Piano Piece XI (1956) was his first "open-form" piece; nineteen groups of notes are presented on a large sheet of paper, with instructions for connecting them in a sequence of the performer's on-the-spot choice; in the process, the groups may recur, but with different tempos, dynamics, and articulations. Thus the present recording represents only one of a number of possible realizations.

Stockhausen describes these pieces as his "drawings"; although the colors play a major role in most of his music, he occasionally restricts himself to the resources of a single piano. Paradoxically, it is the coloristic features of these pieces

that strike me as most interesting, especially the use of resonance effects in some of the later pieces. The first group of four is terse and pointillistic—the early idiom of the "total-organization" crowd. In the next six, there are elements not precisely determined by the composer, and a variety of subtle finger articulations. Some of these pieces are quite long (up to twenty-two minutes); despite the considerable tonal variety and the spectacular virtuosity demanded of the performer, I have not found them to wear well, at least on records. (Incidentally, how odd it is that the increasing use of indeterminacy in composition has paralleled the rise of the fixed recorded performance as our major means of musical dissemination—or is it so peculiar? Perhaps the indeterminacy is a reaction to the prevalence of unalterable recordings.)

Insofar as I have been able to check (not all the scores are available), Kontarsky's playing is remarkably accurate, and the recording forms a striking documentation of the "new" keyboard virtuosity; whether the problem is a fast trill on a single note, rapid and widely spaced fistfuls of notes, or a quick series of widely varying dynamics, it presents no apparent difficulty. The sound could not be better, either.

The composer's notes form a curious document. After three paragraphs about the music, we get biographical notes about composer and performer, a detailed timetable of the recording sessions with a description of the sound equipment and even the serial numbers of the pianos used, and finally a lengthy account of Kontarsky's intake of solids and liquids during the periods of recording, recounted with the loving precision of an Ian Fleming (if my arithmetic is correct, the liquids come to some 4 beers, 2 Cognacs, 1 Bloody Mary, 2 Scotches, 4 glasses of Williams-Birne, and 2.7 liters of Johannisberg, plus assorted mineral waters and soft drinks); perhaps Craig Claiborne should be reviewing this record. D.H.

**STRADELLA: Sinfonias a tre: in D minor; in D; in B flat**

† **Clementi: Trios for Piano: No. 1, in D; No. 6, in C ("La Chasse"); No. 8, in F**

✓ Trio di Bolzano. WESTMINSTER XWN 19129 or WST 17129, \$4.79.

To Stradella, who died at forty (in 1682), goes the honor not only of having influenced Purcell in the use of ground bass but of having inspired Handel to the point of borrowing a tune for *Israel in Egypt*. Stradella's instrumental music is given no space whatever in the reference books (much of his music is still unpublished), but these sinfonias show him to be adept at polyphony (his fugatos are among the best features of these pieces), somewhat thin in melodic interest, and possessing a peculiar sense of juxtaposition—a stirring *Andante religioso* is cut precisely in the middle by one of the jolliest giges imaginable. But the works are worth hearing, and are

occasionally surprisingly ahead of their time—a Siciliana in the D major Sinfonia strikes the ear as quite gallant in spirit. What really puts the pieces over are the superbly sensitive and lively performances, almost good enough to make one forgive the Trio Bolzano for having used a piano instead of a harpsichord.

The Clementi are skillfully scored, nicely balancing violin and cello and allowing the piano its just desserts as ringmaster. *La Chasse* even gives evidence of humor, and it is bright enough to spice up any program of piano trios you could name. Performances excellent. S.F.

✓ STRAUSS, RICHARD: *Le bourgeois gentilhomme: Orchestral Suite, Op. 60; Der Rosenkavalier: First Waltz Sequence, Op. 59*

Friedrich Gulda, piano; Willi Boskovsky, violin; Emanuel Brabec, cello; Vienna Philharmonic Orchestra, Lorin Maazel, cond. LONDON CM 9537 or CS 6537, \$5.79.

*Le bourgeois gentilhomme* Suite is of particular interest to Strauss enthusiasts, as it is the first instrumental work written after his retreat from the chromaticism of *Salome* and *Elektra*. It is also noteworthy for its use of a small chamber orchestra and for the virtuosic demands it makes on the players. The piece abounds in solos (and not only for the three instrumentalists given credit on the jacket), most of which are extremely difficult. In addition, the ensemble requirements are formidable, it being essential to achieve the appropriate balance between the winds and the reduced strings. And there is the further problem of the piano, which often simply plays a reduction of what the other instruments are doing: if it is underplayed as, for example, in the Reiner recording, the score loses much of its characteristic sound; but if it is too prominent, the entire texture becomes unclear.

It is to the credit of both Maazel and his players that they not only overcome these problems but also manage to make it all sound easy—a necessity, it seems to me, if the work is to make its proper effect. For unlike many concertos, where one must “hear the difficulties” in order to get the full flavor of the music, this score must be thrown off with all the grace and abandon of a Viennese waltz. While the music is decidedly lightweight—Strauss admitted in a letter to Hofmannsthal that he had “dashed it off, as it were, with my left hand”—it is also brilliantly done. Maazel and his musicians perfectly capture the palm court atmosphere and bring out, but do not overemphasize, the rather sophisticated humor embodied in the score. And the playing is really quite spectacular.

Although the *Rosenkavalier* Waltzes form a perfect coupling and are played very well indeed, they pale somewhat in comparison with the dazzling *Bourgeois*. The sound quality is excellent on both numbers. R.P.M.

STRAUSS, RICHARD: *Der Rosenkavalier* (excerpts)

*Act I: Da geht er hin . . . Ach du bist wieder da!; Act II: Mir ist die Ehre widerfahren . . . Ich kenn' Ihn schon recht wohl. Mon Cousin; Zu Ihm hält ich ein Zutraun; Act III: Ist ein Traum.*

Lisa della Casa, soprano (as the Marschallin in Act I, Octavian in Acts II & III); Anneliese Rothenberger, soprano (as Octavian in Act I, Sophie thereafter); Dresden State Orchestra, Rudolf Neuhaus, cond. ANGEL S 36436, \$5.79 (stereo only).

You might think that the vocal require-

ments of the three principal female roles in *Rosenkavalier* would offer no great difficulty of specification. The prescription appears to be clear-cut and distinct: a young, high, lyric soprano is needed for the part of Sophie; a dramatic soprano of vocal amplitude and temperamental warmth for the Marschallin; a boyish mezzo for Octavian. All neatly compartmented. Yet the performance history of the opera contains several instances of successful interpreters of one of the roles switching to another. Since all three roles are important such a change would not be a “promotion” but, bureaucratically speaking, a “lateral transfer.” Recently, there came the news that Sena Jurinac, preëminent Octavian

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of the postwar age, was switching to the Marschallin; and two or three seasons ago, Lisa della Casa, most constant of the Metropolitan's Marschallins, decided to try on Octavian's trousers. But proof is still needed that a single artist can be consummately successful in more than one of the three roles. This rather bewildering record proves no new case.

No doubt about it, Della Casa's stately and musically refined portrayal of the Marschallin deserves the permanence of recording; and Anneliese Rothenberger's dew-fresh Sophie should certainly be available on disc. But Schwann already lists six complete (or nearly so) versions of the opera, including two revivals of historic recordings. (Incidentally, none of these currently available complete sets combines the three qualities of consistently distinguished singing, outstanding conducting, and technical excellence, though each of these desiderata is to be found somewhere in the list.) You can see why record companies might be reluctant to venture upon a new complete four-disc version when there is already so much competition.

And so we have the present compromise, a beautifully sung and played offering of good-sized extracts from the opera, but a selection with certain deficiencies of characterization. Side I has the Marschallin's famous monologue—sumptuously given by Della Casa—and the ensuing duet, with Rothenberger as an indifferent Octavian. Turn the record over and you find Rothenberger singing splendidly as Sophie in three extended duets with Octavian. However, at the flip, Della Casa turns into Octavian; and though her singing is, as pure singing, impeccable, there is very little hint of any character projection at all. We could still be hearing the Field Marshal's wife of a few minutes ago. This Octavian wears no trousers; she simply sings the lovely music in an elegant soprano.

That is the nub of it. A ship spoiled for a pfennig's worth of tar, a disc good in parts. Della Casa a splendid Marschallin, Rothenberger radiant as Sophie. You also get beautiful orchestral playing in fifty minutes' worth of superb and flowing melody, knowingly conducted by Rudolf Neuhaus and most proficiently recorded in East Germany. G.M.

#### TELEMANN: *Pimpinone*

Yvonne Ciannella (s), Vespetta; Erich Wenk (bs), *Pimpinone*; Bach Collegium (Stuttgart). Helmuth Rilling, cond. TURNABOUT TV 34123S, \$2.50 (stereo only).

Erna Roscher (s), Vespetta; Reiner Süß (bs), *Pimpinone*; Berlin Chamber Orchestra. Helmut Koch, cond. WORLD SERIES PHC 9066, \$2.50 (compatible disc).

The morsel hitherto available on Angel's disc of opera from the Hamburg Goose-Market gave but little idea of the wit and zest of Telemann's *Pimpinone*, originally entitled *The Unequal Marriage*. This comic interlude—actually a

set of three interludes—was first produced in 1725, eight years before Pergolesi's *La Serva padrona*.

The two pieces are very similar in plot: both concern the machinations of a scheming minx of a maidservant, and her outgeneraling of a pompous, doting employer. The libretto of Telemann's piece was originally written in Italian by Pariati for Albinoni, who composed it in 1708 as an interlude (or, if you prefer, intermezzo) for his opera *Astarto*. But the original printed libretto already contained additional German sections and German translations of the Italian sections by Praetorius, and there is little reason to quarrel with the two new recordings for using an entirely German text. The work is a wonderful demonstration not only of the remarkably sustained quality of Telemann's musical invention but also of his gift for comic characterization of an unusually biting kind. The hussy is delineated to the last flick of tongue and slash of fingernail, and the old man is a dupe in the grand manner, yet by no means unbelievable. In his final, unavailing effort at defiance, by the way, he sings an aria which employs falsetto to uproarious comic effect, imitating the gossip of idle women in a technically formidable one-man trio of bass, soprano, and alto voices.

Superficially, the World Series recording looks more complete than the Turnabout, for the latter omits one of Vespetta's arias entirely. In fact, however, both versions are cut to accommodate them on a single disc apiece. Helmuth Rilling, on Turnabout, usually takes the course of rounding off the *da capo* arias with a simple repetition of the opening ritornello, dispensing with the vocal return. In the World Series version, on the other hand, Helmuth Koch in three instances substitutes a *dal segno* treatment for the *da capo*—in other words, he repeats the opening section, but shorn of its opening ritornello. Neither method is satisfactory, but the former seems to me preferable: a frank abandonment of the tripartite form is less damaging than the mangled effect of a *da capo* which lacks its opening orchestral section but keeps its middle one, thus defying any

possible law of musical balance. In any case, Koch puts himself still further out of court by indulging in severe internal cutting in several numbers, and, worst of all, by ending the final B flat major duet in the purely intermediate G minor of its middle section—the ear aches for the natural resolution, but it is not forthcoming. If any cutting had to be done, it should have taken the form of omitting a handful of numbers completely, and keeping the rest uncut. But what we must really hope for is a really complete version on three sides, which could use the fourth for a collection of Telemann's lightweight but attractive songs.

Meanwhile, far the better of these two bargain-label offerings is the Turnabout. Reiner Süß on World Series copes more easily than Erich Wenk with the difficulties of the aforementioned falsetto aria, but there the advantages of the Koch performance end. Yvonne Ciannella and Erich Wenk have pleasanter voices than their opposite numbers, and they are also more generous with the necessary appoggiaturas. Rilling conducts with greater spirit, and the Turnabout recording is freer, more spacious, and more natural in sound.

But what really makes the World Series disc unacceptable is its grossly overemphatic dramatic approach. No doubt many of us have our opinions about the broadness of German comedy, but it should not be forgotten that Telemann was a man of wide culture and a composer noted for his championship of French elegance. Goose-Market or no Goose-Market, I am sure he would never have tolerated all the beer-garden slurping, grunting, and cackling that constantly disfigures the Berlin performance. Rilling in no way underestimates the role of the comedy: he simply gives it due play, without letting it overwhelm the music.

The Turnabout jacket offers a brief synopsis and a complete German libretto (including the aria omitted in the recording!). World Series has a synopsis but no libretto. B.J.

WAGNER: *Der fliegende Holländer* (excerpts)—See Friedrich Schorr: *Vocal Recital*, page 93.

ZELENKA: *Suite in F; Symphonie à 8 concertanti*

Clarion Concerts Orchestra. Newell Jenkins, cond. DECCA DL 10141 or DL 710141, \$5.79.

The trim, precise, happy performances are the selling point here. The music by Jan Dismas Zelenka—a Czech-born Dresden court composer—is well-made baroque ware, utilizing the best conventions of the time and affording neither revelations nor ennui. Conductor Jenkins makes good use of it to call forth playing that is alert, sensitive, and very easy to listen to. Fine solo work in the *Symphonie*, and stereo channeling aids in the interplay of orchestral sections. S.F.



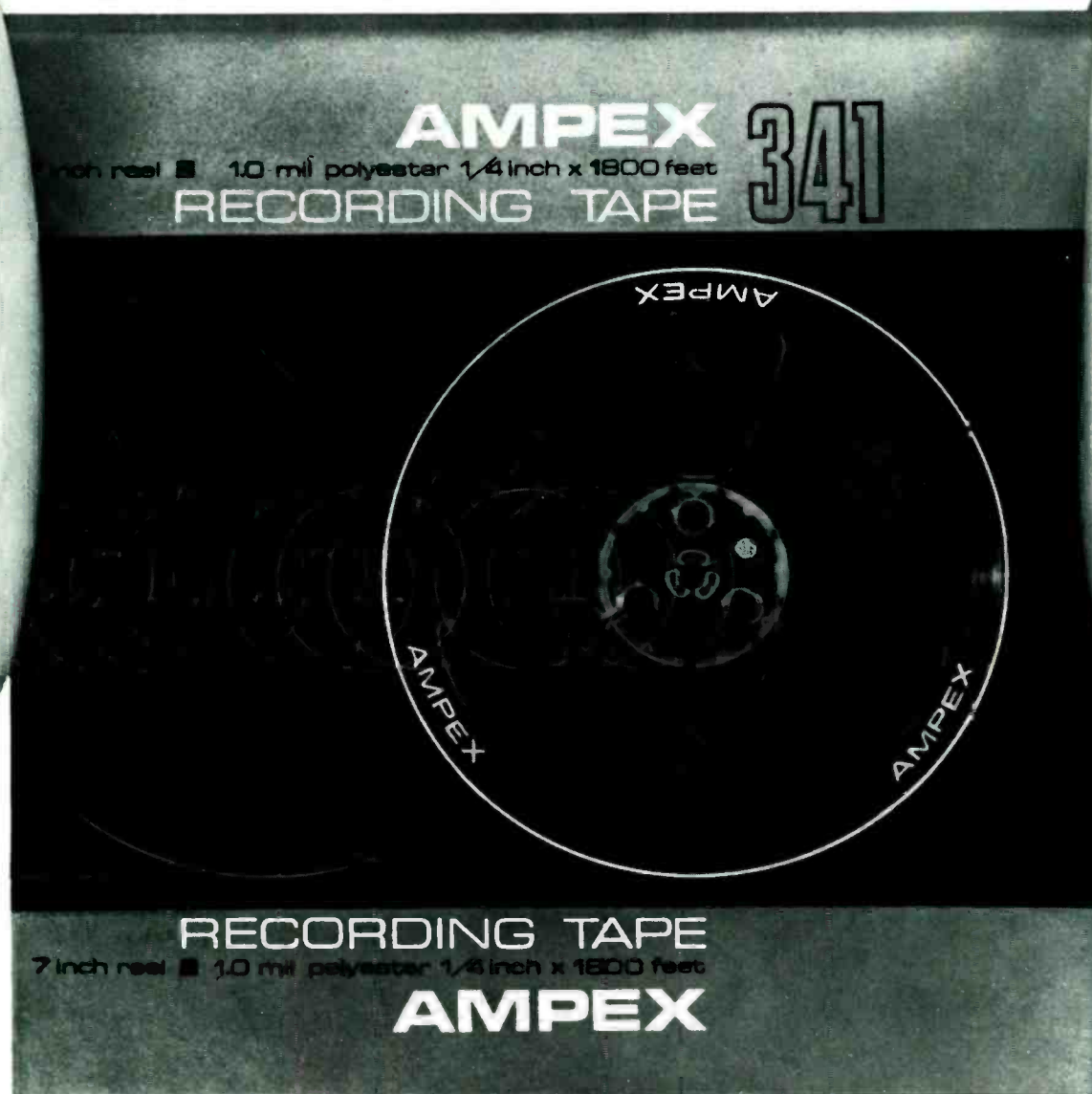
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# RECITALS & MISCELLANY

## DESIRE DONDEYNE: "Marches militaires," Vols. 1 and 2

Musique des Gardiens de la Paix, Paris, Désiré Dondeyne, cond. MUSIC GUILD MG 145/46 or MS 145/46, \$4.78 (two discs).

Since symphonic-band programs are seldom recorded in this country these days, this anthology of French marches should be especially welcomed. Connoisseurs of the repertory will remember the superb earlier Dondeyne versions of rare works by Berlioz, Mendelssohn, and Wagner (for Westminster) and a fascinating collection of Napoleonic fanfares, marches, and chorus (just a year ago for Nonesuch). The present anthology is more comprehensive chronologically, although it is confined to marches only. And, except for the strikingly distinctive *Glorious Day*, Op. 48 by Albert Roussel, the selections in Vol. 2 (which range from the period of the Second Empire to 1945) probably are musically, as well as historically, less interesting than those in Vol. 1 (which are representative of the Revolution, Consulate, Empire, Restoration, and July Monarchy). These last include, among other fine works, the especially fascinating *Marche lugubre* by Gossec, fanfares and marches by Michel-Joseph Gebauer, several anonymous Grand-Army pieces for drum-and-bugle corps, and four excerpts from the *Harmonie militaire* of Mathieu-Frédéric Blasius.

As in the earlier Dondeyne programs the playing is notable for its lyricism as well as for its precision, vivacity, and brilliance. The bright, open (Erato) recording does particular justice to the ringing, inimitably "French" brass timbres; and if the acoustical ambience is somewhat echoey, that quality actually enhances the over-all atmospheric effectiveness. R.D.D.

## ELECTRONIC MUSIC

FOLKWAYS 3436, \$5.79 (mono only).

This anthology of works composed at the electronic music center of the University of Toronto opens with a little masterpiece. It is called *Dripsody*, and it is by Hugh Le Caine. The whole composition is based upon the single sound produced by the fall of a drop of water. This is developed in all manner of ways—plain and fancy scales, played with a neat,

pearly perfection any piano virtuoso might envy; bell tones of several kinds; long, sustained pure tones; and mixtures of these several elements. The work is particularly useful as an introduction for the lay listener, who is always interested in the sources of the sounds employed by electronic composers and in their manipulation.

Regrettably, the rest of the set is a grim catalogue of clichés. Every outmoded trick in the electronic book is there—the shatters, the rasps, the booms, the decaying repeats, the portentous, unintelligible speech: you name it, they've got it. They are Myron Schaeffer, Arnold Walter, Harvey Olnick, Robert Aitkin, Val Stephen, J. D. Robb, Jean Ivey, and Victor Grauer, and they all ought to know better. And the University of Toronto ought to know better than to sponsor such nonsense. A.F.

## GREGORIAN CHANT: Chants for Christmas

*Introit: Ad te levavi; Introit: Rorate coeli desuper; Communion: Dicite Pusillanimes; Introit: Gaudete in Domino; Offertory: Ave Maria; Hymn: Jesu redemptor; Introit: Puer natus; Alleluia, Dies sanctificatus; Communion: Video coelos apertos; Gradual: Justus et palma; Offertory: Jubilate Deo universa terra; Communion: Dicit Dominus.*

Choir of the Vienna Hofburgkapelle, Josef Schabasser, cond. TURNABOUT TV 34181S, \$2.50 (stereo only).

After a few bad experiences with those sentimental accompanied arrangements that still pass for Gregorian Chant, one becomes wary of all but the best-known choirs. Here, with their second disc for Turnabout, the singers of the Vienna Hofburgkapelle establish themselves as thoroughly authoritative. They are completely at home in the Solemnes style, giving a straightforward performance which lets the beauty of the music speak for itself.

Chosen from standard services, the Chants cover the whole season, Advent to Epiphany, and will be familiar to anyone fortunate enough to hear Masses chanted regularly. For the less experienced listener the disc provides a selection of outstanding beauty and range of style. There is great variety in the music itself: the simple hymn *Jesu redemptor* and the quietly flowing *Ave Maria* are as far apart from the florid and jubilant *Alleluia, Dies sanctificatus* as Mozart is from Berlioz. A particularly lovely melody, *Rorate coeli*, opens with a striking leap of a fifth upward, an interesting example of reverse word painting since *rorate* means "drop down."

Except for the rather silly notes by the choir's director, Josef Schabasser



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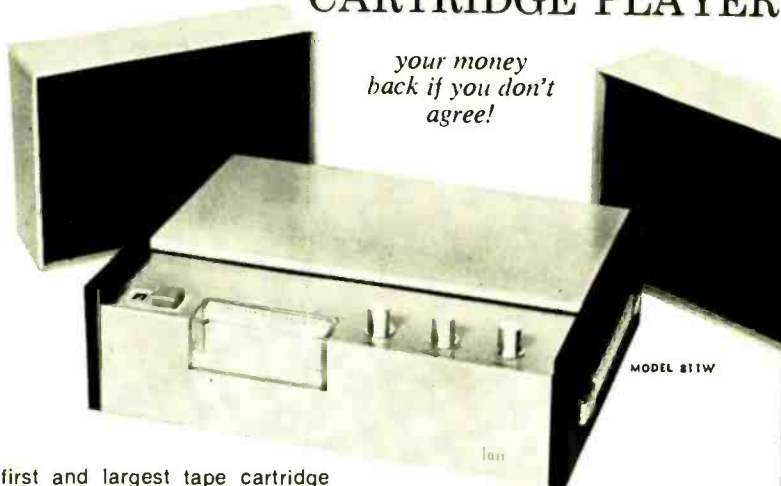
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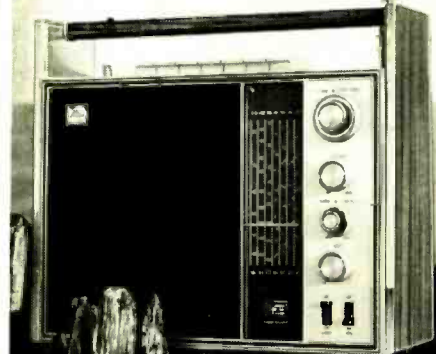
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(which attribute to this music meanings the Middle Ages never dreamed of), the jacket copy is admirable, giving both the Latin text and English translations along with the appropriate page in the *Liber Usualis* for those who want to follow with a score. I find the German Latin a little hard to listen to (all those *zicuts* and *qvias*), but this is a small point. The music is magnificent. S.T.

### JOSEF HOFMANN

For a feature review of a series of recordings by Josef Hofmann, Sergei Rachmaninoff, Leopold Godowsky, Wanda Landowska, and Rudolph Ganz, see page 65.

### NEW YORK PRO MUSICA: "Ab Sweet Lady: the Romance of Medieval France"

Anon.: *Four Motets on "In seculum"*; *Motet: Quant je parti—Tuo*; *Motet: Flor de lis—Je ne puis—Douce dame*; *Motet: S'on me regarde—Prennés i garde—He! mi enfant*; *Conductus: Crucifigat omnes*. Guillaume de Machaut: *Ballade: De petit po*; *Ballade: Nes que on porroit*; *Triple Ballade: Sanz cuer m'en vois—Amis dolens—Dame par vous*; *Chanson: Quant je suis mis*; *Ballade: Je sui aussi*; *Ballade: De Fortune me doy pleindre*; *Triple Ballade: De triste cuer—Quant vrais amans—Certes je di*; *Ballade: Pas de tor en thies pais*; *Virelai: Se je souspir*; *Virelai: Douce dame jolie*.

New York Pro Musica, John White, cond. DECCA DL 9431 or DL 79431, \$5.79.

With this delightful new release John White makes his recording debut as director of the New York Pro Musica. Fans of the group will be happy to hear that this disc carries on the high standards established by the late Noah Greenberg and adds to the repertory previously explored by the ensemble.

Guillaume de Machaut was the finest poet-musician of fourteenth-century France, yet outside of the fine Archive recording by Safford Cape's Pro Musica very little of his large output has been available to would-be listeners. Perhaps those horrifying performances once heard on Anthologie Sonore have frightened everyone off. There are still formidable musicological problems to confront in his works, and it takes a scholarly performer to interpret even modern editions. Mr. White solves all this with apparent ease, making the delicate filigree texture and wonderfully supple rhythms of this music breathe with life.

I particularly liked the slower numbers, *Je sui aussi* and the triple texted *De triste cuer*, whose warm sensuous lyricism recalls the sinuous feminine figures of medieval art. The haunting beauty of the canonic *Sanz cuer m'en vois* and the exquisite thirteenth-century motet *Quant je parti de m'amie* should convert anyone who still thinks of medieval music as a heartless intellectual exercise. There is plenty for the foot-tappers too—for ex-

ample, the rousing charivari of *Douce dame jolie*, which brings the record to a close complete with drum à la Greenberg.

The singers sound lovely and the instrumentalists handle their krummhorns, vielles, and bagpipes with assurance. These last, by the way, have an unusually sweet sound, quite unlike the racket I usually associate with the instrument. Julie Davidoff's sensitive viol playing in the ballade *Pas de tor* demands special mention.

The sound is excellent throughout, with the stereo separation doing much to enhance the individual nature of the lines. One caviling point: the notes by Mr. White present a painless introduction to the general problems of the music, but in view of his knowledge and the value this record will have for students and teachers, it would have been nice to have had some more specific references to the sources of the compositions, particularly the motets which are not all gathered together in any convenient place. S.T.

**FRIEDRICH SCHORR: Vocal Recital**

Bach: *Mass in B minor: Quoniam; Et in Spiritum sanctum.* Haydn: *The Seasons: Schon eilt froh der Ackersmann.* Mendelssohn: *Elijah: Herr Gott Abrahams; Ist nicht des Herrn Wort: Es ist genug.* Mozart: *Die Zauberflöte: Ein Mädchen oder Weibchen.* Beethoven: *Fidelio: Hal! Welch ein Augenblick.* Wagner: *Der fliegende Holländer: Wie aus der Ferne.* Wolf: *Bitterolf.* R. Strauss: *Traum durch die Dämmerung.* Schubert: *Am Meer.* Schumann: *Die beiden Grenadiere.*

Friedrich Schorr, baritone; piano and orchestras. ROCOCO 5260, \$5.95 (from 78-rpm originals, mono only).

**WAGNER: Der fliegende Holländer (excerpts)**

Melanie Kurt (s), Senta; Ernst Kraus (t), Erik; Friedrich Schorr (b), Der Holländer; Otto Helgers (bs), Daland. VERITAS VM 106, \$5.79 (from 78-rpm originals recorded 1923-25, mono only).

Friedrich Schorr is of course already well represented on LP, notably with Angel's COLH disc featuring his Sachs and with a Scala recital (which I have not heard). But each of the records now at hand presents material not previously reissued, and with no duplications (the "*Wie aus der Ferne*" heard on the Rococo disc is not the same performance presented in the Veritas excerpts).

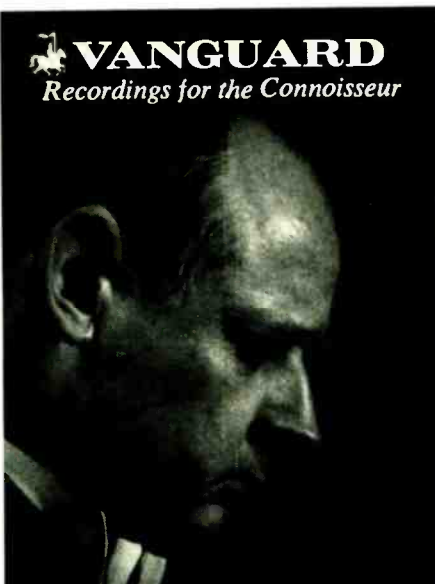
The Rococo record is all-Schorr, and particularly valuable in giving us a picture of him as an oratorio and song singer. To avoid repeating myself, I will note that there is one aspect of Schorr's singing that always detracts a bit from my enjoyment—his darkened, covered approach to the top. Not only does this seem to me to have been, in all probability, the primary reason for the marked deterioration in this part of his

range while he was still in his late forties, but it seems also to have been a limitation on his singing even in his middle prime years, robbing those tones of the brilliance and declamatory ring they should have had and often resulting in a rather dead, flat sound at some important climactic moments.

There are limitations and limitations, and it is of course Schorr's remarkable abilities, not this single disability, to which one's attention is repeatedly drawn. With what incredible smoothness he was able to line out several different sorts of legato, and how easily and effectively he went from *forte* and *piano* and everywhere between! And, of course, the sound itself was so beautiful

—steady and rich, and colored by a unique hue which I suppose one would call a warm brown, an autumnal color perfectly adapted to Sachs or the Wanderer.

On the Rococo disc, it is a special joy to hear this sound pouring itself easily through the Bach and Haydn arias, or launching the "It is enough" in a perfect *mezza-voce*. But even greater are the songs, particularly *Traum durch die Dämmerung*, which is simply perfect, and *Am Meer*, which is perfect except for a small spot of intonation trouble near the end. Lessons in song singing—absolutely seamless, graded with uncanny evenness, the words beautifully enunciated without calling attention to them—



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FOUR BALLADS, OP. 10  
LISZT: Paganini Etude No. 2  
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VSC 10006

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—Allen Hughes, New York Times



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selves (In *Am Meer*, he puts an emotional stress on exactly one word—"vergiftet"—and the effect is startlingly right.) In short, the songs are sung, not "interpreted" or "spoken"; they are fully rendered.

The sound of the Rococo transfers often reflects some noisy surfaces in the originals and dim orchestral and piano sound, but it is always listenable so far as the voice is concerned.

I would like to be able to give the Veritas release a warmer welcome than I feel is its due, for the material is rare, and offers Schorr in his prime in one of his greatest roles. And so far as Schorr is concerned, there is plenty of satisfaction. Though others have sur-

mounted the declamatory portions of "Die Frist ist um" to greater effect (Berglund, for one), the "Dich frage ich" section is rendered with incomparable smoothness and control. In the scene with Senta, he comes into his own. The "Wie aus der Ferne," superior to the one transferred by Rococo, is the most beautiful and touching ever recorded, and the whole scene, so far as Schorr is involved, has a wonderful, mournful tenderness.

But goodness, these other singers! Otto Helgers, who turned up on countless 78s singing lines like "And then what happened?" or "You're kidding!" during someone else's Narrative of This or Farewell to That, turns out to be a

very competent Daland, if one of no particular imagination. But Melanie Kurt, for all the authority she brings to her Senta, is terribly unreliable in her singing, and evidently has a somewhat lower view of the necessary pitch than we who must listen to her. Ernst Kraus had a high reputation and sang leading roles at Bayreuth and the Metropolitan—twenty years prior to this recording, which was made when he was past sixty. At the bottom of his voice, one hears the remnants of what may very well have been an important and even exciting *Heldentenor*, but most of the sound he makes is painful.

I see absolutely no point in resurrecting the disastrous records of yesteryear: we have plenty of our own, thank you. What it comes down to is whether or not one wishes to spend money and suffer through some caterwauling for the sake of hearing parts of a classic Dutchman. That, dear collector, is up to you. C.L.O.

#### TERESA STICH-RANDALL: *Italian Opera Arias*

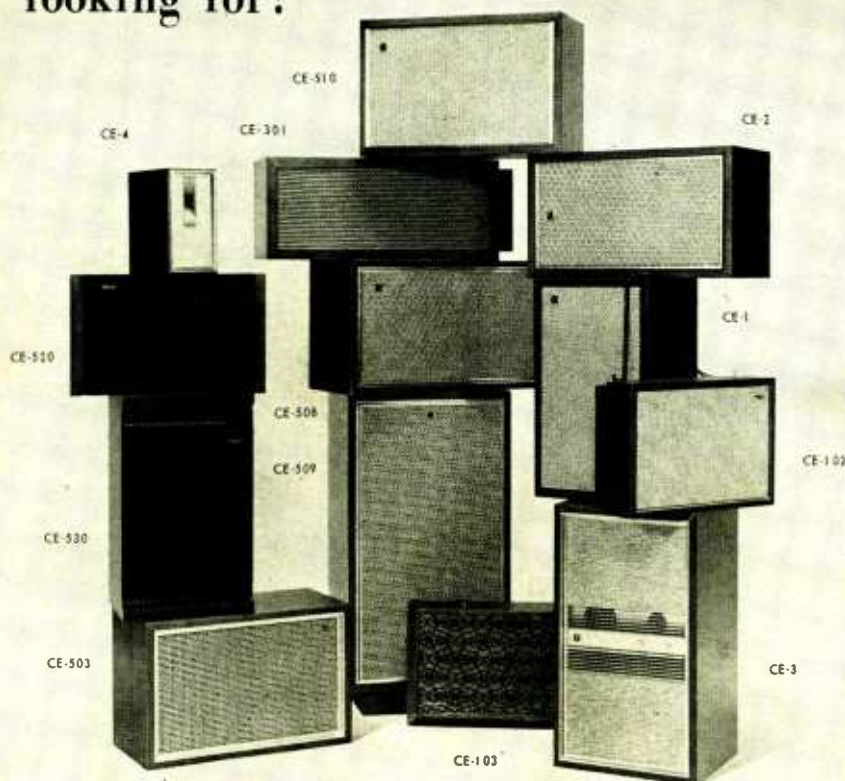
Bellini: *Norma: Casta diva. I Puritani. Qui la voce*, Boito: *Mefistofele: L'altra notte*. Verdi: *La Traviata: Ah fors è lui . . . Sempre libera; Ernani: Ernani, involami*. Puccini: *Tosca: Vissi d'arte*. Donizetti: *Don Pasquale: So anchio la virtù magica*.

Teresa Stich-Randall, soprano; Vienna Volksoper Chorus and Orchestra, Brian Priestman, cond. WESTMINSTER XWN 19130 or WST 17130, \$4.79.

Some singers have brains and some singers have heart; Teresa Stich-Randall has both. She also has inherent good taste and musicality. Had the benign providence that so richly endowed her with gifts gone just a bit further and given her a really beautiful voice, she would have been without peer among the singers of our age. The voice is clear, bright, without velvet. Up top it turns white or metallic. Her aptitude with "difficult" music has decreed a European career; apparently such skills are more highly esteemed there and sheer sensuous beauty somewhat less.

Here she takes on, as an intellectual challenge, seven standard items from the nineteenth-century repertoire of the dramatic soprano. The results are variable—not always successful but never less than interesting. Take the "Casta diva," to begin with. You will find here no seamless legato, à la Ponselle. There is the occasional unhoned phrase, now and then an awkward breath. Yet we are unquestionably in the open air at night, and a Druid priestess is invoking the moon. Give your full attention to Boito's Margarita, and you may well find yourself on the verge of tears. This one is slightly marred by an imperfect trill. But a trill was definitely needed there, and she has a better go at it than many of our leading canary chicks could, Sutherland and Caballé not excluded. Though Violetta's *scena* is far too slow and loses momentum, everything is

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shaped to a purpose; this is no soprano showing off her pyrotechnics, this is a real woman at the brink of a life decision. "Vissi d'arte" is really unbearably slow—one could throttle conductor Brian Priestman for not taking up the slack and for not accelerating at the midsection—and just not good enough. But with the next band hear how the tempestuous Tosca is transformed to a pert and scheming Norina. There is purpose to everything this singer does. She reaches for a concept, then shapes it, then makes it real. That is what artistry means. Miss Stich-Randall is an artist. G.M.

**VITYA VRONSKY and VICTOR BABIN: *Two-Piano Recital***

Bizet: *Jeux d'enfants: Suite*. Lutoslawski: *Variations on a Theme by Paganini*. Rachmaninoff: *Symphonic Dances, Op. 45*.

Vitya Vronsky and Victor Babin, pianos. SERAPHIM S 60053, \$2.49 (stereo only).

Vronsky and Babin are heard to their best advantage on this richly detailed, lifelike recording. Their incisive treatment of Rachmaninoff's two-piano version of his *Symphonic Dances* (penned concurrently with the orchestral score of 1940) has logic and perceptive flair, communicating the music with great vividness. The Bizet *morceaux* are done with such finesse and animation that one much regrets that only the Suite is played. Witold Lutoslawski's leap onto the Paganini bandwagon (it uses the self-same 24th Caprice elaborated on by Brahms, Schumann, Liszt, and Rachmaninoff) has a sardonic quality that reminds me of Casella's *Paganiniana*. The little work is making the rounds as a party piece for two-piano teams; here it is given a superlative presentation.

A price tag of \$2.49 makes this an attractive buy, particularly as the sonics retain the excellence of the original Odeon pressing. H.G.

**FRITZ WUNDERLICH: *Operatic Recital***

Mozart: *Die Zauberflöte: Dies Bildnis; Wie stark ist nicht dein Zauberton*. Flotow: *Martha: Ach, so fromm*. Kienzl: *Der Evangelimann: Selig sind*. Lortzing: *Undine: Vater, Mutter; Der Waffenschmied: Man wird ja einmal nur geboren*. Verdi: *Rigoletto: Questa o quella; La donna è mobile*. Puccini: *La Bohème: Che gelida manina. Turandot: Nessun dorma; Non piangere, Liù. Madama Butterfly: Addio, fiorito asil*. Mascagni: *Cavalleria rusticana: Siciliana; Brindisi; Addio alla madre*.

Fritz Wunderlich, tenor; various orchestras, Artur Rother and Richard Kraus, conds. RCA VICTROLA VIC 1235 or VICS 1235, \$2.50.

The grotesque accident that took the life of Fritz Wunderlich at the age of thirty-

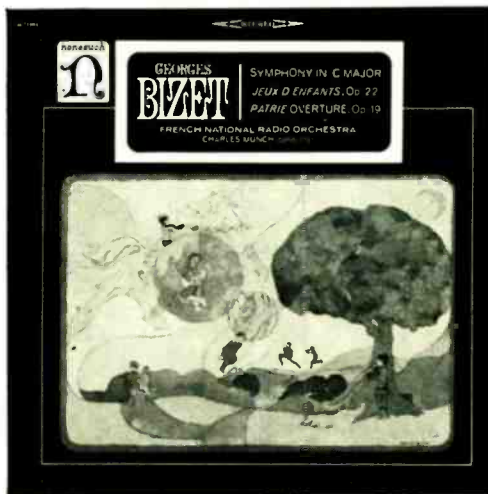
six must be accounted a truly grievous blow to music. "For ten years or so he was nothing special," a friend who knew him well reminisced recently. "He noodled around a score of German opera houses, singing more or less anything that came to hand; and some of it not very well. Then, quite suddenly, about 1963, he found his stride. His style coalesced. He took on a new assurance, the singing had a real gleam.

The records prove it. He made many in his last years, taking part in numerous complete operas, singing Lieder, operetta, oratorio. His work is spread around the phonograph catalogue, on Angel, London. Vox, DGG.

The present Victrola disc is delectable

and can be totally recommended, though it was clearly never intended to circulate outside the German-language world. (It comes from a Eurodisc master tape.) Kienzl is not a name with much currency outside Germany, and most people here prefer "Questa o quella" to "Freundlich blick, ich," which is what we get here, and "Addio, fiorito asil" to "Leb' wohl, mein Blumenreich." But Wunderlich's elegance and musicality conquer all such quibbles. The Mozart pieces are classically pure, the Puccini tender, the *Cavalleria* more intimately and sincerely communicative than any Italian versions I know. The *Rigoletto* items are not quite as successful as the others, but still well worth listening to. G.M.

# record of the month



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French National Radio Orchestra  
CHARLES MUNCH, conductor

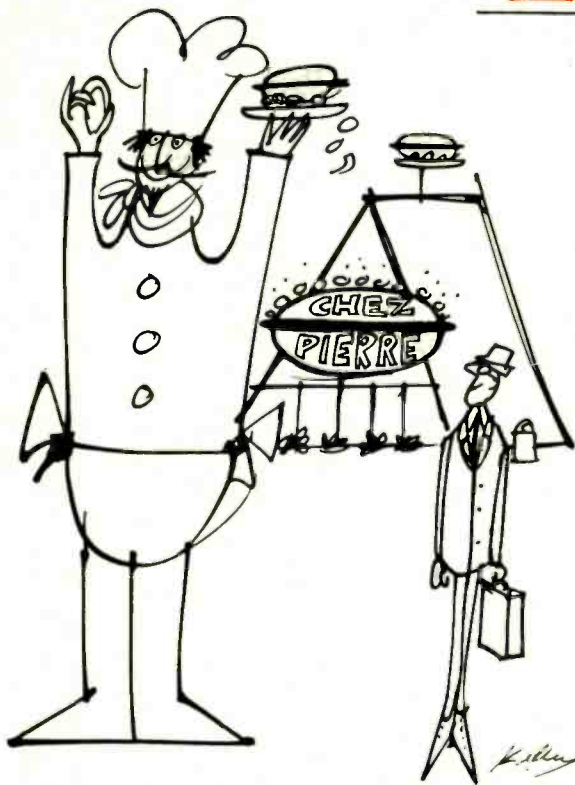
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## Well, Man, That's Progress a film in half a reel

... The men now heading three of four divisions in the CBS/Columbia Group have legal backgrounds. The fourth is from sales and marketing. To [Goddard] Lieberman [president of the CBS/Columbia Group], it's not unusual that legalistic figures are tied so closely to the music business. They have "disciplined and unemotional" minds, he says, that often permit a company to turn a profit where a more artistic approach might lose money.

—Business Week, October 7, 1967.

And they'll never even notice,  
when it's plastic that they eat,  
that the food is terrible.

—Malvina Reynolds, Columbia CL 2614/CS 9414.

*Indoor shot. Basement kitchen of Le Chateau, a restaurant devoted to haute cuisine. Red tile floor, handsome clutter of copper-bottom pots and pans: in background, a heavy, old-fashioned iron stove. Men in white coats hurry silently about their work. With expert eye, PIERRE, the chef, examines a rack of lamb, then slips it back into the oven. Enter ZEUS MACLOVE, owner of Le Chateau, a tall, handsome man whose bearing bespeaks travel and cultivation. He is accompanied by a shorter man, stern, serious, well-dressed, efficient-looking.*

PIERRE: Ah, bon soir, m'sieur MacLove. So 'appy to see you.

MACLOVE: Thank you, Pierre. I would like to present Wallace Wallace. Henceforth he will direct the affairs of Le Chateau. I hope you two will learn to like each other. Mr. Wallace is an attorney.

PIERRE (*puzzled*): But I dunt undairstand, m'sieur. An attorney. *Un avocat?*

WALLACE: Yes. As in avocado.

MACLOVE: Yes, Pierre, *un avocat*. Thanks to your skill and talent, Le Chateau is an enormous success and, as you know, I have acquired three other excellent restaurants. Obviously I can't run them all myself, and so I am putting each of them in the hands of an attorney. Attorneys have disciplined and unemotional minds. You tend to be excited about cuisine, to become *involved*, and Mr. Wallace will show you ways to save a little here, a little there, thus enabling Le Chateau to turn a larger profit.

PIERRE (*apprehensively*): But I thought we were 'ere to make ze fine cuisine, not only to make money.

MACLOVE: True, true, and nothing has changed. But if we don't turn a larger profit, we won't be in business, and then we won't produce any kind of cuisine at all. Will we? You're a fine man, Pierre, very talented. Well, I must be on my way. Have to visit the other divisions of Cuisine, Inc., and see how they're doing. I'll leave you with Mr. Wallace.

*Exit MacLove.*

PIERRE (*Still puzzled*): Well, m'sieur Wallace, we 'ad bettair . . .

WALLACE: No need for formality, Pierre. Call me Wallace. Now, the first thing we're going to do is make a time and motion study of this place, make sure we're getting the maximum profit from each movement. Right away I can see you have one man making salads and another making pastries. Why is this?

PIERRE. Because zey are diffairnt skills, m'sieur Wallace. *Excusez*, Wallace. You must make, *par exemple*, ze green salade with mushrooms with tendair care. Ze mushroom must be sliced just so . . .

WALLACE. I'm sure we can find a man who can do both. Now, about that stove. I think you should have a new electric range. Clean. Efficient. Silent. Electric heat, you know, it's the coming thing.

PIERRE: You dunt undairstand, m'sieur Wallace. *Pardonez-moi*, Wallace. Food cooked on an electreec stove does not 'ave ze same flavor.

WALLACE: Why?

PIERRE (*shrugging*): I don't know. Eet ees one of ze mystairies of cuisine.

WALLACE: Superstitious nonsense. Heat is heat. Now in the next few days, I want to sample every dish on the menu.

PIERRE (*brightening*): Ah, you are a lovailr of good cuisine?

WALLACE: No, I'm a hamburger man myself. My only love is the law. Logic, Pierre, that's what counts. Life must be



made logical. But I must familiarize myself with our product if I'm to supervise its manufacture.

PIERRE (*turning away*): *Merde, alors.*

FADE OUT. FADE IN ON:

*Dining room, several nights later. WALLACE WALLACE is dining. PIERRE hovers apprehensively over the table.*

WALLACE: This hollandaise sauce—it's handmade?

PIERRE: But of course.

WALLACE: A waste of time. I can't tell it from mayonnaise. Henceforth we'll use mayonnaise. Now, about the sauce on this sea bass . . .

PIERRE (*a little defensively*): Ees there somesing wrong weez eet?

WALLACE: Oh no-no-no-no. Ha-ha. I'm not criticizing. It's delicious. It's that it, too, has a certain resemblance to mayonnaise and . . . well, you get the picture, I'm sure. Now, about the steak tartare I had last night. Too raw. So from now on the steak tartare will be cooked. Well done, in fact. Why, that way it will be almost like hamburger, and the ordinary man in the street will be able to identify with it. Gives it the common touch, you see? Now, the pastry cook . . .

PIERRE: 'E resigned.

WALLACE: Well, I'm sorry to hear that, of course, but it's for the best. Always hate to fire a man. Tugs at my heartstrings. And since I've just concluded an excellent deal with Mom's Bakery, Home Cooking Our Specialty, to supply us with all our desserts, he was, shall we say, superfluous.

PIERRE (*with great dignity*): I resign too.

WALLACE: But where will you find a job? Who's interested in *haute cuisine* these days? Be realistic, Pierre, you have a family to feed, and we of Cuisine, Inc., have great respect for your artistry, your skill, your talent. That hasn't changed. We merely want you to use it more efficiently. Think it over, Pierre.

PIERRE: I do not 'ave to think eet ovaiv, m'sieur. I weel not change my mind.

*Exit PIERRE, slouched in dejection.*

FADE OUT. FADE IN ON:

*A conference room. ZEUS MacLOVE presides. Seated on the right hand of ZEUS is WALLACE WALLACE. Other attorneys and accountants flank them.*

MacLOVE: I do feel a bit badly about Pierre, I must say.

WALLACE: There's no reason for that, chief. He was obviously an unstable man.

MacLOVE: Yes, but to drown himself in his own bourguignon sauce! Gad, what a gruesome suicide! A desperate, despondent man, obviously. Did we do this to him, Wallace?

WALLACE: You can't look at it that way, sir. He was a victim of progress. It had nothing to do with us. And frankly, chief, we have to look on the bright side, the logical side. We are, you'll have to admit, better off without him. He was a reactionary, an obstructionist. We've got to go with the kids, chief, they're the rulers of the future, and they detest tradition. They don't care about all those silly sauces that take hours to prepare. Give 'em ketchup, and hamburgers, and French fries . . .

MacLOVE (*pensively*): I remember how fussy Pierre was about the preparation of French fries. Said they shouldn't be too . . .

WALLACE: Yes, yes, I know, chief. He was a good man. And we did salvage something from him. Among all those quaint recipes was the steak tartare. Our efficiency team has discovered that in its new incarnation—you know, well cooked, and garnished with pickle rather than that, yeucch, raw egg—it's our fastest moving item. The kids love it. And remember, chief, there are more kids than *anybody* nowadays.

MacLOVE (*shaking off his reverie*): Yes, you're quite right, Wallace. I'm just a sentimental fool. I was once a first-rate chef myself, you know. Ah, the old days. Well, onward. Now, about the new restaurants.

WALLACE (*opening a huge folder and displaying drawings*): Here's the architect's design. Like it, chief? Designed for efficiency. Formica table tops, rounded terrazzo floors for easy sweeping. All the foods coming frozen, ready-to-heat, from our centralized warehouses. Standardized everything. No guesswork. When people patronize us now, they'll know what they're going to get. Our gleaming new restaurants on every highway and byway, serving them a predictable cuisine, beautifully neutralized in flavor so that it offends no one. After all, you can always add a little salt if there's not enough, but you can't take it out if there's too much in there. Right, chief?

MacLOVE (*far away*): I remember in the early days at Le Chateau, we used to serve wonderful cherries jubilee.

WALLACE: Chief? Chief? Am I losing you?

MacLOVE (*returning*): No, no. Have we decided what we're going to call the restaurants?

WALLACE: Well, no. I thought that we should leave such an important decision to you, as creative head of Cuisine, Inc.

MacLOVE: Should we have something snappy like White Castle? Or Nedick's?

WALLACE: They've both been used.

MacLOVE: Well, then, maybe something with dignity . . . like, say, Howard Johnson's.

WALLACE: That's been used too.

MacLOVE: Dear me, I am getting old-fashioned. Do you have any ideas?

WALLACE: Well, if you don't mind, chief, I do have, now that you mention it. I was going to suggest Chez Pierre. He was a nut, of course, but our public relations people can make him look like a genius.

MacLOVE: Chez Pierre. Hmmm. Has a nice ring to it. And it pays tribute to the man. Yes, that's good. I like it. Chez Pierre it is.

WALLACE: Good. We're in business. Now, we thought we'd name the main specialty after you. We'll call it the Loveburger. For our Japanese division, it will be the Loveburger San. You like it?

MacLOVE: I'm touched. I'm just sentimental about good food, I guess. Getting old, maybe.

WALLACE: Now that's not really true, chief, and you know it. Still, you have looked a little tired lately. (*Sotto voce, so that the others can't hear*) I remember your saying you'd like to retire for a while to your kitchen and prepare some of the dishes you used to make when you were a chef yourself. The kind of things that only you, chief, are really cultivated enough to appreciate. Perhaps . . .

MacLOVE (*also softly*): Soon, Wallace, soon.

WALLACE: And your successor?

MacLOVE: We'll talk about it over drinks. (*Louder.*) Well, gentlemen, we've done it. Chez Pierre. I can just see them now, stretching from sea to shining sea. Makes a man proud. It's a triumph of American culture.

DISSOLVE TO:

*Truck driving down an Arizona highway at evening. Standing up in the rear is a huge, wooden cut-out figure of PIERRE, idealized. One hand holds up a plate on which sits a large hamburger, dripping pickles. Camera follows for a distance, then stops. PIERRE rides into the sunset. Fade out.* GENE LEES

# THE LIGHTER SIDE

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

SYMBOL  DENOTES AN EXCEPTIONAL RECORDING

**THE BLUES PROJECT:** *Live at Town Hall.* Vocal group with rhythm accompaniment. *Flute Thing; I Can't Keep From Crying; Love Will Endure; Wake Me, Shake Me;* three more. Verve FT 3025, \$3.79 or FTS 3025, \$4.79.

R— Ah, schizophrenia. Side 1 of this in-concert recording shows the Blues Project to be among the most inventive and musically solid rock groups going. *Flute Thing* (a greatly expanded and unhurried version of a song that appeared on a previous Blues Project album) achieves a wistful jazzlike lyricism—a quality only occasionally encountered in this generally frenetic idiom. *I Can't Keep from Crying* is straight hard-hitting rock, and *Mean Old Southern* is an amalgam of blues and Nashville à la Presley. Both these songs and *Flute Thing* are played with impressively sound musicianship.

But Side 2 is pretty much a dud. The sloppy playing, bad intonation, and uninteresting material will probably bewilder listeners who responded enthusiastically to Side 1. Live recordings seldom do well for rock groups, so let's be charitable with the chaff. *Flute Thing* alone should carry the day.

Basically, an exciting group. S.L.

**LANA CANTRELL:** *Another Shade of Lana.* Lana Cantrell, vocals; Chuck Sagle, arr. and cond. *Two for the Road; Walk Away; Shadows of Our Love;* eight more. RCA Victor LPM 3862 or LSP 3862, \$4.79.

This is the second RCA album from Australian-born singer Lana Cantrell. In it her singing fulfills the promise of the first. Where Miss Cantrell hoped for authority in her first album, this time she has it. Gone is the intonation problem, the intimidation of working with an orchestra.

But while Miss Cantrell's singing has grown, her musical surroundings are still weak. Chuck Sagle's arrangements,



*The momentum begins to build—but is the best of Lana Cantrell yet to come?*

though competent, are relentlessly showy, pushing Miss Cantrell along with them. The singer-arranger incompatibility is one of conception, not craft. The two make a heroic attempt to grace each other, but the ground rules were badly drawn up. It may have been a good idea to include the lovely *When You Wish Upon a Star* from Disney's *Pinocchio*, but it was unwise to treat it aggressively instead of pensively, building it to an almost "one more time" sort of ending. *On the Good Ship Lollipop*, another good idea, loses its charm in an overbearing arrangement. Miss Cantrell is obviously in a quandary as to what songs suit her, and RCA doesn't seem to be helping her find out.

Her best song is the soft, sad *You Can't Go Home Again*. Lennon and McCartney's *She's Leaving Home* almost succeeds, but eventually fails, a victim of inappropriate phrasing and an attempt to make it "swing."

Miss Cantrell has probably the most interesting and compelling voice quality

and style of any recent female vocalist. As her technique continues to develop, her performances grow even more lively and assured. But so far, her albums reflect only a slice of her depths. The talent is there. What she needs are better songs, more thoughtful arrangers, and tighter album conceptions. If the momentum of the Cantrell career (hit nightclub and television appearances) continues to build, chances are she'll find her way in terms of recording too. Therefore, one can't help feeling that the best of Lana Cantrell still is to come.

M.A.

**THE DOORS:** *Strange Days.* The Doors, vocals and rhythm accompaniment. *Love Me Two Times; Horse Latitudes; People Are Strange; When the Music's Over;* six more. Elektra EK 4014 or EKS 74014, \$5.79.

The Doors are generically a psychedelic group, utilizing a cornucopia of often intriguing electronic sonic devices and boasting a healthy degree of musical aplomb. Their "sound" is unique in its relative freedom from overly distorted hurricanes of acoustical storms; others could learn from them on this count.

They draw lightly from blues: only one song, *Love Me Two Times*, is firmly etched in that idiom. Elsewhere they concentrate on producing a sort of undulating harmonic effect. Chords progress less by definite steps than by oozing in and out of focus.

Lead vocalist Jim Morrison possesses a voice that is at once rough and soft. Not especially beautiful as voices go, it nonetheless works well within the group's style and helps to contribute to a completely integrated ensemble sound.

My only reservation is that though the current album is no less interesting than the first, it isn't much different. The Doors have good basic ideas but in a field as capricious as rock things happen quickly; they would do well to expand their approach. S.L.

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\* **JIMMY DURANTE: Songs for Sunday.** Jimmy Durante, vocals; Ralph Carmichael, arr. and cond. *Precious Lord; Peace in the Valley; Beyond the Sunset*; seven more. Warner Bros. W 1713, \$3.79 or WS 1713, \$4.79.

At last year's televised Academy Awards show, Jimmy Durante shared the stage briefly with the child actress of the moment (whose name has already left me). The two of them announced an award. There wasn't much to it, except that it stole the show.

It's almost impossible to doubt the sincerity of Mr. Durante, or to resist his tender, rocky style. In this album of Sunday songs, Mr. Durante could slow down the stoniest atheist. His personality jumps out on the first note and charms to the last.

Almost everybody who's anybody seems to put out a religious album—to keep their hand in on both sides of the ledger no doubt, and perhaps that's why most such albums smell of fish. In this case, though, we hear an unmistakable difference: a warm and mellow Jimmy Durante doing what he has always done so sunnily—singing the praises of life. M.A.

\* **ARLO GUTHRIE: Alice's Restaurant.** Arlo Guthrie, vocals and guitar; unidentified assisting musicians. *Alice's Restaurant; Chilling of the Evening; I'm Going Home*; four more. Reprise R 6267, \$3.98 or RS 6267, \$4.98.

For those who, like myself, saw in the passing of Woody Guthrie the loss of a genuinely beautiful part of America's heritage, it is gratifying to find his humor, pungent insight, and selfless dedication to humanity incarnate in the person of his son Arlo. This man of twenty-four years exudes the endearing personality and compassion of the folk-poet, but in a style very much of the present.

The central offering is *Alice's Restaurant*, an eighteen-minute social discourse in talking-blues. Here Guthrie displays a phenomenal vibrancy and consummate ability as a raconteur. The song tells of his arrest—for littering—in a small New England town, and the eventual repercussions the event precipitated during his pre-induction physical. Its humor is unself-consciously ironic (much in the same way as his father's Depression songs) and illuminates the absurdity of certain aspects of the military mystique.

The remaining songs show Guthrie to be a master of many styles (master, mind you, not slave) as evidenced by the Donovan-inspired lyricism of *Chilling of the Evening*, the jug-band joviality of *Ring-Around-a-Rosy Rag*, and the Beatlish (of "Sgt. Pepper" vintage) enthusiasm of *Now and Then*.

Whether or not you like folk music or rock-and-roll, you must hear *Alice's Restaurant*; it'll blow your mind. S.L.

\* **THE JIM KWESKIN JUG BAND: Garden of Joy.** Jim Kweskin, guitar, comb, and vocal; Jeff Muldaur, guitar, mandolin, clarinet, washboard, and vocal; Maria

Muldaur, kazoo, tambourine, and vocal; Bill Keith, banjo; Richard Greene, violin and viola; Fritz Richmond, jug, washtub bass, vocal, and monologue; others. *If You're a Viper; Garden of Joy; My Old Man; Ella Speed*; eight more. Reprise R 6266, \$3.98 or RS 6266, \$4.98.

If Kweskin's last album (with the Neo Passe Jazz Band) was a bit of a disappointment, this one compensates amply. Kweskin and his friends bring a joy to their music-making and they play with the boundless vitality only made possible by thorough musicianship. The music is charmingly corny, but WOW—what amazing virtuosity! If you think of the kazoo as a toy and of country fiddlin' as a short step above hog calling, you're in for a surprise. Listen to these people sing, shout, hop, scrape, and wail, and unless you've been lobotomized by the banal inanities and slick pablum that pass as "professional" in popular music nowadays, you will once again experience what great fun music can be. S.L.

**ROD MCKUEN: Listen to the Warm.**

Rod McKuen, narrations and vocals; Arthur Greenslade, arr. and cond. *Dandelion Days; I Live Alone*; twelve more. RCA Victor LPM 3863 or LSP 3863, \$4.79.

**ROD MCKUEN: The Love Movement.**

Songs by Rod McKuen; Arthur Greenslade, arr. and cond. *Kill the Wind; Smoking Bananas Will Clean Your Mind*; nine more. Capitol T 2838 or ST 2838, \$4.79.

**ROD MCKUEN: In a Lonely Place.**

Rod McKuen, vocals; Jack Elliott, arr. and cond. *Lilac Wine; Stranger in Town*; nine more. Kapp KL 1538 or KLS 3538, \$4.79.

**ROD MCKUEN: Something Beyond.**

Songs by Rod McKuen; Arthur Greenslade, arr. and cond. *To Climb the Stars; Sun Treader*; eleven more. Liberty LRP 3537 or LST 7537, \$4.79.

As these four simultaneous releases indicate, Rod McKuen seems to be on a bender of both productivity and popularity.

"Listen to the Warm" is the recorded version of McKuen's newest (and best) book of poems. His soft narrations and vocals are sensitively backed by Arthur Greenslade's orchestrations.

In "The Love Movement," McKuen shows his whimsical and irreverent view of the flower generation. Included are *The Complete Madame Butterfly* in a minute and a half ("for *Reader's Digest* fans") and *Eastward the Buffalo* (or *The Raga Rag*). Besides the many instrumentals are a few especially good McKuen songs, such as *The Way It Was Before* and *It Gets Lonesome When Love Goes*, sung by Flo Bennett, who misses. McKuen's funny notes conclude: "I love San Francisco, hate Ashbury. Sleep warm, love well, and carry a big stick."

Though just released, the songs for "In a Lonely Place" were recorded several years ago. All but three songs in this collection were written by other people. While his early singing is less pensive than at present, his voice on this set sounds firmer, less scarred, and beautifully mated to the thoughtful selection

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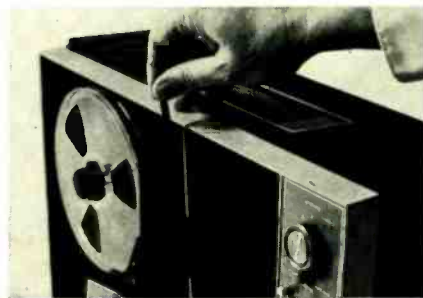
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of material, including *Don't Smoke in Bed* and *She Was Too Good to Me*.

Finally, "Something Beyond" is a series of instrumental versions of McKuen songs. Arranger-conductor Arthur Green-slade has written with color and imagination without overriding the quiet simplicity of the melodies. McKuen is to be envied for his way with titles: *My Name Is Man*, *Sometimes I Cry*, *It's Been a Difficult April*, and more. I have heard better orchestras than this one.

In the quality pop music world, Rod McKuen is almost alone in being able to record precisely what he chooses in the manner he deems fit. It is an abiding comfort to watch a superior talent sell so well. M.A.

**NILSSON: Pandemonium Shadow Show.**

Nilsson, vocals; George Tipton or Perry Botkin, Jr., arr. *Ten Little Indians; 1941; Cuddly Toy*; nine more. RCA Victor LPM 3847 or LSP 3847, \$4.79.

RCA is launching a major campaign on behalf of its newest good-bet, a handsome young man named Nilsson. (From the look of the album photos, Nilsson is understandably awed and frightened by all the sudden attention.) One thing is sure: RCA has its hands on a live one. Nilsson's talents are widely diversified, and while the album's main push is towards the rock market, Nilsson's other talents are allowed room. Perhaps RCA forgot that the true rock fan will not tolerate divergence from its idols; they will resent every non-rock moment on this disc. However, an experienced listener

will be impressed by Nilsson's scope.

Nilsson's only display of weakness is in his several original songs, all rock-based. They're neither good nor bad; they're only there. But he's adept at singing rock material, as best displayed in Lennon and McCartney's *She's Leaving Home*, on which he manages to parrot the sound of all four Beatles without losing his own touch. Another highlight is *You Can't Do That*, an agile incorporation of eleven Beatle songs. *Without Her*, a baroque-rock ballad, shows that Nilsson can be attractive at quiet levels when he wishes. For reasons best understood by RCA, the track was recorded at an exaggeratedly muted level.

At the close of *Freckles*, a song in the style of *Winchester Cathedral*, Nilsson turns in a delightful moment of quaint, almost Roger Millerish vocal doodling. The most impressive and musical track is *There Will Never Be*, a fine song full of tricky chord changes and complex meters (it jumps in and out of 5/4). Nilsson soars through this challenge with a grace and technique which most rock singers neither hear nor give voice to.

One senses a good deal of the clown about Nilsson. He's probably light enough on his feet to have become a comic if things had gone that way. While most of the new crop practices anti-entertainment, Nilsson has a genuine instinct for performing.

Nilsson and RCA had better decide which way to go. Young fans will turn up their noses at *There Will Never Be* and non-teenies will be put off by *River Deep Mountain High* (Nilsson's most blatant and raw bid for the Monkee market). While Nilsson is quick-witted enough to parrot his way to success as a rock stylist, he's really too sharp to be happy for long in its confines. Which is too bad, because if he gets a hit rock record, his fans will see to it that he stays in their shackles, while all his more thoughtful talents rot. Good luck. M.A.

✻ **PATACHOU: Patachou Sings.** Patachou, vocals; orchestra. *Le Mariage d'Angèle; Chanson pour Teddy; Vivre*; eight more. Columbia CL 2710 or CS 9510, \$4.79.

This is the first album to be issued for some time in this country by one of the best of the French *chanteuses*. Patachou, now evidently in her forties to judge by the cover photo, has improved with time: the voice is richer than ever, the control even more sustained, the manner even more certain—there's that intangible something called artistic maturity.

The material ranges in style from *Celui qu'a l'accordéon*, another of those seemingly inevitable French songs about a guy who plays Rue de Lappe accordion, through *Ce piano*, a torch song in that heavy-handed style in which the French attempt bossa nova, to *Vivre*, a jazz waltz. Some are so-so but the best songs—*Monsieur de Furstenberg* and *Quand for instance*—are excellent. And one song, *Les Ronds dans l'eau*, is a gem without flaw. A literate piece of poetic material, it concerns the hunger one eventually acquires to leave the city and return to simple things. It's been said before, but never better. G.L.

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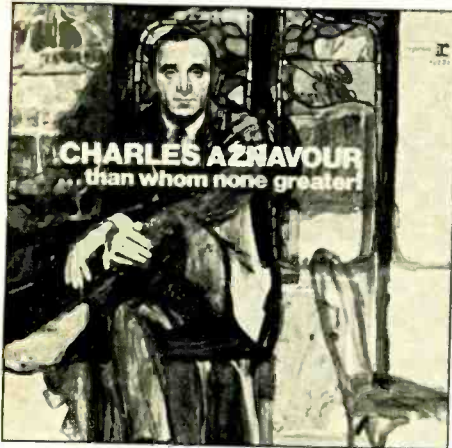


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## JAZZ

**BILL DIXON ORCHESTRA: Intentions and Purposes.** Bill Dixon, trumpet, and flugelhorn; Jimmy Cheatham, bass trombone; Robin Kenyatta, alto saxophone; Byard Lancaster, alto saxophone and bass clarinet; George Marge, English horn and flute; Kathi Norris, cello; Jimmy Garrison and Reggie Workman, bass; Bob Pozar, drums; Marc Levin, percussion. *Metamorphosis, 1962-66; Voices; Nightfall Pieces I and II.* RCA Victor LPM 3844 or LSP 3844, \$4.79.

Bill Dixon is a painter and musician who has been an active leader in the jazz avant-garde movement in New York for a number of years. This album, subtitled "the new sounds of the music of tomorrow," is made up of two long compositions and two short pieces, the latter played by Dixon doubling (on tape) on trumpet and flugelhorn and George Marge on alto flute.

The long works, *Metamorphosis* and *Voices*, are much more accessible to the unadjusted ear than most efforts of the "new thing" musicians, even though Dixon brings in the hallmark sounds of shrieks, squawks, and scrablings. On *Voices* he uses cello, bass clarinet, and bass as a sonorous sustained foundation over which he hangs a very gradually developing flugelhorn solo. The supporting instruments emerge occasionally on their own but the flugelhorn, keening soulfully or erupting in sudden fits of the spits, creates the dominant line. It seems to take a long time to get anywhere and *Metamorphosis*, played by a larger group but constructed in much the same fashion, has a similar effect.

There is more variety in *Metamorphosis* because there are more instruments involved—the two bassists have a brief passage, the cello emerges for a few bars, and Byard Lancaster even has one brawling solo on bass clarinet that challenges Dixon's soloistic preeminence. Both works move at a trancelike pace, in which action is implied by dynamic change rather than propulsive surge.

Along with the two short *Nightfall Pieces*, they have so much sameness that one wonders if this is the extent of Dixon's scope. In a way, they are reminiscent of Claude Thornhill's orchestrations, which hung so heavily and inactively that eventually they threatened to stand completely still. Despite this, Dixon's temperate use of the "new thing" sounds serves as a helpful bridge for listeners who are trying to hear what's going on over there.

J.S.W.

**LOU DONALDSON: Alligator Boogaloo.** Lou Donaldson, tenor saxophone; Melvin Lastie, Sr., cornet; Lonnie Smith, organ; George Benson, guitar; Leo Morris, drums. *Aw Shucks!; The Thang; I Want a Little Girl*; three more. Blue Note 4263 or S84263, \$5.79.

Lou Donaldson has been playing his tenor saxophone warmly and with vitality for the past fifteen years and yet, incredibly enough, he has not been able to break through into the upper circle of jazz names that tour the festivals with regularity.

Donaldson has an open, exuberant style; a rich, full tone; and a deep well of swinging ideas that practically demand a ready response. Quite often he has been forced to play his way through routine surroundings but on this disc he leads a fine group in material that is several cuts above the average. One piece, Freddie McCoy's *One Cylinder*, is a classic tour de force—a riff based on a single note—which, by its insistent simplicity and through the brilliant improvisations of Donaldson and guitarist George Benson, becomes a masterful example of jazz construction. Benson and Donaldson combine again on *I Want a Little Girl* to create a wonderfully open, expansive ballad performance. The other pieces are riff-based things that the group jumps through in an easy, loping fashion as Benson and Donaldson are joined by Melvin Lastie's tight, crackling cornet on the solos.

Lonnie Smith's organ is a strong factor in the rhythm section but in his solos he leans towards shrieks and shrills that are unhappily out of context with the honest, unphony approach of the other soloists.

J.S.W.

**\* JOHN KLEMMER QUARTET: Involvement.** John Klemmer, tenor saxophone; Melvin Jackson, bass; Wilbur Campbell, drums; Sam Thomas, guitar; Jodie Christian, piano. *Passion Food; How Deep Is the Ocean; My Blues*; four more. Cadet 797 or S 797, \$4.79.


This is an astonishing debut album. Klemmer's saxophone speaks out with the kind of positive authority that implies years and years of cutting away the unnecessary frills. Yet he was twenty-one years old when the album was recorded in May, 1967. I can only be amazed that someone his age plays with the individuality and imagination that appears all through the disc.

Yet, along with Klemmer's individuality, there is something about the strong, forthright, singing power of his phrasing that is very much like that of another saxophonist who made a recording debut a year earlier, Eddie Daniels. Like Daniels, Klemmer has a lean, vigorous style that draws on practically all the saxophonists who have preceded him, an imagination that extends far beyond the use of a few set figures, and the technical skill to express a fascinating array of ideas with clean precision. He also has a superb sense of the dramatic. He is dashing and slashing on *My Blues* (with Jodie Christian setting off pianistic fire-

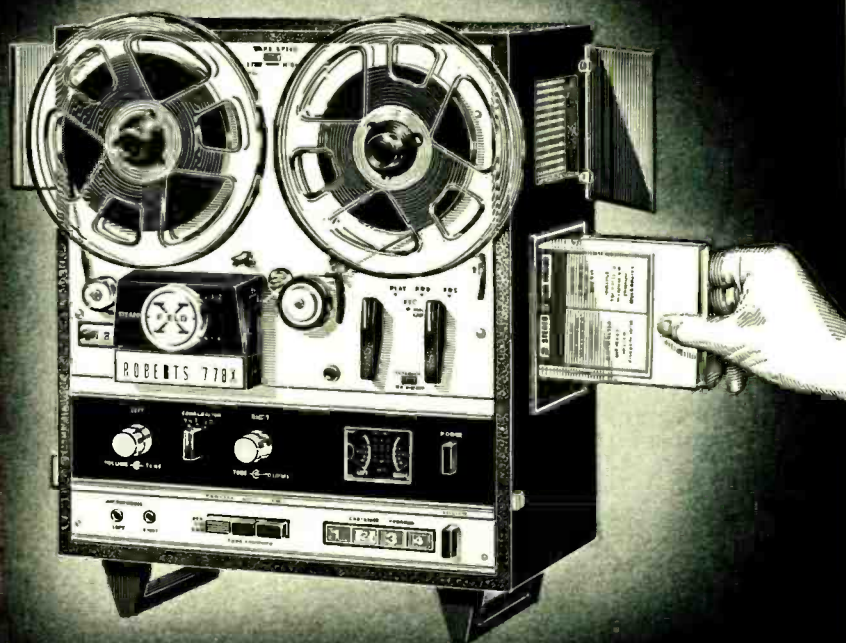


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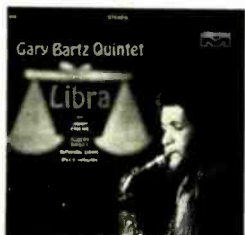
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works at his side), he evokes a tingling atmosphere of expectation in his very deliberate treatment of *You Don't Know What Love Is*, and he roars through *Later With Them Woes* in hair-raising fashion.

Thomas, on guitar, is highly sympathetic to Klemmer's ideas, backing him superbly and throwing in a few solos that add to the distinction of the set.

J.S.W.

✿ **PEE WEE RUSSELL—HENRY RED ALLEN:** *The College Concert.* Red Allen, trumpet and vocal; Pee Wee Russell, clarinet; Steve Kuhn, piano; Charlie Haden, bass; Marty Morell, drums. *Blue Monk; Body and Soul; Pee Wee's Blues;* three more. Impulse 9137, \$4.98 or S9137, \$5.98.

Both Pee Wee Russell and Red Allen have been victims of extended type-casting. Russell was branded as a Dixielander early in his career and has only begun to shake loose from the label in the past ten years. Allen, after a brave, forthright start, survived during the last three decades of his life by channeling his bravura energies into a rut of the lowest common jazz denominator. At this recorded concert, held at M.I.T. in October 1966, they step out of the stereotypes and play themselves.

That they are actually wide-ranging eclectics is indicated by this program—tunes by Thelonious Monk and John Lewis, a pair of standard ballads that are played by jazzmen of all schools, and two blues. Both men move through this material in their own inimitable ways—Russell torturing his clarinet around odd corners and crags of phrases, Allen blowing his big, forthright, bull-voiced horn and singing with brash assurance. Behind them, they have a young, contemporary rhythm section (Kuhn has been Coltrane's pianist, Haden frequently plays bass for Ornette Coleman), which fits in easily with Russell and Allen, freshening the backgrounds on the pieces that they have done in the past with traditionally oriented groups.

This is not only a good record in itself but it's an encouraging demonstration that jazz really is all of one piece and not the disparate puddles of idiosyncrasy that it sometimes seems.

J.S.W.

**ARCHIE SHEPP:** *Mama Too Tight.*

Tommy Turrentine, trumpet; Roswell Rudd and Grachan Moncur III, trombones; Perry Robinson, clarinet; Archie Shepp, tenor saxophone; Howard Johnson, tuba; Charlie Haden, bass; Beaver Harris, drums. *Theme for Ernie; Basheer;* two more. Impulse 9134 or S 9134, \$5.98.

In the summer of 1966, Archie Shepp made it to the Newport Jazz Festival. He was scheduled for the end of an evening's program, the "empty-the-park" act. He served that purpose, enlivened by shouted exchanges between Shepp and the departing audience, despite the fact that the two selections Shepp's group played were far more communicative than most of his performances. One was a long piece that suddenly burst

out into a buoyant Sousa march and included recognizable approximations of Ellington's *Prelude to a Kiss* (which some complaining listeners described as "desecration"). The other was a lusty riff-based tune that derived directly from the finest strains of rhythm and blues.

Both pieces appear in this LP and can now be identified, respectively, as *A Portrait of Robert Thompson (as a young man)* and *Mama Too Tight*. About all that can be said for the first (which runs slightly over eighteen minutes) is that you would do best to stumble on it when you are expecting nothing more than the customary Shepp noise. On record it just goes on and on and what happy surprise there may have been at a first hearing is quickly dissipated. *Mama Too Tight*, on the other hand, is a wonderfully brawling piece that is full of life—until Shepp comes in with his saxophone solo and the music disintegrates into the usual grating noise. All through this disc, Roswell Rudd plays trombone in a fashion that ties in with (I presume) Shepp's intentions, and yet communicates musically. The same can be said for Tommy Turrentine on trumpet, while Howard Johnson's lively tuba is a constant delight.

One thing this disc does indicate is that Shepp, as a composer, has some sense of form and development, even if he cannot yet express this on his saxophone.

J.S.W.

✿ **MARTIAL SOLAL:** *Solal.* Martial Solal, piano; Guy Pedersen, bass; Daniel Humair, drums. *Little Doll; Under Paris Skies; Jordu;* four more. Milestone MPL 1002 or MSP 9002, \$4.79.

Martial Solal is a young French pianist whose exposure in this country, in person or on record, has been rare. His technique is mighty and aggressive. Like Oscar Peterson's, Solal's work bears admiration for Art Tatum, while a fondness for the impressionists is evident in his ballads. But Solal has his own thing. Among the most impressive pieces are Charlie Parker's *Billie's Bounce* and Duke Jordan's *Jordu*.

Solal's idea of a ballad is a medium-slow tempo dotted with quick, exclamatory lines from himself and the bass player. With his technical mastery and interesting grasp of harmonics, one wishes he would delve more deeply into the art of ballads. There's a lovely passage at the end of Solal's original, *Vice Versa*, in which the pianist moves with simplicity up the scale, repeatedly returning to the tonic.

On this disc Solal is aided by bassist Guy Pedersen, from France, and drummer Daniel Humair, from Geneva, both of whom have worked extensively with the Swingle Singers. While Pedersen is a firm, round-toned rhythm player, I find his solos limited. Humair is competent, though a bit heavy on brushes and light on imagination.

Martial Solal is possibly the most exciting recent European pianist, and this album pretty well shoots a hole in America's condescension towards European jazz musicians.

M.A.



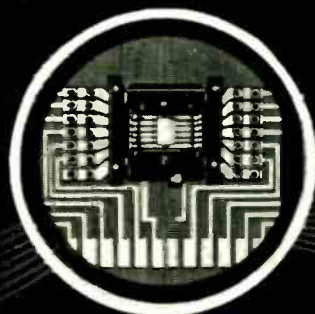
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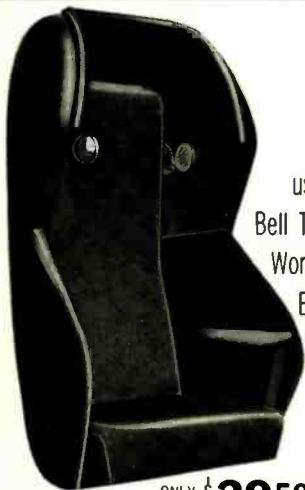
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# FOLK

**ERIC ANDERSON: 'Bout Changes 'n Things, Take 2.** Eric Anderson, vocals and guitar; rhythm accompaniment. *Blind Fiddler; Thirsty Boots; Cross Your Mind;* nine more. Vanguard VRS 9236 or VSD 79236, \$5.79.

Make no mistake: Eric Anderson writes good tunes. All three of them. He has provided about twenty different sets of lyrics for them, singing with a great deal of sincerity and conviction. He is young and good-looking; his lyric ideas are properly poetic, disjointed, and filled with cluttered imagery. He manages to disguise a pleasant voice by compressing it into the pattern of delivery made popular by Bob Dylan. In fact, one could easily label Anderson a *musical* Bob Dylan.

This album is comprised of pieces previously recorded by Anderson. With two exceptions, all are his compositions. The difference is that on this album, Anderson's work is augmented by organ, piano, bass, and drums. One supposes that this is sufficient justification for re-recording material from a previous album. It also opens new vistas for future recordings.

I can hardly wait to hear John Jacob Niles or Richard Dyer-Bennet with Fender bass, organ, and drums. It's easily done. The original tapes could simply be re-recorded with instrumental tracks added. You can have your pick of any of the greats, with your choice of rhythm sections. How about Leadbelly and the Fugs?

If you liked the original Anderson album of these songs, you'll probably like it again. On the other hand, you may want to save your money and watch for the release of *Blind Lemon Jefferson with the Boston Pops*. T.P.

**ARAB MUSIC.** Lyrichord LL 186, \$4.98 or LLST 7186, \$5.98.

Arab music is very old, so old that in it we may be hearing authentic echoes of Ur of the Chaldees, Babylon, and Sheba. Upon first acquaintance, Westerners tend to dismiss Arab music as formless, repetitious, unmelodic. Admittedly, it requires getting used to and no one is likely to hum Arab hits to himself. But its very iteration, its complex simplicity are extensions of all Arabic art—the geometric figures repeated endlessly in rugs, tiles, brocades, architecture—and of the Arab character itself. This album offers four such songs and four instrumental pieces performed by Egyptian artists.

I do not, incidentally, share the conviction of the annotator regarding Egypt as a repository of Islamic music: the finest and the purest still comes from the Arabian Peninsula itself. Still, barring an expedition to the Yemen, you are unlikely to hear more authentic performances than these. This music is ancient, different, and—since there are 100,000,000 Arabs in the world—important. Interested parties will be enchanted. Superlative engineering. O.B.B.



**BIG BILL BROONZY.** Bill Broonzy, vocals and guitar. *Ridin' on Down; Feelin' Lowdown; Treat Everybody Right;* seven more. Archive of Folk Music FS 213, \$5.79 (stereo only).

On the wall of the Folklore Center in Chicago hangs Big Bill Broonzy's old Martin guitar. It's sort of enshrined there, complete with descriptive card.

Big Bill deserves tribute, but not mummification, for no one was more vital in his music. Archive of Folk Music Records had a better idea. When Broonzy was in Paris in the late 1940s, he made a number of 78s. Archive has reprocessed them for a stereo-type effect and entitled the album simply "Big Bill Broonzy." It is just that: Big Bill, simple, unadorned, and as great as ever.

There are standard pieces here: *In the Evenin', See See Rider, Baby Please Don't Go.* Also in the collection is *Sixteen Tons*, which Bill does in major key throughout. On *St. Louis Blues*, done instrumentally, Broonzy touches only lightly on the minor passages. The effect is odd but consistently Big Bill.

One can only speculate on how and in what sort of surroundings the original recordings were made. They include such unmusical sounds as tunings, throat clearings, coughs, and "Okay? Now? Okay!" However, most drawbacks of reprocessed 78s are absent. There is a minimum amount of hiss, clicks, and pops.

A must for traditional blues buffs.

T.P.

**YUL BRYNNER: The Gypsy and I.**

Yul Brynner, vocals; rhythm accompaniment. *Sokolov's Guitar; The Shawl; Two Guitars;* nine more. Vanguard VRS 9256 or VSD 79256, \$5.79. Theodore Bikel has recorded gypsy music and he's a pretty good actor. He's not a gypsy, though. Yul Brynner is also a pretty good actor who is not a gypsy. Why shouldn't Brynner make an album of gypsy music too? It seems he has more credentials than Bikel: the liner notes, written by Roc Brynner (?), state that Yul met up with a band of gypsies in Paris when he was nineteen and played with them in cabarets until the beginning of World War II. This album marks their reunion, some twenty-five years later.

The songs are sung in Rom, the gypsy language. Rough translations are included in the notes. The album purports to be the *real* gypsy music, not the commercial stuff sung for the entertainment of non-gypsies. Gypsy soul music, if you will.

Anthropologists have been studying the gypsies for years. Or *trying* to study them. The one thing on which most of them concur is that gypsies have a universal distaste for anyone not born a gypsy. Stolen-from-the-cradle rumors notwithstanding, there are no adopted gypsies. (The maximum penalty in gypsy law is not death—it is ostracization from the tribe.) Just how Yul managed to get so far inside a tribe is a puzzle indeed. Perhaps not enough anthropologists play guitar and sing.

In any event, the music itself is great entertainment. It contains the same complexities of rhythm, alternating sadness and joy, that characterize all gypsy music, be it Russian or flamenco. Special fun is *Ne Serdiss (Don't Be Angry)*, a sort of left-handed love song; touching in feeling is *Khasiyem (I Am Lost)*.

Brynner sings well and with great feeling. The atmosphere of the record, interspersed with little conversations, responses and jokes, is romantic and spontaneous.

I hope the gypsies who accompany Brynner on this record make a lot of money on it—enough to open a whole chain of empty stores. T.P.

**THE FEENJON GROUP:** Jerusalem of Gold. Margalit Ankory, vocals, with singers and instrumentalists of the Feenjon Group. *Yerushalayim Shel Zahav; Migdalim; Chiribim;* nine more, Monitor MFS 488, \$4.79 (compatible disc).

Travel brochures and starry-eyed reporters aside. Israel is still groping towards some kind of national musical expression. The dominant Ashkenazai Jews from Europe don't dig the *oud* and don't want to; Oriental Jews would just as soon bury the past and upgrade to the clarinet or oboe. Only on some of the more intellectualized kibbutzim do you see an occasional earnest group trying to dance a hora Arab-style or otherwise shape some suitable East-West blending that might become uniquely Israeli.

While the *raison d'être* of this fine album is obviously the title ballad, *Jerusalem of Gold*—a kind of theme song of the slashing June victory over the Arabs—it does present, thoughtfully, vividly, and with high artistry the varied strands of Israel's evolving traditional music. Playing instruments indigenous to the Middle East, the Feenjons perform with skill, verve, and above all with integrity. This is the way it really sounds.

As to the title song—sensuously and feelingly sung by Margalit Ankory—it is a quietly emotional evocation of the millenia-old yearning of dispersed Jews for the olden, golden capital of David. We are assured by the album notes and by many an official visitor from Eretz Israel that the lovely ballad—written only last May on commission from the mayor of Jerusalem—inspired the Israel Defense Force in its brilliant campaign. A PR man's dream come true. Having just returned myself from the Golden City, I cannot help wondering—a little wryly—if the soldiers also hummed it as they systematically looted East Jerusalem.

O.B.B.



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**THEATRE  
& FILM**

 **CAMELOT:** Music from the sound track of the movie. Richard Harris, Vanessa Redgrave, vocals; orchestra, Alfred Newman, cond. Warner Bros. B 1712, \$4.79 or BS 1712, \$5.79. Because of the stupefying success of *My Fair Lady*, there is a tendency to undervalue or even overlook the other excellent scores turned out by Alan Jay Lerner and Frederick Loewe. The release of the film version of *Camelot* refocuses attention on one of their best.

Whether the principles—Richard Harris, Vanessa Redgrave, Franco Nero, and David Hemmings—do their own singing isn't clarified by the liner notes. But it's implied that they do. If so, they sing quite well indeed.

*Take Me to the Fair* is an amusing illustration of the malicious side of feminine wiles; the title song, *Camelot*, is a charmingly wistful portrait of the world the way it should be; and *If Ever I Would Leave You* is one of the finest love ballads to come from the American theatre. Alfred Newman's scoring is excellent. G.L.

**JERRY GOLDSMITH:** *Hour of the Gun.* Music from the sound track of the movie. Orchestra, Jerry Goldsmith, cond. United Artists UAL 4166 or UAS 5166, \$5.79.

Westerns don't offer the motion picture composer the greatest possible scope. Still, some excellent music has been written for that genre of film. Jerry Goldsmith, whose music added so much to *The Sand Pebbles*, has turned in for *Hour of the Gun* (still another retelling of the Earp-Clanton fight at the O.K. Corral) one of the most arresting Western scores since Hugo Friedhofer's *One-Eyed Jacks*.

One theme is used throughout, but in a broad variety of treatments. The main title music, in which timpani sound ominously while violins (playing high harmonics) accompany an amplified guitar, is eerie. (When an amped guitar and a semi-electronic instrument was used for a Henry Fonda TV Western series, it sounded anachronous. By now, apparently, we're used to the sound: it doesn't seem at all out of place here.)

The fault of the album is a common one in film score discs: the music should have been edited down to about twenty minutes, rather than stretched out to fill a whole album. It would have been much more effective for home listening.

The sound here is far superior to most sound-track albums. G.L.

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**MICHEL LEGRAND: The Young Girls of Rochefort.** Music from the sound track of the movie. Philips PC 2-226 or PCC 2-626, \$11.58 (two discs).

The French musical film *Umbrellas of Cherbourg* was a little masterpiece. Composers and arrangers in this country were fascinated, even haunted, by it. It was something new: a jazz opera, maybe the first ever written, conceived and executed as a film. By and large, it worked.

*The Young Girls of Rochefort*, made by the same team (composer Michel Legrand and lyricist-librettist-director Jacques Demy), could reasonably be expected to improve on it. It doesn't. It is too clever by half, and Legrand's curious tendency to overwrite, largely overcome in the simplicity of the *Umbrellas* story, gets out of hand. He throws in everything but the kitchen sink: a concertlike theme that harks back to his score for *L'Amérique insolite* (a film and album unfortunately never released here); scoo-be-dooing, neo-Mimi Perrin singing; a little bossa nova; and, in the instrumental sections, some superior swing-band scoring. (The drummer on the album is marvelous, by the way. Kenny Clarke?) What he doesn't throw in is a really memorable melody, although he makes ingenious use of his thematic material in different settings, as he did in *Umbrellas*.

Legrand is a brilliant musician. He can do anything. He even sings well. What he lacks is restraint: it's the taint that's been on his writing since he wrote that best-selling *I Love Paris* album for Columbia in 1954, when he was twenty-one. At that time it was tolerable: very young writers are eager to show off everything they can do, if necessary within eight bars. But taste, as Henry Mancini once said in another context, "is knowing when to cool it." Michel has never really acquired the knack of cooling it. This is most evident here when at times the singers, called on to sing instrumental-like jazz lines (easier to do in French than English, actually, because the language articulates so much more deftly), start stumbling over the time, like a man off balance who runs to keep from falling down.

Jacques Demy says of the film: "I want to combine beautiful music, beautiful cinematography, and beautiful color to create a happy film about happy people who are not burdened with problems, except the universal one—searching for love and making it flourish." Yeah—well, that sounds suspiciously like the apocryphal Hollywood mogul of old who demanded "happy films about happy people with happy problems." In other words, the conception is superficial, and that's precisely how I found Demy's tangled story and his libretto, most of which is printed in a folio with the album.

Curiously enough, I wish this film and this album success. For Legrand and Demy are onto something important in this odd genre of picture, and I hope they make enough money on this one to do a third—one that perhaps will fulfill the striking promise of *The Umbrellas of Cherbourg*. G.L.

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# THE TAPE DECK

BY R.D. DARRELL

**A Galaxy of Glorias.** If one finds oneself somberly viewing the world's prospects for the forthcoming New Year with more foreboding than hope, I can suggest no more bracing antidote than to rehear the Glorias in which the great composers have expressed their spirit of exultant affirmation. Deutsche Grammophon/Ampex has now made available an anthology of Glorias and similar choruses (DGC 6491, 54 min., \$7.95) drawn from well-known DGG recordings: the Bach Mass in B minor and *Christmas Oratorio*, both conducted by Richter; Handel's *Messiah*, in German, by Richter again; Haydn's *St. Caecelia* and *In tempore belli* Masses, Jochum and Kubelik, respectively; Mozart's *Coronation Mass*, under Markevitch; Liszt's *Hungarian Coronation Mass*, by Ferencsik; and Bruckner's "Great" Mass No. 3, in F minor, led by Jochum. I know one can easily point out technical flaws here—the oldest recording, the 1960 Gloria from Haydn's *St. Caecelia*, is considerably darker and less lucid in sound than the later releases represented . . . the performance of the novel Liszt Gloria is a bit below par . . . the excessive side-length imbalance of the tape results in a long blank section before the "A" side begins . . . the reel is provided with neither texts nor detailed notes. But these things are reduced to inconsequence as one is carried away by the joyous outcry *Gloria in Excelsis Deo*.

**Mozartean Miracles.** For more music of a comparable if different eloquence one has only to look to that quintessence of Mozart's genius, the complete series of his piano concertos—made available for the first time in its entirety on tape (or indeed any kind of medium) in the 3¾-ips Epic reels starring Lili Kraus. Vols. 1 and 2 (E3C 850-51) were noted in this column for April and June, 1967; Vols. 3 and 4 are respectively E3C 863, approx. 132 min., and E3C 864, approx. 155 min., \$11.59 each. Throughout, Stephen Simon's Vienna Festival Orchestra is no match in stylistic distinction for the soloist, and the sonics—clean and bright as they may be—are scarcely outstanding, although in Vol. 4 both the recording and the orchestral playing seem to rise more often above the merely acceptable. For the later concertos there are, of course, rival recorded versions by such notable artists as Rubinstein, Serkin, Haskil, and Fleisher, but Miss Kraus's readings have highly individual attractions and in the less familiar concertos she is without any tape competition at all. Vol. 3 of the series, for example, includes first tape editions

of the first four concertos (K. 37, 39, 40, and 41—actually young Mozart's transcriptions of music by other composers, and intended for a solo harpsichord rather than piano and orchestra) and of the first two true Mozartean concertos, Nos. 5 and 6, K. 175 and 238. In fact, in this reel only No. 25, K. 503 has been taped before (by Fleisher for Epic). Vol. 4 features four first stereo tape editions: Nos. 13 through 16, K. 415, 449, 450, and 451; while its No. 21, K. 467 has been taped previously only by Rubinstein for RCA Victor, and its No. 27, K. 595 only by Serkin for Columbia. Of the twenty-five works in the complete series (Nos. 7 and 10 are excluded since they call for two pianos) the stereo tape firsts total seventeen!

Yet here statistics are almost irrelevant. What really matters is the depth and intensity of experience revealed in these miniature music-dramas. If one knows, from the Letters, the circumstances under which most of these pieces were written, their dramatic force is poignantly enhanced. If one has a close familiarity with the scores themselves, one's appreciation of the sheer craftsmanship involved is similarly enhanced. Yet even without such knowledge, any attentive listener must find this music inexhaustibly rewarding.

**Sometimes the Good Old Days**—at least for what a few of us think of as an age of unforgettable tunes and irresistible dance rhythms. Nostalgia is notoriously delusive, but at the moment I'm tempted to believe memory hasn't played false. Try for yourself the persuasive testimony offered by two RCA Victor "Collectors' Series" retrospective anthologies of mono masterpieces: "Vintage Jazz—From New Orleans to 52nd Street" (TP3 5026, 73 min.) and "The Best of Tommy Dorsey and of Artie Shaw" (TP3 5021, 74 min.), 3¾-ips, double-play, \$9.95 each. Each of these reels brings a wealth of well-remembered song hits played in truly idiomatic style rather than in the overfancy arrangements usual today. And what is even more delightfully surprising is that, while the recordings are acoustically far too dry by present standards, the sound of the orchestras themselves is still an aural delight. Rehearing, in "Vintage Jazz," some of the finest playing of the bands led by Jelly Roll Morton, Sidney Bechet, Benny Moten (with Count Basie at the piano), Duke Ellington, Benny Goodman, Earl Hines, Coleman Hawkins, and many others, is inarguable proof that these music makers have never been matched in their own domains. (The great talents of younger

generations speak another language entirely!) And among all the great entertainers gifted with special powers of personality projection, one of the few who will always remain *sui generis* is Fats Waller!

**From Russia with Love.** What is an old story where the great Tchaikovsky and Stravinsky ballets are concerned—that excerpts discs provide little notion of the works' full stature—should have prevented my surprise at finding Prokofiev's complete *Cinderella* ballet far more enjoyable than I ever had suspected from hearing it on records in highlights versions (by Ansermet for London and by Stokowski for Everest). Now Melodiya/Angel brings us the first recording of all the score's fifty pieces, played with obviously loving relish by the Moscow Radio Symphony Orchestra under Gennady Rozhdestvensky (Y2S 4102, 3¾-ips, double-play, 107 min., \$11.98). If *Cinderella* is less poignant and poetic than *Romeo and Juliet*, it is still a delectable ballet in its own right, with much of Prokofiev's inimitable scoring felicity. The performance is authoritatively idiomatic, the orchestra highly competent and spirited, and the sound captured with the music's natural warmth and piquancy.

In two other recent Melodiya/Angel Prokofiev tapings the engineering is often impressively vivid but apparently more closely miked, with occasional spotlighting and with more candid exposure of the executants' occasional lapses into tonal coarseness or stridency. Rozhdestvensky and the Moscow Radio Symphony are heard again in suites drawn from the relatively unfamiliar *Chout* and *Pas d'acier* ballets of 1915 and 1925 respectively (Y1S 40017, 3¾-ips, 52 min., \$6.98). Though the music here seems decidedly dated, there are still many amusing details, in *Chout* especially. The second reel contains one of Prokofiev's supreme masterpieces, the *Alexander Nevsky* cantata, Op. 78, sung here by mezzo Larissa Avdeyeva and the RSFSR Russian Chorus with the USSR Symphony Orchestra conducted by Yevgeny Svetlanov (ZS 40010, 7.5-ips, 39 min., \$7.98). Interesting as this version is for its authentically Russian character, it is only acceptably performed and recorded. The only previous tape version, with Lili Chookasian and Thomas Schippers for Columbia, was by no means ideal either, but it did have the advantages of more impressive, if thicker, sonics—including the sound of one of the weightiest and deepest bass drums ever captured on records.

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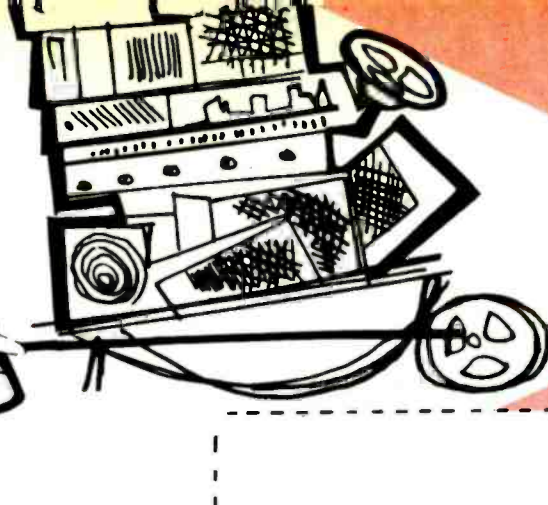
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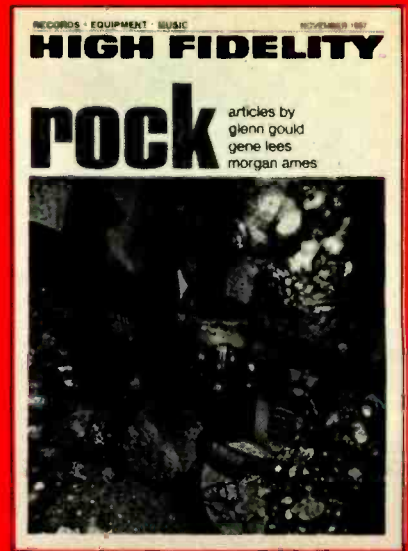
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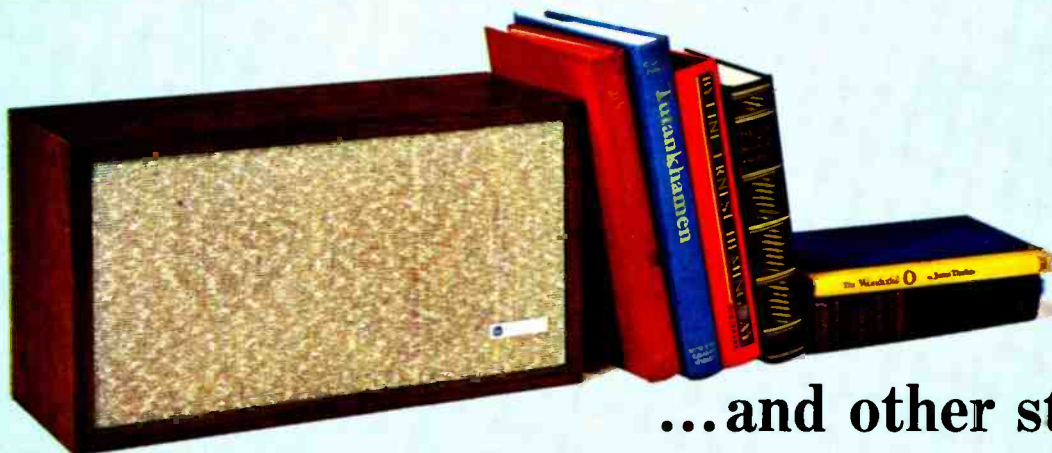
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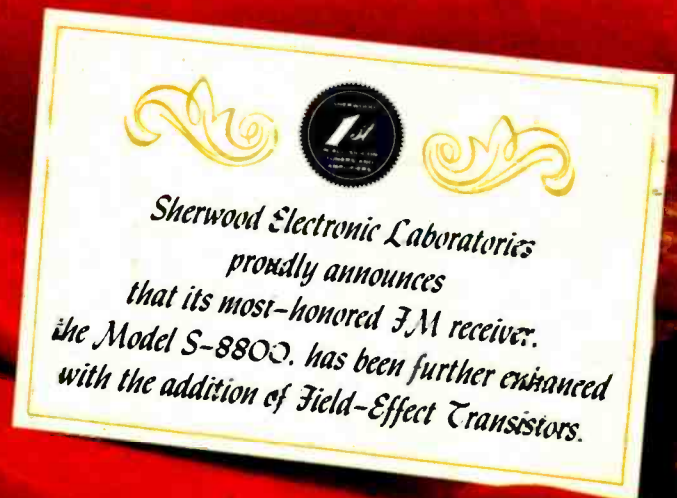
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