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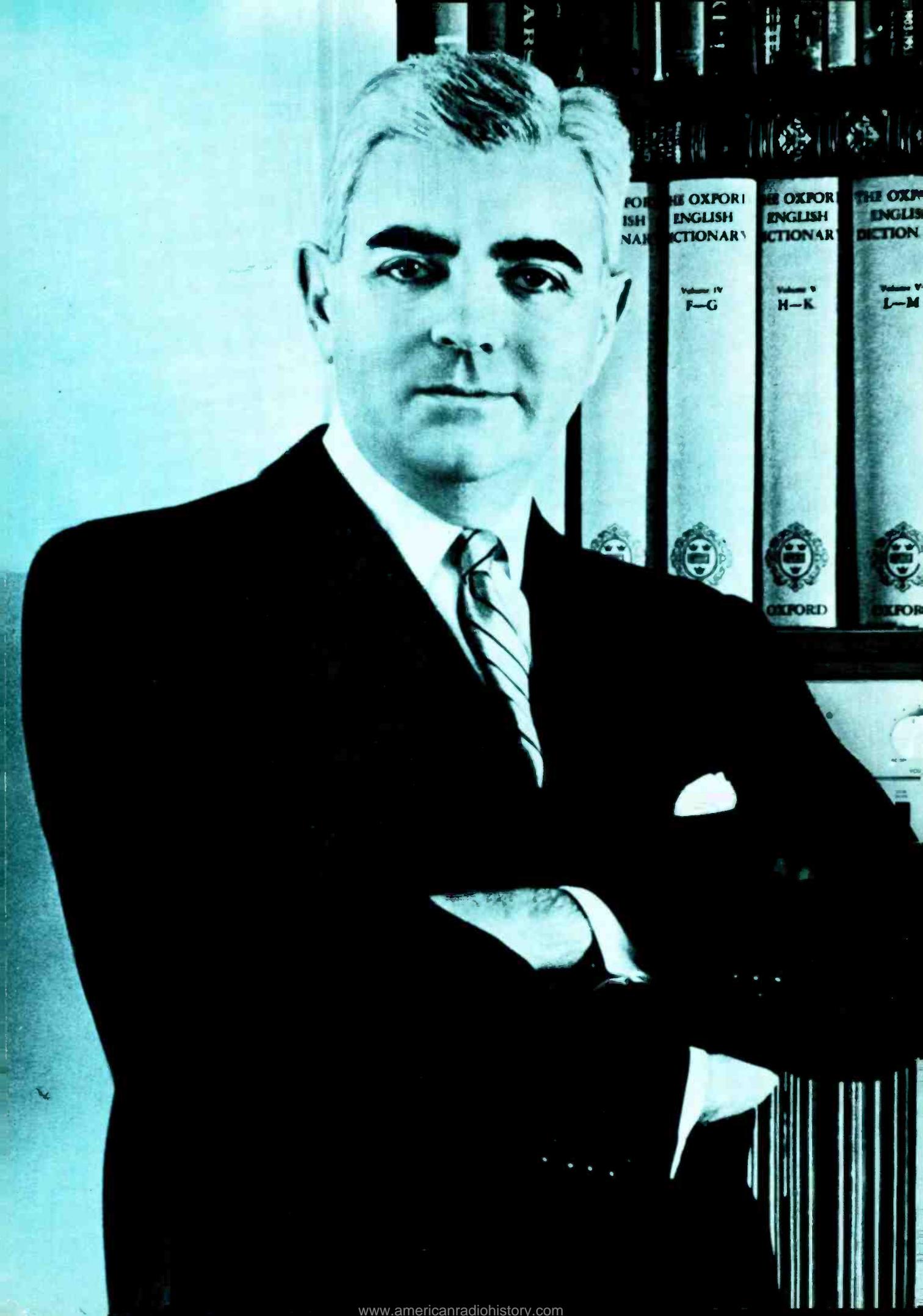
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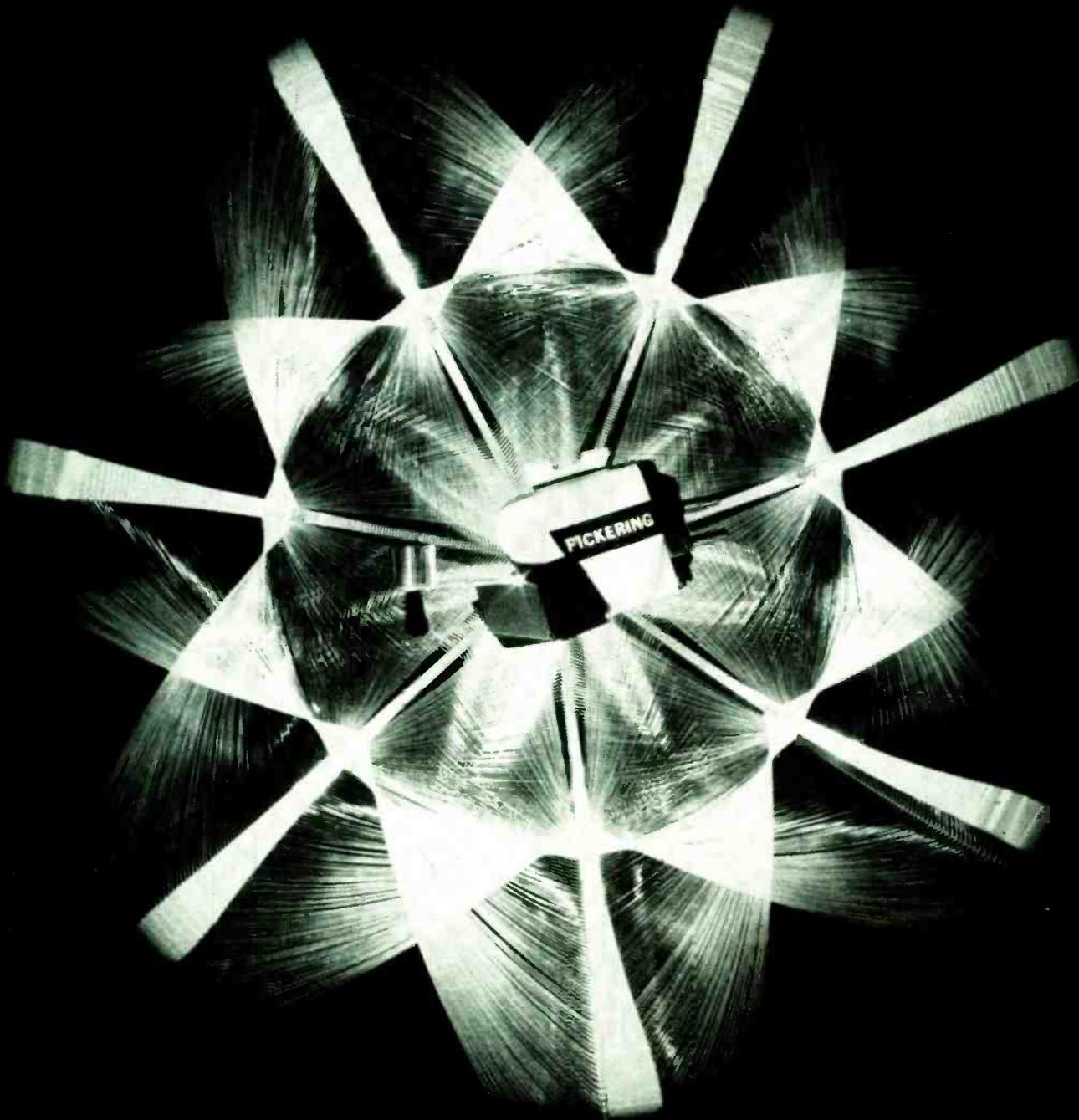


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Letter from the Editor

DEAR READER:

Every musical literate has his own feelings about the avant-garde. At one extreme, he shuns it; at the other, he may even write it. Somewhere left of center, he will defend it on the tacit ground that it will provide his passport to the Ins.

Since I feel strongly positive towards at least one aspect of it, a New Music issue is, I suppose, as good a place as any to let you know where the Editor of this magazine stands. I have a possibly irrational optimism towards the growing phenomenon of "mixed media." It is a passion with me—the basic idea, if not often the execution. You can integrate almost any artistic concepts, preferably with music—a light show with an electric concert, a rock group with a symphony, even a chess game between John Cage and Marcel Duchamp on an electrified board with an amplified musical presentation—and you'll grab at least my initial interest. Notice, I said "integrate with," not "add to." and I said "almost." Program music, for instance, has to be pretty damn good to hold me. The same goes for opera.

This inclination of mine is deep-seated. In grammar school, almost the first piece I ever wrote (my training and early career were musical not literary; I couldn't make the *Harvard Crimson*) was scored for eight cellos and four typewriters. In high school, my first orchestral work included an inaudible private joke between me and the orchestral pianist: in a particularly complex and noisy passage, I gave him *Chopsticks* to play. To me, even this cheap gag added something to the piece, made it more "universal." Perhaps that's why I thrill to the extra dimension of directionality in a Gabrieli sonata, a Mozart symphony, the *Grosse Fuge*, the Berlioz Requiem (and why I consider the introduction of stereo the most important development in the history of recorded sound). Why I delight in the conflicts of orchestras versus soloists in even second-rate concerti grossi and classical concertos. Why the horizons of my perception expand at the unexpected vulgarities of Beethoven (the contrabassoon obscenity that follows the heavenly "*und der Cherub steht vor Gott*" in the Ninth, for instance). Why I love the everything-but-the-kitchen-sink-approach of Mahler. Why I eagerly enter the Wagnerian universe, the Ivesian chaos.

On a less abstract plane, I got a kick from the Juilliard Quartet's appearance on a Smothers Brothers TV show last season (would the Juilliard Quartet have the imagination to include the Smothers Brothers in one of *its* concerts?). I enjoy listening to the Pro Musica singing Machaut against a rock group. I would like to hear a Schubert quintet at an orchestral concert. And, if Gene Lees will forgive me, I think the Beatles' use of the sitar just fine.

Speaking of our knowledgeable but controversial critics, if you think that opera reviewer Conrad L. Osborne has been dealt both enough adulation and enough vituperation in our "Letters" column, wait till you read next month's blast at C.L.O. by John Culshaw. The new head of television music for the BBC speaks out in "**The Record Producer Strikes Back**" with a bluntness that he never could have dared when he was producing opera recordings for Decca/London. October will also bring a preview of "**Stereo Products for 1969**," some advice on "**Wiring Your Speakers**," and an appraisal of "**The New York City Opera at 25**."

Leonard Marcus



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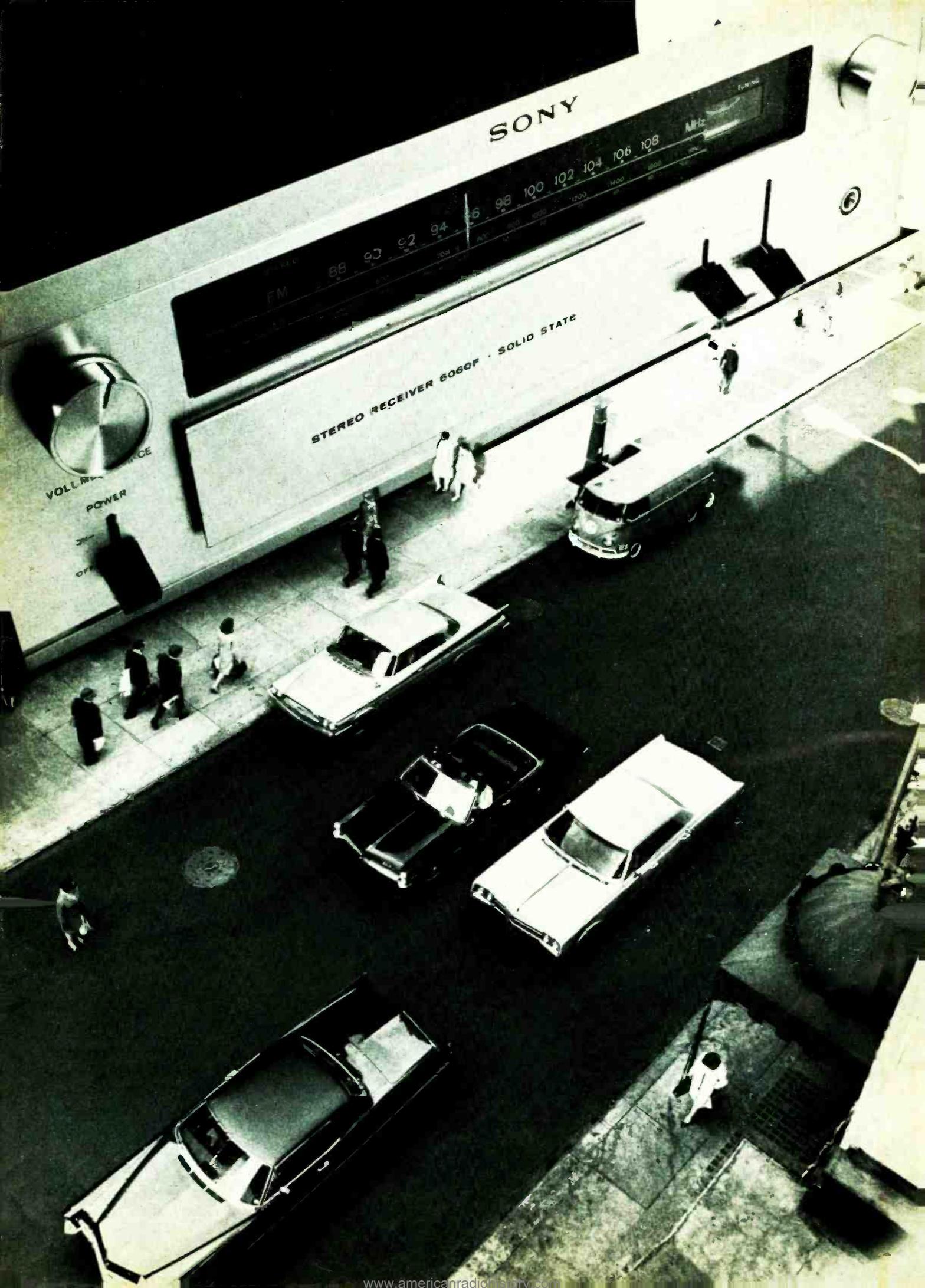
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LETTERS TO THE EDITOR

Today's Music

I would like to comment on Peter Heyworth's article "The Fatal Sixties" [June 1968] for it reveals misconceptions that are common everywhere—principally that young composers of today have utterly cut their ties with the musical past. As usual, the musical establishment has turned its eyes 180 degrees from the path of the future of music. In this hemisphere alone, there are precedents, traditions, and foundations enough for this generation's avant-garde.

Even before 1954 (the year of Charles Ives's death), young American composers were listening to the privately made recordings of Harry Partch. And Partch's book *Genesis of a Music* was written largely before 1930—although it did wait almost twenty years for publication. Comparison of Stockhausen's mathematical procedures of composition (as explained in *Die Reihe*) with Joseph Schillinger's *System of Musical Composition* reveals many similarities. But Schillinger propounded his theories before the 1940s.

Rather than making a clean break with the past, as Mr. Heyworth suggests, young composers, it seems to me, have been continuing a solid tradition founded by composers who were dedicated, fearless, and supremely indifferent to the grind of concert hall politics. These originals were content to write their music almost in isolation, which is, perhaps, the reason they have escaped the notice of musical trend watchers. While young composers are in no way building on what has heretofore been called the "mainstream of music," they do have a heritage—and a heritage to be proud of.

Vernon Martin
Denton, Texas

Roland Gelatt's report on the avant-garde recordings recently made by Nonesuch in Buffalo ["Music Makers," June 1968] was warmly welcomed by this reader. His subject coincided neatly with Peter Heyworth's "The Fatal Sixties," which also dealt in part with the application of mathematics to composition.

Ironically, Xenakis, Stockhausen, et al., are completely unscientific in their approach; they are introducing the laws of probability and randomness to destroy deliberately any recognizable patterns and orderly sequences. Contrast this with the experimental physicist, engineer, and scientist, who uses the laws of probability to eliminate noise (engineering parlance for unwanted random signals), enhance the patterns, and extract orderly sequences from the system under investigation. I am afraid the mathematically

oriented composers, and their followers, are deceiving themselves into thinking whatever is new and "scientific" is automatically good. Any old computer can do what they are doing faster and with more variety; witness the Illiac computer which was programmed to use Markov chains and other devices to simulate modern music. Not only that, but computers can even play their own music—I doubt most of today's composers are able to do that.

C. Leo Jordan
Kingsport, Tenn.

There'll Always Be an England

Would you like to squash, on linguistic grounds, "aleatoric" [June 1968, page 22]. The word is aleatory (see any dictionary) of long ancestry and usage. I think "aleatoric" sprang up only because of the German *das Aleatorik*—noun, not adjective—on the lips of people who simply don't know English very well. It has no analogy in English.

As I wrote in *The Musical Times*, the use is very unsatisfactory and to me positively inflammatoric. I think it has now been squashed in the U.K., but your support is needed.

Arthur Jacobs
London, England

Three articles in your June issue—"Whither Broadway" and "If McCarthy Wins, Rock Will Falter," both by Gene Lees, and "The Fatal Sixties" by Peter Heyworth—are interesting in themselves and especially provocative when taken together. The implications inherent in today's music do in fact spell great upheaval, and to assume that this is reflected only in classical music and not "popular" music is an indication of dimwittedness.

Contemporary music is written to involve actively not only the performer but the audience with the performer/composers. Cage and Stockhausen leave much to the imagination of the performer and in so doing hope for a more actively involved audience. Music in this case becomes (and I hate the word) a "happening," mixed up and tied together with the emotional response of the audience. An attempt is made to "grab" the audience. Anyone who has attended a rock concert in its proper environment knows that here too the composer/performer seeks to "grab" the audience in ways that are totally different from former "pop" music.

In current "pop" music as in "classical" there is increasing emphasis on electric-

Continued on page 12

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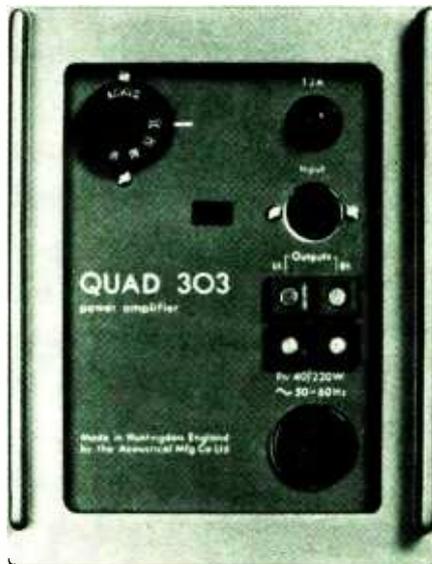
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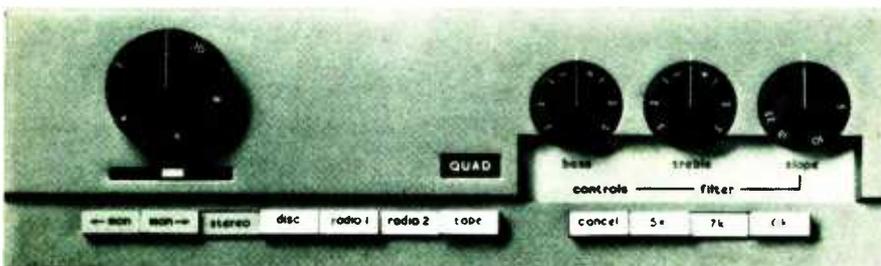
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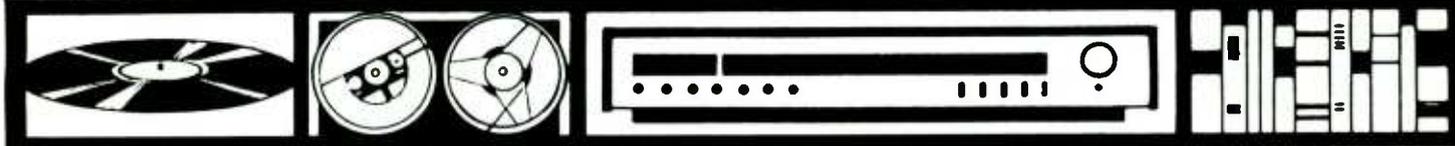
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LETTERS

Continued from page 8

ally produced sound. Tape, either with live performers or without, is essential to the classical composer and one can hardly imagine a well-equipped practitioner in the classical field without some electrically inspired sound in his arsenal. Pop music is also the result of not only electrical amplification, but often electrical-oriented inspiration.

Critics have been notorious in their failure to see the background and direction of new music. They are so form-oriented that they arbitrarily categorize, only for their own convenience, certain music as "popular" and other music as "classical." They are not only deaf to the present, but blind to the past. Last September, in *The Saturday Review*, Stockhausen was asked what he thought of rock music. "It really blows my mind," he replied. You will find in talking to rock musicians that they are equally impressed with Cage, Stockhausen, et al.

Jack Johnson
Chicago, Ill.

Defending the Critic

The attack on Conrad L. Osborne's reviewing in the June issue's "Letters" column was not justified. Mr. Osborne is the only vocal critic writing today who, I feel, displays any knowledge of the voice. Critics for other magazines simply state how "nice" a singer sounds (sometimes when it's not even true).

Mr. Osborne's criticisms of the sopranos mentioned in the letter by Wallace O. Peace are, as far as I've read, usually accurate. Mr. Peace's remark that "no popular singer past, present, or future can, I feel, meet his standards" is absurd. Mr. Osborne has his own favorite singers—Taddei, Lehmann, Amato, and Flagstad come to mind. He often praises new singers and lauds the more established. Maybe since Mr. Peace didn't know he was getting "inferior performances" he *needs* to read an intelligent critic such as Mr. Osborne.

Douglas Chapman
Yankton, S. Dak.

Since everyone else is writing letters about your opera reviewer Conrad L. Osborne, I thought I might as well send in my two cents' worth. In general, I agree with Mr. Osborne's opinions and I don't find his reviews too "picky." I would rather have the reviewer point out all the errors, lapses, etc., than to buy a recording only to find out that the reviewer neglected to mention something I consider important.

Dr. John C. Baker
Houston, Texas

I have noticed with displeasure that reviews by your brilliant Conrad L. Osborne have tended to be decreasing month by month. I hope that this is not due to his truthfulness and sincerity. It

Continued on page 14

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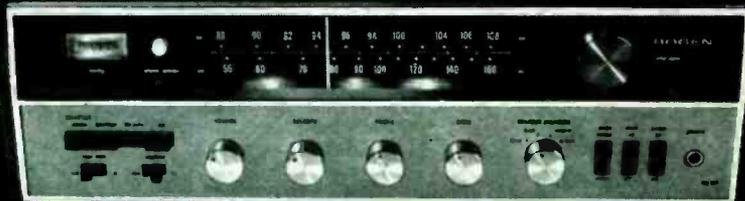
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LETTERS

Continued from page 12

would be a great pity, for here is a critic who really knows his business and has a great gift of wit. My entire collection is Osborne-oriented because I almost entirely agree with his criticisms.

Ricardo Rondón
Mexico City, Mexico

How to Find Beethoven (arr. Liszt)

Bernard Jacobson is wrong, but excusably so, in stating in his review of the Glenn Gould recording of Beethoven's Fifth Symphony [July 1968] that the "Liszt versions of all the Beethoven Symphonies are totally unavailable these days."

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Don't Trust a Critic Over Twenty-Five

Steven Lowe seems to have his Byrds mixed up. He states in the February issue that "his [Bob Bruno, lead guitar for the Circus Maximus] style of playing is akin to Gene Clark [of the Byrds]—that is, a facile breeding of rock and Pete Seeger-type folk guitar."

1) Gene Clark does not play the guitar at all for the Byrds.

2) The "breeding of rock and Pete Seeger-type folk guitar" which Mr. Lowe has attributed to Clark is done by Jim McGuinn.

3) It is not influenced by Pete Seeger nearly to the extent that it is by country and western music, a force evident in much of McGuinn's work.

I suggest that Mr. Lowe learn more about rock groups and rock music in general before he attempts to review their music. His reviews are often as

Continued on page 16

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LETTERS

Continued from page 14

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CIRCLE 65 ON READER-SERVICE CARD

erroneous and misinformative as his personnel and style description.

It is not Mr. Lowe that I am criticizing so much as I am your magazine (and others of its type) which persists in having pop music analyzed by people totally unprepared to do so *relevantly*; i.e., your critics have little conception of what the artist is attempting and they frequently don't know how to recognize what is "good" and what is not. Get a rock musician or someone under the age of twenty-five to review these albums, and you'll have some valid criticism.

*Richard J. Belkin
Boston, Mass.*

Mr. Lowe replies: "Reader Belkin is quite right about the McGuinn/Clark switch, though I must add that Gene Clark was indeed playing guitar with the Byrds on their first two albums. As for the stylistic analysis, I'll stick to what I said. When the Byrds were in the folk/rock bag, they not only borrowed Seeger's style, but several of his songs as well. Give a listen to the Byrds's version of Bells of Rhymney (on their first album) and then compare it with Seeger's (Folkways 2412) and you'll see what I mean.

"Now as far as the general criticism is concerned (and I thank you for broadening the area of attack), it might surprise you that I am in basic agreement with your thesis that many pop-establishment reviewers are not tuned in to rock. I do not think that I fall into this category. If you will re-read what I have written in past issues, you will see that a) I can hardly be said to respond gleefully to 'easy-listening' concepts in rock, and b) that I never review standard pop fare (which is what I assume you mean by "easy-listening"). At age twenty-seven I don't feel like an outcast from a geriatrics ward, and will further state that I've been playing folk and rock guitar for fun and love for almost ten years.

The Critics

Leslie Rich's article on music critics was fun ["How to Be a Music Critic," May 1968]. I wonder if anyone believes with me, however, that the music review, or any other kind for that matter, is little more than a *de facto* advertising device and that it matters little whether the article in question is a model of erudition or a bunch of pretty prose. Comparing different reviews of the same performance can be amusing, but I can think of few more depressing activities than browsing through the review section of a magazine to find out which records I am likely to appreciate and which not. I begrudge no man an honest day's pay for an honest day's work, but I hope Mr. Rich really doesn't take reviewers so seriously that he would be indignant over their little frivolities.

*Kenneth Hundgen
Galesburg, Ill.*

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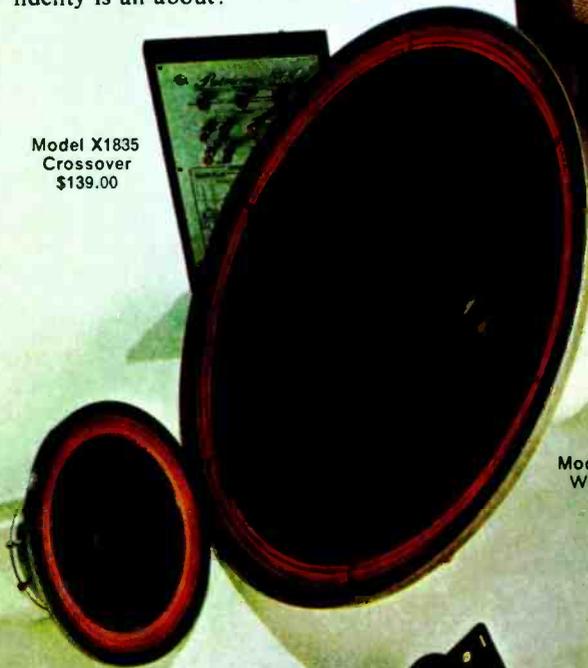
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MUSIC MAKERS

BY ROLAND GELATT

FOR FALL—NEW TITLES MAKE GOOD BROWSING IN THE RECORD RACKS



ANYONE LOOKING FOR a flourishing growth industry would do well to give classical records a wide berth. Though the nation's economy has been booming for years, Bach and Beethoven are barely holding their own. Classical record sales in 1968 are about where they've been at for the last three or four years. Business is no worse, but it's also no better. And since pop record sales continue to climb all the time, the classical slice of the total pie gets steadily smaller. There's some disagreement as to how small that slice actually is, and also some disagreement as to what constitutes a classical record (how do you categorize a hybrid like "Getz at Tanglewood," for instance?), but most reliable estimates put the classical business at about five per cent of the total.

That's not a very imposing figure, and nobody quite knows what to do about it. The enthusiastic, knowledgeable collector (this means you) remains as good a customer as ever, but the record companies feel they must tap more of a mass audience for their classical wares if that slice is ever to get any larger. Occasionally a fluke occurs to give some notion of the potential market that's waiting out yonder. Géza Anda's DGG recording of the Mozart Piano Concerto No. 21 will sell close to 100,000 copies this year because it served as the sound track for the popular Swedish film *Elvira Madigan*. Otherwise the Anda disc would have done well to sell two or three thousand copies. Unfortunately, flukes of this kind are few and far between. If you're running the classical record operation for a large company and are under pressure to show a rising sales picture, you have to do more than hope for a lucky break.

One gambit is to issue a lot of different titles. Although each title may enjoy only a modest sale, in aggregate they begin to add up. Another gambit is to expand the repertory in hopes of finding new and unusual material (Nielsen yesterday, Mahler today, who tomorrow?), the kind of music that suddenly becomes in. Both approaches are in evidence this fall as the companies prepare to launch their pre-Christmas campaigns. Here is a look at what they have in store for us.

ANGEL—On the operatic front there are full-length versions of *Rigoletto* (made

in Rome under the direction of Molinari-Pradelli, with Reri Grist, Nicolai Gedda, Cornell MacNeil) and the *Flying Dutchman* (Klemperer conducting, with Anja Silja, Theo Adam, Ernst Kozub, Martti Talvela). Emil Gilels' complete Beethoven concerto set with Szell and the Cleveland Orchestra [reported on here last month] will be out in the fall, along (with Netania Davrath as soloist) and in Vaughan Williams No. 3 (Boult), and this year's sixth new version of the Brahms Piano Concerto No. 2 (Barenboim/Barbirolli). Under the rubric "Portrait of the Artist," Angel will be bringing out specially priced three-record sets devoted to Schwarzkopf, De los Angeles, and Fischer-Dieskau. And there will be an integral recording, also on three discs, of the Brahms symphonies by Barbirolli and the Vienna Philharmonic.

CARDINAL—"Homage to Satie" is the name of a two-record album devoted to Satie's orchestral music, including the three ballets—*Mercurie*, *Parade*, *Relâche*—and miscellaneous piano pieces orchestrated by musicians in Satie's circle; Maurice Abravanel directs the Utah Symphony. The same conductor and orchestra are featured in the Mahler Fourth (with Netania Davrath as soloist) and in a previously unrecorded work by Edgard Varèse entitled *Nocturnal* (the latter coupled with Varèse's *Equatorial* and Henri Lazarof's *Structures sonores*). More Beethoven will be forthcoming from the Yale Quartet and pianist Bruce Hungerford. On the related Bach Guild label there'll be a complete recording of Handel's *Theodora*; Johannes Sommar conducts the English Chamber Orchestra and Ambrosian Singers, with soloists Heather Harper, Maureen Forrester, and Alexander Young.

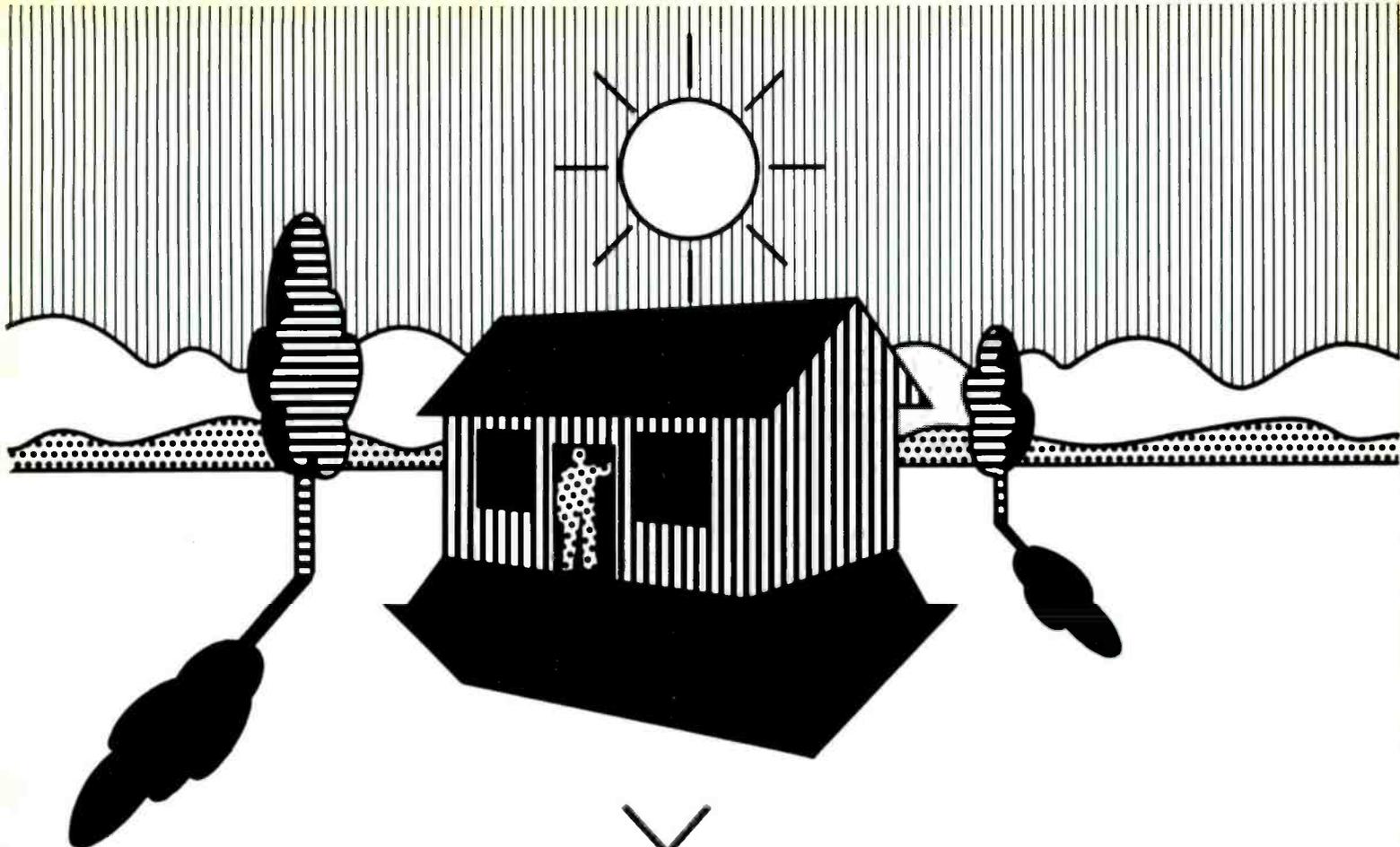
COLUMBIA—The accent will be on Ives. To wit, Vol. 2 of the choral music, a new recording of the *Concord* Sonata by John Kirkpatrick, the *Holidays* Symphony by Bernstein and the New York Philharmonic, and the previously issued Ormandy/Bernstein/Stokowski versions of Symphonies 1 to 4 assembled together in one package. Another integral set will be devoted to the complete Sibelius symphonies in recordings by Bernstein and the New York Philharmonic. Ormandy

is represented by the Dvořák *New World* (with the London Symphony—his first non-Philadelphia recording in over thirty years) and *Pictures at an Exhibition*, Boulez by a Berlioz coupling (the *Fantastique* and *Lélio*) and a Berg collection, Szell by Haydn's 93 and 94. The "Music of Our Time" series will be bolstered by Terry Riley's aleatory composition *In C* ("forty-five minutes of hypnotic C major," says Columbia Masterworks director John McClure, "and when it's over you feel as if you've had a trip").

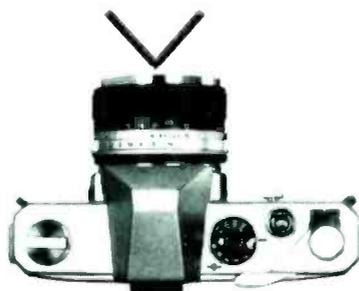
COMMAND—As noted here two months ago, the Pittsburgh Symphony under William Steinberg has recently recorded the Bruckner Seventh Symphony and new Robert Russell Bennett "symphonic pictures" of *My Fair Lady* and *Sound of Music*. They'll be out this fall.

DECCA—The spotlight is on Dave Brubeck in the role of classical composer. His long religious oratorio *The Light in the Wilderness* fills a two-disc set. It was recorded immediately after the world premiere last February by the Cincinnati Symphony under Erich Kunzel, with baritone William Justus as soloist; Brubeck supplies improvisations on the piano.

DEUTSCHE GRAMMOPHON—Herbert von Karajan dominates the fall list with *Das Rheingold* (see review in this issue), the Bruckner Ninth, and Handel's Opus 6 Concerti Grossi. Rafael Kubelick continues his Mahler series with the Fourth Symphony; in addition he conducts two symphonies by Karl Amadeus Hartmann and two piano concertos by Alexander Tcherepnin (with the composer as soloist). A complete *Marriage of Figaro* conducted by Karl Böhm features Gundula Janowitz, Edith Mathis, Tatiana Troyanos, Hermann Prey, and Dietrich Fischer-Dieskau in the cast. Fritz Wunderlich fans will want to take note of Pfitzner's cantata *Von Deutscher Seele*, in which the late tenor is soloist along with Agnes Giebel, Hertha Töpfer, and Otto Wiener; Joseph Keilberth conducts the two-disc set. Martha Argerich plays the Chopin and Liszt First Piano Concertos with the London Symphony under Claudio Abbado, and best-



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selling pianist Géza Anda adds another two Mozart concertos to his continuing integral recording, Nos. 8 and 25. Finally, guitarist Narciso Yepes is heard in the first volume of a new series entitled "Spanish Guitar Music of Five Centuries."

HELIODOR—Wilhelm Furtwängler continues to be the star attraction. This fall's reissues include the conductor's own Symphony No. 2, a Mozart collection (Symphony No. 39, *Eine kleine Nachtmusik*, *Figaro* and *Seraglio* overtures), and the Beethoven *Grosse Fuge* and Fifth Symphony. Two long-out-of-print Victor de Sabata performances will go back into circulation, the Brahms Fourth and Kodály's *Dances from Galanta*. And there are a couple of opera highlights discs (in German) featuring interesting casts: *Eugene Onegin* has Evelyn Lear, Wunderlich, and Fischer-Dieskau; *La Traviata* has Hilde Gueden, Wunderlich, and Fischer-Dieskau.

LONDON—As usual, opera dominates the list. Between now and Christmas we're promised: Donizetti's *Daughter of the Regiment*, as recorded immediately after the Covent Garden production with Joan Sutherland and Luciano Pavarotti, Richard Bonyngue conducting; Cherubini's *Medea*, recorded in Rome under the direction of Lamberto Gardelli, with Gwyneth Jones, Pilar Lorengar, Bruno Prevedi, and Justino Diaz; and Britten's *Billy Budd*, conducted by the composer and featuring Peter Glossop as Billy and Peter Pears as Captain Vere. Not opera but close to it is the Verdi Requiem, newly recorded by the Vienna Philharmonic under Solti and a solo quartet consisting of Sutherland, Horne, Pavarotti, and Talvela. After a long absence from the recording studios Clifford Curzon is back with the first disc in a projected complete Mozart piano concerto series; this one couples Nos. 23 and 24, and the accompaniments are by the London Symphony under Istvan Kertesz. Two integral sets already completed consist of the Dvořák symphonies recorded by Kertesz and the Tchaikovsky symphonies by Lorin Maazel; both will be available in specially priced packages this fall.

MELODIYA/ANGEL—The accent, needless to say, is on Russian music. There will be a complete *Swan Lake* on three discs (performed by the Moscow Radio Symphony under Gennady Rozhdestvensky), the new Violin Concerto No. 2 by Shostakovich (David Oistrakh, soloist, with Kiril Kondrashin conducting), Kabalevsky's Cello Concerto No. 2 (Daniel Shafran, soloist, with the composer conducting), and Stravinsky's *Rite of Spring*, a work no longer considered decadent in the Soviet Union (Eugene Svetlanov conducting the U.S.S.R. Symphony). In the non-Russian category, look for a Mahler Fourth conducted by David Oistrakh with Galina Vishnevskaya singing the solo soprano

part, also the Saint-Saëns Piano Concerto No. 2 performed by the winner of the most recent Tchaikovsky Competition, Grigory Sokolov.

NONESUCH—Following up on the success of *Silver Apples*, Nonesuch has commissioned another work from electronic composer Morton Subotnick. This one is called *The Wild Bull*. Devotees of the all-stops-pulled pipe organ will want to know about Charles-Marie Widor's Symphony No. 5, recorded by Richard Ellsasser at the organ of the Hammond Museum in Gloucester, Massachusetts. And admirers of the late Karl Ristenpart will be both gratified and saddened to note that his last recording is scheduled for release this fall: Mozart's Divertimentos K. 136-38, played by the Chamber Orchestra of the Saar.

ODYSSEY—A really new version of the Mahler First Symphony incorporating the so-called *Bluminé* movement has been recorded by the New Haven Symphony under Frank Brief, who secured first performance rights to the music. The previously unrecorded fifth movement is a short chamber orchestra piece which Mahler omitted from the published score because he felt it made the work too long. Among the reissues look for Bartók's own recordings of *Mikrokosmos* and *Contrasts* (with Joseph Szigeti and Benny Goodman), the Beecham version of Berlioz's *Te Deum*, Barber's *Knoxville* (Eleanor Steber) and *Hermit Songs* (Leontyne Price), Berg's *Wozzeck* and *Lulu* in one package (the old Mitropoulos and Häfner recordings), and the Casals/Serkin version of the Beethoven cello sonatas. (Another Casals recording of the Beethovens, this one with Mieczysław Horszowski, is due on the World Series label.) Finally, we note that *Odyssey* is expanding into the jazz, pop, and folk areas, with reissued material by Duke Ellington, Coleman Hawkins, Pete Seeger, André Previn, and Dave Brubeck.

PHILIPS—Two Arthur Grumiaux records will be released to coincide with the violinist's appearances here: one couples the Berg and Stravinsky concertos (Concertgebouw Orchestra/Markevitch); the other includes the Vieuxtemps No. 4, Chausson's *Poème*, and Ravel's *Tzigane* (Lamoureux Orchestra/Rosenthal). A three-record collection of various Beethoven sonatas performed by Claudio Arrau will include the "new" sonata which the pianist recently discovered in Germany. The London Symphony under Colin Davis contributes a Dvořák disc (the *Symphonic Variations* and the *Serenade*, Op. 22), while the same orchestra under Markevitch is featured in a set containing the Tchaikovsky Second, Fourth, and Fifth Symphonies. Philips continues to expand its catalogue of contemporary music with albums of music by Dessau, Messiaen, and Egge. Finally, there'll be a special Concertgebouw pack-

age containing old and new material conducted by Mengelberg, Van Beinum, Jochum, and Haitink.

RCA RED SEAL—First recordings of the Shostakovich Second and Third Symphonies, subtitled *October* and *May Day* respectively, have been recorded in London under the direction of Morton Gould, who has secured first performance rights to the music. Both works have final choral movements, and the Second—written when the composer was twenty-one—is described by RCA's Roger Hall as "the most avant-garde music Shostakovich ever wrote." Also from London comes an "all-American" performance of *Così fan tutte*, Leinsdorf conducting the New Philharmonia with Leontyne Price, Tatiana Troyanos, Judith Raskin, George Shirley, Sherrill Milnes, and Ezio Flagello in the cast. Shirley Verrett contributes a miscellany of opera arias associated with the nineteenth-century mezzo Pauline Viardot, Montserrat Caballé teams up with husband Bernabé Martí in zarzuela duets, and Benny Goodman solos in the two Weber clarinet concertos with the Chicago Symphony under Jean Martinon. To celebrate the Rachmaninoff centenary John Ogdon has recorded the piano sonatas and Alexis Weissenberg the Third Piano Concerto (Chicago Symphony/Prêtre); Rachmaninoff's cantata *Spring-tide* is also on the fall list, conducted by Igor Buketoff. In the young-conductor sweepstakes André Previn weighs in with a new *Scheherazade* (London Symphony) and Seiji Ozawa with the *Rite of Spring* (Chicago Symphony).

RCA VICTROLA—Mostly reissues: great scenes from *Otello*, with Martinelli, Tibbett, and Helen Jepson; a collection of Fritz Kreisler encores played by the master himself; excerpts from *Götterdämmerung* conducted by Toscanini, with Traubel and Melchior; and a thirty-year-old recording of Indian ragas and dances played by an ensemble directed by Uday Shankar (Ravi's father). For the avant-gardists there's an electronic music album composed by RCA Red Seal's executive producer, John Pfeiffer; it's called "Electronmusic Images."

SERAPHIM—Maria Callas makes a first appearance on this low-price label with reissues of the complete *Gioconda* and *Lucia*, the latter being the 1953 mono recording with Giuseppe di Stefano and Tito Gobbi. Another first appearance on Seraphim is that of Walter Gieseking, represented by the Beethoven *Emperor* (Philharmonia/Galliera). Beecham fans will welcome his version of the Brahms Second and an all-French miscellany entitled "Bonbons," and Flagstad fans will want to look out for a collection of Wagnerian duets with tenor Set Svanholm. Among the new stereo material, mention should be made of a Berlin Philharmonic/Cluytens recording of the Beethoven Ninth and a Hallé/Barbirolli recording of the Elgar Second (with *Falstaff* filling the fourth side).

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NOTES

FROM OUR CORRESPONDENTS

LONDON

The Israel Philharmonic Does Double-Duty With Conductor Zubin Mehta

To go to one company's recording session and there come face-to-face with two highly prized artists under contract to a rival firm is enough to arouse suspicion of industrial sabotage—but there were very special reasons for the presence of EMI's Jacqueline du Pré and Daniel Barenboim at Decca/London's sessions early in June. In celebration of the twentieth anniversary of the founding of the State of Israel, an exchange trip had been arranged between the London Symphony Orchestra and the Israel Philharmonic Orchestra, with the opportunity being taken to record the latter while it was here. Since the orchestra's schedule was tight, however, recording sessions had to be sandwiched in between rehearsals for the visitors' concert programs, which included concerto appearances by the young British cellist and her pianist husband.

After their rehearsal chores were done, Du Pré and Barenboim stayed on in Kingsway Hall for a while to watch the orchestra record. No sooner had the horn begun its solo in the slow movement of Tchaikovsky's Fifth than Barenboim

was with us in the control room, welcomed there by Ray Minshull, Decca/London's Classical Artists Manager, who was in charge of the sessions. Barenboim listened hard for a few minutes, then tactfully withdrew—having probably noted that the opposition's recording methods are not so very different from those of EMI, except for each recording manager's particular style. In his own recordings for EMI (as conductor as well as pianist, of course) Barenboim works with Suvli Raj Grubb, who matches him in exuberance. Ray Minshull is quieter, more reticent in his approach.

As it happened, Minshull had only just finished a series of sessions in Los Angeles (Richard Strauss's *Also sprach Zarathustra* and *Heldenleben*) with the Los Angeles Philharmonic under Zubin Mehta, and it was Mehta again who was conducting the Israel Philharmonic both in its London concerts and in the recording sessions. Mehta has no doubt accustomed the Angelenos to his ideas of rubato, but, initially at least, the Israeli players were less responsive. He stopped the rehearsal half way through the movement. "We're playing the whole thing in one tempo," he complained in pained tones—something which some conductors would boast about even in this movement. "I can't move you. I only stop you because I can't go on. Just look what is marked there! '*Molta espressione*,' '*animando*,' '*ritenuto*,' '*sostenuto*'—I'm not making it up." His little outburst had the required effect. This was, after all, a difficult session at an awkward time, starting at midday and carrying on over the normal lunch period—a time when no self-respecting English orchestra would have wanted to play at all. And, as I've said, a regular concert rehearsal had preceded the session, and in the evening would come a concert at the Royal Festival Hall.

Then, too, one had to remember that the Israeli musicians were also tourists: that very morning a large group of them had gotten up early especially to go to the nearest branch of Marks and Spencer's, the countrywide department store where even members of the Royal Family shop for woollens and underclothing alongside the proletariat; according to report, the foreign visitors left the stock depleted. (During the sessions, when a mysterious chinking sound reached the control room during a woodwind solo, Mehta remarked, "It certainly can't be money rattling in anyone's pocket.")

The three sessions devoted to the Tchaikovsky symphony were preceded by three in which Mehta conducted the Israelis in Dvořák's Seventh Symphony,

one of the works included in the live concerts. It is some years since Decca/London engineers last went to Tel Aviv to record the Israel Philharmonic on home ground, but the renewal of contact with the orchestra may well lead to another trip. The Israelis point out that they now have a new hall, which should be more suitable for recording than the clinically dry place used last time.

Sonic—and Other—Innovations. When it comes to a recording locale that has engineers talking in superlatives, it is hard to think of a parallel to the Maltings at Snape in Suffolk. This is the extraordinary concert hall which, thanks to the initiative of Benjamin Britten and Peter Pears, has been created out of a disused malthouse by the fens of the River Alde in the middle of the countryside. Having been present when it was opened by the Queen at last year's Aldeburgh Festival and having then been delighted by the beauty of its acoustics, I was intrigued to know how the recording engineers would get on there. Well, they got on fine. Before this year's Aldeburgh Festival opened, they went up to Suffolk and recorded the English Chamber Orchestra under Britten in Mozart's Fortieth Symphony, the *Serenata notturna*, and—an extra fitted in when everything else was completed so smoothly—Britten's own *Simple Symphony*. Gordon Parry, the engineer in charge, was lyrical about what he described as "The Snape Sound," pointing out that a string section of 8. 6. 4. 4. 2 had a resonance often not achieved with full orchestras.

In this recording of the Fortieth, Britten has observed every single one of the repeats—not merely exposition repeats but the second half repeat in the finale and, most radical of all, both first and second half repeats in the slow movement. It makes the Andante as long as the *Eroica* Funeral March, and the whole symphony is made to last something like forty minutes. Britten feels that Mozart's structure requires the repeats, but he has taken good care in the recording—as in the live performance at the Maltings—to vary the repeats with modified dynamics and expression.

On the EMI side another much recorded repertory symphony has been done in a somewhat unusual way. Yehudi Menuhin has recorded Schubert's *Unfinished* Symphony with a chamber group, his Bath Festival Orchestra. The coupling will be not another Schubert symphony but four comparatively neglected overtures: the two *Overtures in the Italian Style*, *Alfonso and Estrella*, and *Die Zwillingbrüder*. EDWARD GREENFIELD



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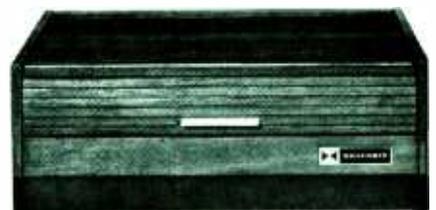
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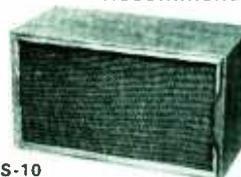
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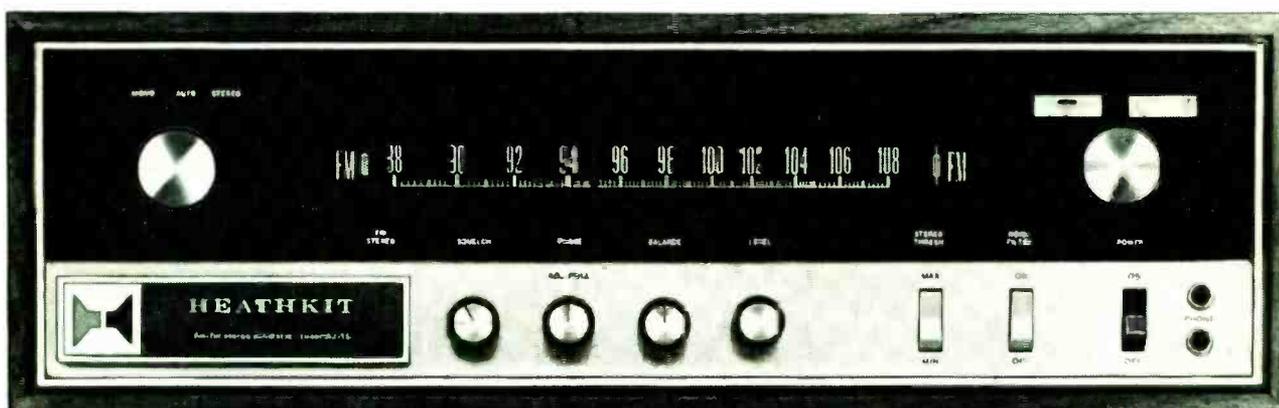
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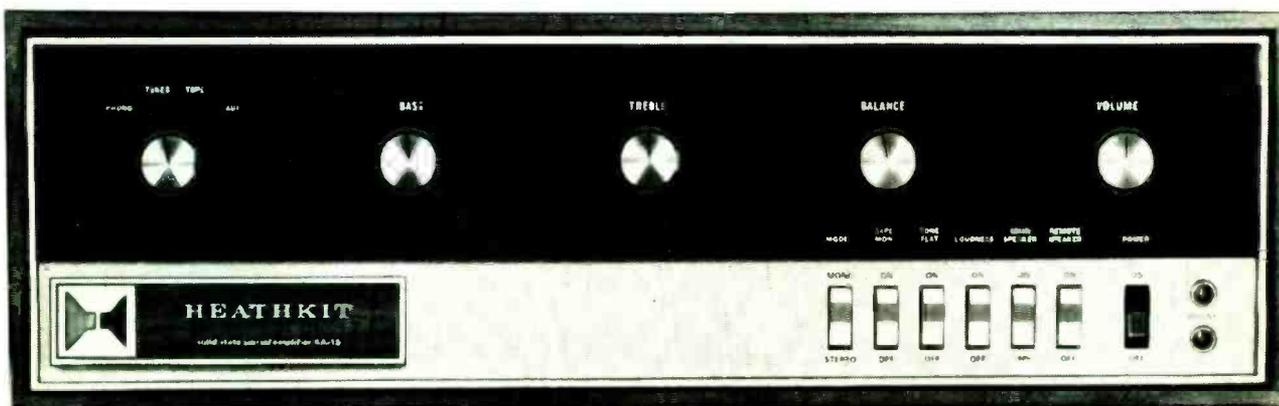
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Kit AR-15, \$339.95; Assembled ARW-15, \$525; Walnut Cabinet AE-16, \$24.95

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For the man who already owns a fine stereo amplifier, and in response to many requests, Heath now offers the superb FM stereo tuner section of the renowned AR-15 receiver as a separate unit . . . the new AJ-15 FM Stereo Tuner. It features the exclusive design FET FM tuner with two FET r.f. amplifiers and FET mixer for high sensitivity; two Crystal Filters in the IF strip for perfect response curve with no alignment ever needed; two Integrated Circuits in the IF strip for high gain and best limiting; elaborate Noise-Operated Squelch to hush between-station noise before you hear it; Stereo-Threshold switch to select the quality of stereo reception you will accept; Stereo-Only Switch rejects monophonic programs if you wish; Adjustable Multiplex Phase for cleanest FM stereo; Two Tuning Meters for center tuning, max. signal, and adjustment of 19 kHz pilot signal to max.; two variable output Stereo Phone jacks; one pair Variable Outputs plus two Fixed Outputs for amps., tape recorders, etc.; all controls front panel mounted; "Black Magic" Panel Lighting . . . no dial or scale markings when tuner is "off"; 120/240 VAC.

Kit AJ-15, \$189.95; Walnut Cabinet AE-18, \$19.95

New Heathkit® AA-15

For the man who already owns a fine stereo tuner, Heath now offers the famous stereo amplifier section of the AR-15 receiver as a separate unit . . . the new AA-15 Stereo Amplifier. It has the same deluxe circuitry and extra performance features: 150 Watts Music Power output . . . enormous reserves; Ultra-Low Harmonic & IM Distortion . . . less than 0.5% at full output; Ultra-Wide Frequency Response . . . ± 1 dB, 8 to 40,000 Hz at 1 watt; Ultra-Wide Dynamic Range Preamp (98 dB) . . . no overload regardless of cartridge type; Tone-Flat Switch bypasses tone controls when desired; Front Panel Input Level Controls hidden by hinged door; Transformerless Amplifier for lowest phase shift and distortion; Capacitor Coupled Outputs protect speakers; Massive Power Supply, Electronically Filtered, for low heat, superior regulation . . . electrostatic and magnetic shielding; All-Silicon Transistor Circuitry; Positive Circuit Protection by current limiters and thermal circuit breakers; "Black Magic" Panel Lighting . . . no dial markings when unit is "off"; added features: Tuner Input Jack and Remote Speaker Switch for a second stereo speaker system; 120 240 VAC.

Kit AA-15, \$169.95; Walnut Cabinet AE-18, \$19.95



FREE 1969 Heathkit Catalog

Shows these and over 300 other easy-to-build kits that save up to 50% . . . Electronic Organs, Stereo, Marine, CB, Ham Radio, Test, Photography, Educational for home & hobby. No skills or experience needed. Send for your free copy today. Mail coupon or write Heath Co., Benton Harbor, Mich. 49022.



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HF-217

CIRCLE 33 ON READER-SERVICE CARD



TOO HOT TO HANDLE

I recently entered the world of high fidelity by building a Fisher tuner kit. I am now interested in building, from scratch, a high-quality power amplifier and preamp. I have a possible source for electronic components, transistors, diodes, etc., where the cost would be minimal, and equipment such as the Acoustech kits is out of my price range. Where might I find reasonably detailed plans and parts lists for such a project?

—Joel Kagan, Hoboken, N.J.

We don't recommend that any nonengineer attempt to build his own amplifier, preamp, or tuner apart from those models specifically sold as kits by reliable manufacturers. You more than likely will not wind up saving money, you can go bats trying to procure the right parts, and your chance of error—everything from where and how to punch the chassis holes to how to solder the diodes—is fairly high in a "nonkit" project. Stick to the kits and you can still be a do-it-yourself hero, ending up with Cadillac equipment at VW cost.

My system is getting close to nine years old now, but it still performs excellently. I have the AS-2 Heathkit speakers, Dyna's Stereo 70 power amp and PAS-2 preamp, and Collaro's Continental changer. Would you suggest that the most inexpensive way to upgrade this system would be with a new cartridge like the Empire 888P or the Pickering V-15/AM-3, either of which I can get at an attractive price from a friend?—Arthur Reuven, Montreal, P.Q., Canada.

No. There is no stylus pressure adjustment on the Collaro and we doubt that the arm is set anywhere near the under 3 grams recommended for the V-15/AM-3 or up to 4 grams for the 888P, although you should test it to make sure. See if your friend's Empire or Pickering supply includes the former's plain 888, which is designed to track up to 6 grams, or the latter's XV-15/AC, which tracks at up to 7 grams. Better yet, get a new changer that will let you use a lightweight pickup.

I own an ESL S-1000 stereo arm, and need a new cartridge shell. I wrote to the Long Island address in the brochure, but my letter was returned marked "Moved, left no address." I didn't think ESL was a fly-by-night company when I

bought the arm on the basis of advertising in your magazine some years ago. How can I get a new shell?—Paul Hahn, Los Angeles, Calif.

Unfortunately, ESL went out of business a few years ago. Fortunately, the cartridge shell for the ESL arm was the same as is used for today's Ortofon. Write to Elpa Marketing Industries, Inc., Atlantic & Thorens Ave., New Hyde Park, N.Y. 11040 for information.

I have noticed the recent attention given to cassettes and am intrigued by their ease of handling compared to conventional reel-to-reel recorders. Are there any cassette units with a high-frequency response to 15 or 20 kHz? I am also considering a tape cartridge player for my car. Are there any cartridge tape decks on which you can record your own automobile cartridges?—Sgt. Brian D. Barnes, Seattle, Wash.

We know of no cassette units that go to 15 kHz. Even the manufacturers only claim response to 12 kHz at most. As to an eight-track unit that records and plays endless-loop tapes, you might look into Sony's Model TC-8 at \$129.50, and Roberts Model 1725-8L III at \$359.95 and Model 778X at \$429.95.

I have a chance to buy an Acrosound preamp and power amp in good condition (at least to my ears) for \$125 for both. Should I?—Herbert L. Denton, Lynchburg, Va.

The price is attractive, but we'd still say no, unless you're capable of servicing it yourself. You will have a very difficult, if not impossible, job of finding parts if you should ever need them, and there is no longer a factory to which you can send the units for servicing. For just a little more money you can get any of several integrated amplifiers—amp and preamp on the same chassis—of recent design and reliable performance.

It has been many months since the KLH Model 27 receiver was announced, but I have yet to see one word about the KLH in any high fidelity publication. If it has been tested and found not up to usual KLH standards, I should think that your magazine owes this news to the unwary prospective purchaser. If, on the contrary, the receiver is all that its advertisements promise and thus is

likely to cut deeply into the sales of higher-priced receivers, I think this too deserves to be made known. Why have you ignored the KLH?—Henry M. Schaffer, St. Louis, Mo.

KLH is very fussy about parts used in its products, and had to satisfy itself that the materials being supplied for building the Model 27 receiver were indeed up to snuff. For this reason, production of the unit was delayed. The sets now are being shipped and we'll be reporting on one soon.

I've been told by a friend that my old Thorens TD-124 has a platter that can attract magnetic pickups and thus upset the tracking force. Is this true?—D. E. Williams, Greenwood, Del.

The TD-124 has a ferrous platter that will slightly attract moving-coil cartridges such as the Ortofon or the Sony. The amount of attraction is no more than 1/2 gram—so all you have to do is set your stylus force for 1/2 gram less than you normally would. Or, you can place a plastic foam mat over your turntable and then use normal stylus pressure. The newer Thorens TD-124 Series II, incidentally, uses a nonferrous platter.

I recently purchased a Dual 1019 record player, and it is not working properly: frequently a record fails to drop on the mechanism's cycles. I complained to United Audio Products and they said that if the records were within specifications the mechanism would work properly, and suggested that I bevel the edges of the hole in both sides to remove any excess label paper. I then asked them to furnish me with mechanical specifications for long-play records so that I could check the records for accuracy. They advised me that they did not have information on the mechanical specifications of the records. Can you supply me with this material?—J. L. Howie, Jr., Decatur, Ill.

We take a dim view of beveling the inner diameter of a record hole, and United Audio informs us they do too. Their advice is simply to remove any excess paper from around the hole. In any event, the responsibility for correct manufacturing of records, or of playback equipment, is not that of the buyer—his responsibility is to pay for the product and then presumably use it correctly. If your record changer does not permit records to slide down the long (automatic) spindle, then either the changer is at fault or the records are. If it balks at some records, while allowing most others to fall normally, then those few records were not made to standards and should be replaced. If it happens on all records, then your changer—or at least its long spindle—is defective and it should be replaced. UA, incidentally, will replace free any defective spindle returned to it within the year's warranty period. A replacement for a player appreciably older than a year costs \$7.70. According to NAB standards the diameter of the center hole should be 0.286 inches plus or minus 0.001 inch.

A new Angel Record is the sum of the creative efforts of many individuals. Orchestra, soloists and engineers must be scheduled many months in advance, and are frequently brought together over great distances to make the recording. Engineering at the recording session and during the transfer from tape to disc requires great care and precision. Each stage of the process, and the way in which it is carried out, influences the musical values in the recording finally released.



AR^{INC.} components are used by executives at Angel Records to hear first pressings of new releases.

As responsible executives of one of the world's largest recording organizations, the men who conduct Angel's operations can afford any equipment except that which distorts or falsifies the quality and content of a recording. The executive conference room at Angel Records is equipped with AR high-fidelity components. Write for a catalog of AR products.

Suggested retail prices of AR components shown: AR amplifier, \$225; AR turntable, \$78; AR-3a speaker systems, \$225-\$250, depending on cabinet finish.

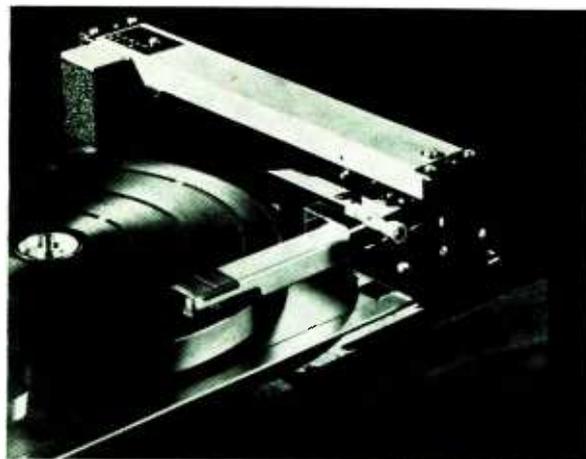
ACOUSTIC RESEARCH, INC., 24 Thorndike St., Cambridge, Mass. 02141

CIRCLE 2 ON READER-SERVICE CARD

NEWS&VIEWS

NEW TONE ARM TRACKS IN STRAIGHT LINE UNDER 0.5 GRAM

A tone arm that tracks a record in a straight line, instead of pivoting in an arc, has been announced by a new firm, Rabco, of Silver Spring, Maryland. The arm, designated the Rabco SL-8, is the invention of Jacob Rabinow, holder of scores of patents and known for his work on the automated post office, the fluid clutch, and various optical and timing devices. Resembling a sliding T-square, the new arm is mounted via two sets of gimbals to a carriage whose movement is controlled by a servo motor. "In addition to achieving zero lateral tracking error," a Rabco spokesman said, "the design boasts nonmeasurable bearing friction and the ability to permit a cartridge to track a record at the lowest stylus forces we've ever encountered." As an example, he cited tests using a Shure V-15 Type II at under 1/2 gram. "With our arm," the company says, "the only force acting on the pickup is the record groove itself, which is really how it should be for accurate disc playback and minimum record wear."



Rabco arm fitted to Thorens turntable.

As Model SL-8, for use on any manual turntable and with any cartridge arm, the arm will retail for \$149.95. Rabco also offers an ensemble—Model SL-8TC, comprising the new arm, the Shure cartridge, Thorens TD-150 turntable, and a walnut base; price, \$309.50. The firm plans to release the arm/cartridge combination as Model SL-8C, and the arm/turntable combination as Model SL-8T. Prices for the last two combinations will reflect the prevailing costs of the added units.

CIRCLE 154 ON READER-SERVICE CARD

WHAT'S A "STEREO"?

WHAT'S A "HI-FI"?

WE RECENTLY ATTENDED a press conference held by Seeburg Corporation in connection with its Stereo Home Music System with Audiomotion—a \$995 system containing an AM/stereo FM receiver and a Seeburg automatic record player/storage cabinet for fifty 12-inch LPs, complete with a remote-control device to save you the need for ever again touching a record once you have stored it in the unit.

What impressed us even more than the automation, however, was overhearing the following exchange between a reporter and the system's demonstrator:

REPORTER: Would you describe this as a high fidelity unit?

DEMONSTRATOR: Certainly not! It's a "stereo."

REPORTER: Can't a stereo unit also be high fidelity?

DEMONSTRATOR: No. Consoles come in two forms, "hi-fi" and "stereo." Ours is a "stereo."

We returned to the office and got out our unabridged dictionary. Webster defines "high fidelity" as "the reproduction of sound with a high degree of faithfulness to the original"; "stereo" refers you to "stereophonic. Giving or pertaining to a three-dimensional effect of

auditory perspective." We might want to argue whether stereo is three-dimensional or whether it's really only two-dimensional, mono being one-dimensional—or even whether stereo is only one-dimensional (a line), mono being no-dimensional (a point); but we don't think there can be any argument that professional spokesmen in the home music field should learn what such terms as "high fidelity" and "stereo" mean.

CIRCLE 155 ON READER-SERVICE CARD

ROBERTS DEMONSTRATES VTR THAT DOUBLES AS AUDIO RECORDER

Since it's not often that we get asked to a gathering in the inner-sanctum board room of an international corporation (with the promise of cocktails of our choice, including shrimp, if we arrived on time), we eagerly accepted our invitation from the New York offices of the Rheem Manufacturing Company. Rheem, which makes everything from school buildings to aluminum beer barrels, is best known to high fidelity buffs for the Roberts tape recorders.

Crosstown traffic made us fifteen minutes late in reaching Rheem's Park Avenue quarters, and we were immediately ushered into a large, paneled room where, staring us in the face, was our staring face. Oh, another video tape recorder, we thought. Then we looked at the huge table around which must have been determined all sorts of weighty issues concerning beer and educa-



This man spent \$250 on an AM/FM stereo receiver that wasn't a Fisher.

We're making an example of this man for all the world to see.

He should have known about the new Fisher receiver described in the opening gatefold of High Fidelity, August, 1968.

He might have saved himself a lot of grief. Grief we're hoping to save you.

For those of you who missed that issue, here's a brief recap.

We introduced the Fisher 175-T solid-state AM/FM stereo receiver, priced at \$249.95.

We went into details about the sensitive FM tuner section (2 microvolts), the FET front end, and Fisher's patented Stereo Beacon.**

We mentioned the power (65 watts at 8 ohms), the versatile controls, and, most important of all, the virtually distortion-free

sound you get when you hook the new Fisher receiver up to a pair of good speakers.

Now that you know about the \$250 Fisher 175-T, there's no reason to buy an inferior receiver for the same money.

And risk public exposure in a Fisher ad.

(For more information, plus a free copy of The Fisher Handbook 1968, an authoritative 80-page guide to hi-fi and stereo, use coupon on magazine's front cover flap.)



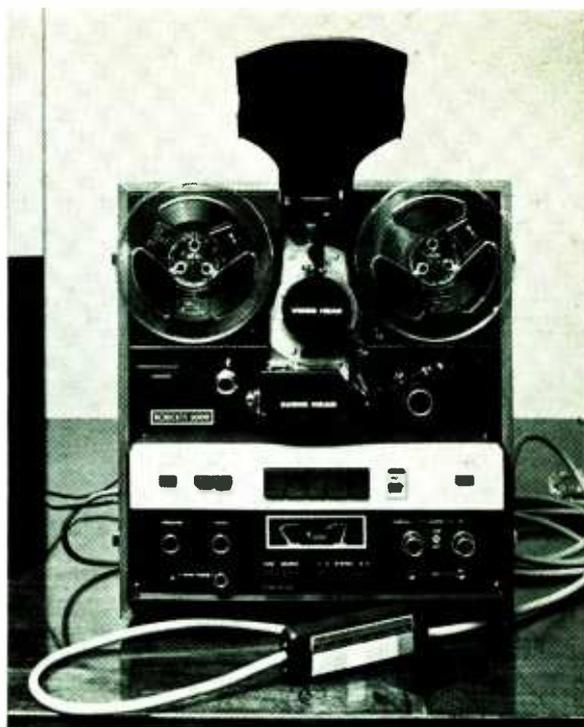
The Fisher 175-T.
\$249.95.* *Walnut cabinet. \$24.95.
**U.S. PATENT NUMBER 3290443

FISHER RADIO CORPORATION, INC., 11-36 49TH ROAD, LONG ISLAND CITY, N.Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

tion. Neatly placed on top were two Roberts Model 1000 tape recorders. One was attached to that cleverly placed video camera and monitor, the other was playing a stereo reel of Mantovani. Simply by a change in threading, you had either a 4-track stereo tape recorder or a black-and-white VTR. In either case, the machine took ¼-inch rather than the more common (for non-professional video) ½-inch tape. For video taping, Charlie Phillips, the attendant VP, recommended Scotch 951, familiar to some audiophiles. It costs under \$14 for a 7-inch reel and at the Model 1000's 1¼-ips consumption of tape (with an 1,800-rpm helical scan) would provide about thirty-two minutes of television. The recorder itself is expected to cost \$995, the camera "around \$300." If you want the whole package, including microphone and monitor, it will set you back some \$1,500. We were assured that you could record from almost any regular TV set simply by adding a 75-ohm output to it. "about a \$30 job." Production is being scheduled for the December last-minute-Christmas-shopping market.

Inasmuch as what we had been viewing was live video, we asked to be shown the recording of what we had already seen. Charlie reversed the tape and played it for us. Our face looked just as silly but, it seemed, just as clear, the second time around. We soothed our egos with both liquid and solid cocktails—which made more tolerable the following half hour spent trying to hail a cab for another foray into crosstown traffic.

CIRCLE 157 ON READER-SERVICE CARD



The Roberts Model 1000 showing both the video head and the audio head below it.

HIGHER PRICES OR LESS PROGRAM MATERIAL FOR RECORDS?

In case you haven't noticed (and chances are you haven't), the price of new LPs of popular music has increased by approximately ten per cent since last year. Actually, you're not putting out more cash for a record—you're just getting less for your money: manufacturers are now marketing eleven-tune albums, as against the twelve-tune standard of a few years ago.

While one might reasonably argue about how much music a 12-inch LP should hold, most recording engineers would set a maximum of twenty-two minutes per side. Even if you feel that less music might permit better sound, the discrepancy between what engineers consider feasible and what record manufacturers are in fact doing is pretty considerable. Today, some of the so-called bargain labels are even moving to nine tunes—an average of eleven minutes per side, or about half the engineers' figure. So where is the bargain?

Some years ago, soap and cereal manufacturers faced with increased costs started to take a teaspoonful here, a tablespoon there out of the box. The package looked the same; the price remained the same. But when you opened the box, you found it partly empty. Housewives took a very dim view of this, and protested to their Congressmen. Congress held hearings, and called on manufacturers to explain themselves. Producer after producer told the Congressmen, "Consumers resent a price increase; they prefer it this way."

The kind of price increase current in the record industry of course also affects the tape industry. When you produce an eleven-tune pop LP, you present the eight-track cartridge manufacturer with the problem of dividing eleven songs over four tracks. The result is usually a short final track, or a repetition of the eleven songs to balance off the tape.

SONY OFFERS EXPANDED WARRANTY

Henry Akiya, national product manager of high fidelity components for the Sony Corporation of America, advises that there is now a five-year warranty period on all transistors used in Sony high fidelity components, and a three-year warranty on parts and labor.

CIRCLE 156 ON READER-SERVICE CARD

BUDGET EP CASSETTES STAR POPS

Anpex, which provides much of the music available in cassettes, now has an EP model—four tunes each by such pop/rock favorites as Otis Redding, Aretha Franklin, Judy Collins, and The Box Tops. The EP cassette, at \$1.99, is expected to compete not only with the EP disc but with PlayTapes' endless-loop EP cartridge (\$1.49 for monophonic tapings of some of the same tunes by some of the same artists).

Anpex expects to sell its mini-cassettes in drug stores, jewelry shops, and discount stores, as well as in record shops and at stores already specializing in tape. If you've been waiting for cassette manufacturers to start providing you with Bach, Mozart, *Paglicci*, you're in for a long wait.

CIRCLE 158 ON READER-SERVICE CARD

NEW YORK HIGH FIDELITY SHOW

The annual New York High Fidelity Music Show, sponsored by the Institute of High Fidelity, Inc., takes place this month at the Statler Hilton Hotel. Consumer dates are September 19 to 22; hours are 4:00 p.m. to 10:30 p.m. on the first two days; 1:00 p.m. to 10:30 p.m. on the third day (Saturday) and 1:00 p.m. to 9:00 p.m. on the closing Sunday. Admission is \$2.00.

A Marantz stereo component isn't built for the mass market.

(That's what's so good about it!)

Marantz isn't the name that most people think of first when they think of components. It's understandable. The price of Marantz equipment is simply beyond them.

On the other hand, price is the very reason a Marantz component can be as good as it is. (Nobody can give you something for nothing.)

Quite frankly, our philosophy is to let our engineers design a piece of equipment as best as they know how. Not as cheaply. (There are enough other manufacturers doing that already.)

We believe that the four superb stereo components illustrated here are the finest

performing stereo components available anywhere in the world. The Marantz SLT-12U Straight-Line Tracking Turntable (\$295). The Marantz 7T Solid-State Stereo Preamplifier Console (\$325). The Marantz 15 Solid-State Stereo Power Amplifier (\$395). And the Marantz 10B Stereo FM Tuner (\$750).

As soon as you examine these components, we know you will appreciate what goes into making a Marantz a Marantz. That's why your local franchised Marantz dealer will be pleased to furnish you with complete details together with a demonstration. Then let your ears make up your mind.



marantz®

Designed to be number one in performance... not sales.

EQUIPMENT *in the* NEWS



NEW AMPEX AUTO-REVERSE TAPE DECK

Ampex's latest automatic reversing and threading audio tape deck, the Model 1450, is priced at \$299.95. Designed to fit into any standard size console well, the three-speed recorder measures 15¾ by 13 by 6½ inches and weighs 29½ pounds. According to Ampex, the unit's four heads permit sound-with-sound recording and tape monitoring. The sound-with-sound feature permits two stereo tracks to be recorded separately. While recorded material is playing on one track, you can record new material onto the second track and play back the composite in stereo. Although the 1450 doesn't record in reverse, a tape can be programmed to repeat itself indefinitely on playback.

CIRCLE 144 ON READER-SERVICE CARD



SWITCHCRAFT CONNECTORS SOLVE HOOKUP PROBLEMS

Several accessories, patch cords, and adapters have been added to the Switchcraft line to solve specific audio hookup problems. According to the manufacturer, these molded adapters and cable assemblies feature all-solder connections and internal cable clamps to support the cable and eliminate strain. Included are a stereo adapter that connects two single-conductor phono jack outputs to a three-pin in-line plug; a flanged, molded speaker enclosure phono jack with 24-inch cables terminated with stripped and tinned leads; an adapter cable with a three-conductor right-angle phone plug on an eleven-foot two-conductor shielded cable to a Y junction, producing two single-conductor one-foot cables terminated with two-conductor straight phone plugs; a

four-foot stereo adapter cable with two standard molded phono plugs wired to a three-conductor molded extension jack; and two standard molded phono plugs connected by three-conductor cable to two phono jacks.

CIRCLE 145 ON READER-SERVICE CARD

BOGEN SPEAKERS BOW

In an attempt to prove that minispeakers don't have to produce minisound, the Bogen Communications Division of Lear Siegler, Inc. has introduced three models in its Row 10 series. The LS-10 is a bookshelf model measuring 15 by 8 by 7 inches and containing a 6-inch acoustic suspension woofer and 3-inch cone tweeter in an oiled walnut cabinet. With a power-handling capacity of 30 watts IHF and an impedance of 8 ohms, it sells for \$49.95. The LS-20, at \$59.95, is a 19- by 10- by 9-inch system incorporating an 8-inch woofer with the other elements of the LS-10. It has a power-handling capacity of 40 watts IHF. The LS-30 measures 22 by 14 by 11 inches, incorporates a 10-inch acoustic suspension woofer with 5-inch cone midrange and 3-inch cone tweeter. It handles 50 watts of music power and sells for \$99.95.

CIRCLE 146 ON READER-SERVICE CARD



EICO RECEIVER, KIT OR WIRED

New from Eico is the Model 3770 Cortina receiver. Offering AM/stereo FM with an integrated control amplifier, the 3770 comes as a kit for \$189.95, or factory-wired for \$278.95. Silicon transistors are used throughout, and the kit version comes with preassembled front end.

CIRCLE 147 ON READER-SERVICE CARD

CONSOLE SPEAKER FROM UNIVERSITY

A three-speaker console system, the Classic Alhambra III, is available from University Loudspeakers. It includes a 15-inch high-compliance woofer, an 8-inch high-

Continued on page 38

New Scott 341 FM Stereo Receiver

Superior Performance, Space-Age Reliability,
Advanced Scott Technology

only \$249.95

(Suggested audiophile net)

Scott Field Effect Transistor tone control circuitry gives you a wider range of control.

Radically new Scott Integrated Circuit preamplifier reduces distortion to inaudible levels.

Scott Integrated Circuit IF strip virtually eliminates all interference from outside sources.

Scott solid-state Time-Switching multiplex insures lowest distortion and best stereo separation.

Scott all-silicon output circuitry provides effortless, instantaneous power, with maximum reliability.

Leather-grained black vinyl case included.

Military-type glass epoxy printed circuit boards with solderless connectors boost circuit reliability

Stereo indicator light goes on only when tuner has automatically switched to stereo reception.

Volume compensation switch permits full frequency sound enjoyment, even at very low volume levels.

Tape monitoring control lets you do a professional job of transcribing your favorite programs or records on to tape.

Input selector control gives you a choice of FM, records, tape, or tape cartridge.

Stereo balance control plus separate bass and treble controls for each channel let you adjust the music to your own taste and room acoustics.

Dual speaker switches turn on Main, Remote, or both sets of speakers; or switch all speakers off for earphone listening.

Precision center-tuning meter helps you tune for best reception.

Front panel stereo headphone output allows you to listen in privacy, with speakers turned off.

Separate on/off switch lets you maintain volume at a constant level.

Scott silver-plated Field Effect Transistor front end brings in more stations more clearly.

SPECIFICATIONS

IHF Music Power @ 4 ohms 55 watts
IHF Music Power @ 8 ohms 44 watts
Continuous output, single channel,
8 ohms .8% distortion 15 watts
Frequency response ± 1 dB 20 to 20,000 Hz
Hum and noise, phono -55 dB
Cross modulation rejection 80dB
Usable sensitivity 2.5 μ V

FM front end FET
Selectivity 56dB
Tuner stereo separation 30dB
FM, IF limiting stages 9
Capture ratio 2.5dB
Signal to noise ratio 60dB
Phono sensitivity 4mV

Prices and specifications subject to change without notice. Walnut-finish case optional.

SCOTT

H.H. Scott, Inc., Dept. 226-09, Maynard, Mass. 01754 Export: Scott International, P.O. Box 277, Maynard, Mass. 01754

CIRCLE 100 ON READER-SERVICE CARD

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EQUIPMENT IN THE NEWS

Continued from page 34

compliance two-way midrange speaker, a supertweeter, and a three-way electrical crossover network in an enclosure measuring 35 by 27¼ by 17½ inches, styled in walnut in the Spanish mode. Three controls complete the system—a two-position variable bass switch, a continuously variable presence control, and a continuously variable brilliance control. Power-handling capacity is rated at 60 watts (music power), with impedance of 8 ohms. Crossover frequencies are 500, 3,000, and 5,000 Hz.

CIRCLE 148 ON READER-SERVICE CARD

TWO HOUR CASSETTE



Scotch now has a two-hour blank cassette, to complete its line of cassettes for recording. The new type, 273-C-120, utilizes Scotch low-noise Dynarange tape—enough of it to record for sixty minutes in each direction without interruption. Selling for \$5.34, the new cassette comes in a colorful album-style container.

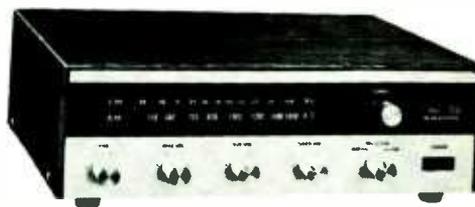
CIRCLE 149 ON READER-SERVICE CARD



MINICHANGER FROM BSR

An automatic turntable designed to fit in enclosures with only four inches of space is being introduced by BSR (USA) Ltd. The Minichanger SX5H is a four-speed model offered complete with stereo cartridge, plastic base, and tinted dust cover ready for installation. BSR also has announced a new "instant warranty" policy that permits dealers to make on-the-spot exchanges of defective changers or automatic turntables during the first seven days of purchase. According to BSR, most serious defects show up during this period, and it has authorized its dealers to take necessary action on the spot, rather than send the defective unit back to the factory.

CIRCLE 150 ON READER-SERVICE CARD



STEREO RECEIVER FROM OLSON

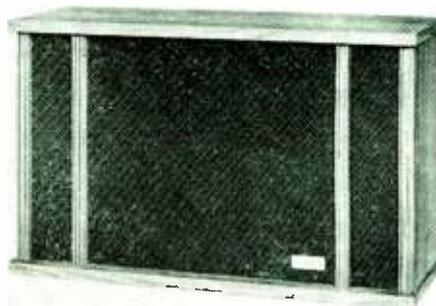
Component shoppers on a budget may be interested in Olson Electronics' RA-30 stereo FM/AM receiver. Rated for 25 watts output, it sells for \$84.98, features solid-state construction, and measures 11¼ by 4½ by 11 inches. It has inputs for phono or tape, and outputs for single or multiple loudspeakers with impedances of 4, 8, 16, and 500 ohms.

CIRCLE 151 ON READER-SERVICE CARD

ENTER ELAC CARTRIDGE LINE

Benjamin Electronics is providing cartridge buyers with a choice of five models in the Elac line this fall, ranging from a \$24.95 compatible cartridge (Model 244-17) to an ultra-high-compliance cartridge with elliptical diamond stylus for \$69.50 (the Model 444-E). The 444 also may be bought with a ½-mil spherical tip for \$59.50. The "compatible" models, 244-17 and 344-17 (\$39.50), are recommended for use in a mono system, but can also play stereo records safely. Benjamin says that the two cartridges also serve as excellent stereo reproducers on a budget system. Finally, there is the 344-E, a medium-compliance cartridge with 0.2- by 0.9-mil elliptical tip at \$49.50.

CIRCLE 152 ON READER-SERVICE CARD



TWO BOOKSHELF MODELS FROM JENSEN

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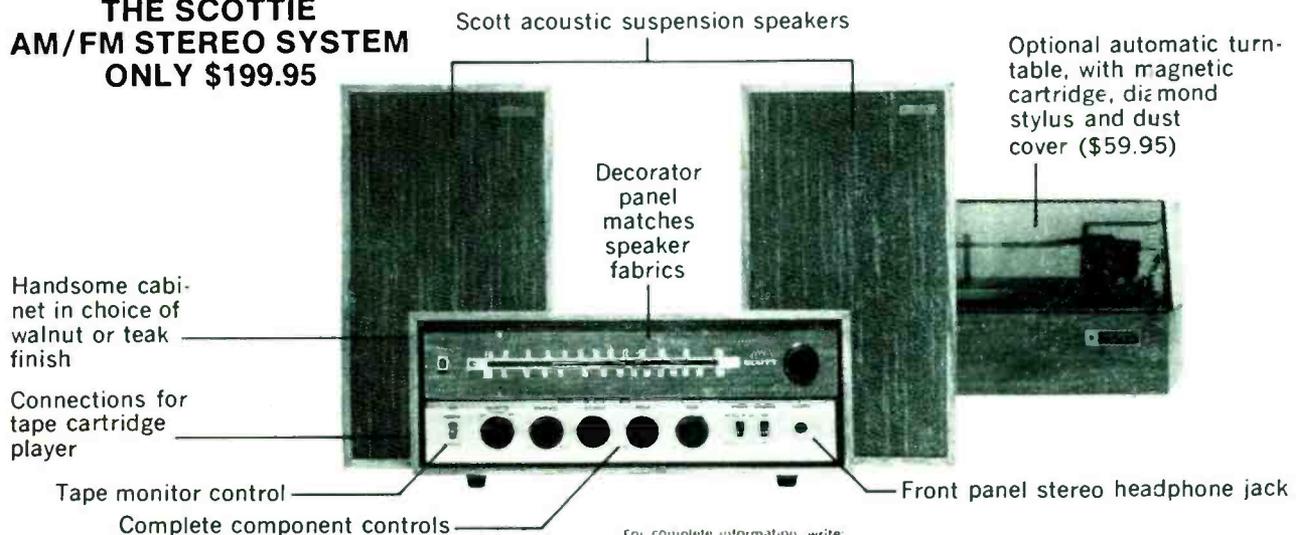
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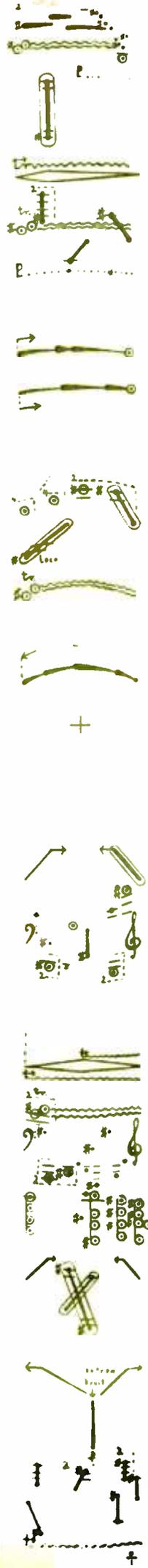


THE NEW MUSIC

...its sources
...its sounds
...its creators

The new music is suddenly very much with us. After years of neglect, the major record companies are beginning to make up for lost time: every label has established a beachhead in the brave new world of the avant-garde. This doesn't mean that Boulez, Berio, and Babbitt are outselling Bach, Beethoven, and Brahms. The familiar Three Bs remain inviolate. But something is astir. We are tasting the joy of discovery—of hearing new sounds, of entertaining fresh concepts, of reacting to different stimuli. We are not looking for masterpieces. We are simply opening our ears. If this issue devoted to the new music helps open them a little wider, it will have served its purpose.

ROLAND GELATT



Composition in the 1960s

by Lukas Foss



Looking Back

From Schoenberg I learned that tradition is a home we must love and forgo. Everything he discovered is a substitute for everything he loved. No, he didn't say it. It's in his music. He *did* say: "Talent is the ability to learn, genius is the ability to develop." Wherein lies the difference? I think developing means to take your past, as it were, take it by the hand and lead it into your future.

Stockhausen once told me that he identified with the fairy-tale knight who had to leave home, who went to seek—whatever it is that knights seek (the Holy Grail?). But one command the knight had to obey: "Don't look back." For this command to have any meaning the knight has to have something to not look back to—a home, a love, a past. Too many knights have little or nothing to not look back to.

I had a long drawn-out love affair with the past. Never thought of venturing out into something new. In 1956-57, via what I fancied to be a mere pedagogic experiment at UCLA, a game of "chance control," a form of ensemble improvisation, I opened a door I never intended to open. My pedagogic experiment changed me more than it changed my students with whom I spent hours a day practicing, experimenting. Eventually I shook off improvisation, but the command that had come in through the door—"Don't look back"—cannot be shaken off. I found myself, for better or for worse, in a no man's land of unending possibilities, forced to search, trying to discover.

If one has nothing to "not look back to," one plunges headlong into a would-be future. Anarchism, book-burning. One can hide in a would-be future, a cardboard future, even better than one can hide in the past. What Boulez so aptly called "*la fuite en avant*"—escape forward. Many of us who belong to that club with the nasty military name *avant-garde* are "forward-escapists."

In a lecture "Beethoven's big feet" (march toward God) I quoted Pound: "All the angels have big feet." Did you know that he lifted that from an advertisement: "All the angels have big feet and buy their shoes at Rogers Peet"—pop poetry, forty years ahead of schedule. Those were the days when a few, a very few, were ahead of their time. Now we are all ahead of our time.

I *did* look back (commands, taboos not for me). As I advance—(no escape forward this, rather, as I once put it, an advance rear first)—I see in the distance a ghost—tonality. I wave. Like a dream. Tonality, children's tunes, Bach. From a new vantage point everything is again possible: beat, melody, harmony, etc. Bring the past in through the back door.

Ballad (with due acknowledgment to "Nothing"*)

- beat—nothing
- melody—nothing
- harmony—nothing
- counterpoint—nothing
- orchestration—nothing
- sonata/fugue—nothing
- thematic material—nothing
- variation—nothing
- development—nothing
- 12-tone rows—nothing
- pointillism—nothing
- symmetry—nothing
- expression—nothing
- personality/style—nothing

the composer's signature—is hanging on

Says one colleague who proclaims his music to be free of all personal touches:
 "I sign my name so that people who know my work can tell in advance that they are in
 for an 'anonymous' musical experience."

**A song so titled, by a group called The Fugs.*

Looking Ahead

Wherever we turn safeness lurks. (Foss—Source Magazine III)

To take refuge in the past is to play safe, avoidance of truth.

To burn the past is to play safe, avoidance of knowledge.

Chance music can be the safest music of all, namely if we accept any result as "nature having its way." To control the result is also to play safe: freedom, choice handed to the performer because it doesn't matter what he does; the given entities control the music, neutralizing the performer's personal additions.

Shock is always effective, hence always safe. cringe benefits.

Improvisation that works is improvisation made safe. One plays what one can play; i.e., what one knows. One invents traffic controls against disorder.

Electronic music is safe: escape from the most dangerous element in music: performance.

John Cage, you made silence safe by making it virtuous.

Program notes, articles, are safe when couched in a pseudo-scientific jargon: language used to conceal rather than reveal.

Show me dangerous music. Music precise like tightrope walking. Music that will stop wars ("art is a weapon against the enemy"—Picasso).

"He who understands my music is set free"—Beethoven.



by David Hamilton

A Synoptic View of the NEW MUSIC

By now, the average concertgoer and record listener is inevitably aware that radically new things have been happening in the world of music, a revolution that outstrips the twentieth century's earlier developments by quite some distance. And while many of the musical innovations of earlier decades were readily available only to a few listeners within range of selected concert halls on special occasions, much of today's production can be followed almost immediately by anyone with a phonograph. New music is highly audible today, and the fantastic variety of invention, ingenuity, and inspiration that it encompasses forms one of the most exciting aspects of the contemporary cultural scene. The spectrum ranges from eccentricity and irresponsibility to dedicated craftsmanship, over a plethora of styles and media without parallel in the history of music.

The "avant-garde" has caught on in a big way—indeed, to such an extent that the term hardly seems to apply any more. Its novel and arcane electronic sounds are now the everyday materials of popular music, its latest works are recorded with a celerity approaching that previously reserved for Broadway musicals and contest-winning virtuosos, its practitioners are celebrated in magazines that formerly considered an occasional picture of Stravinsky to be adequate *devoir* to this century's musical art, and its more (and sometimes less) articulate spokesmen are dragged hither and yon over the landscape to deliver oracular pronouncements and bestow jaundiced blessings on (often inadequate) "festivals" of their music.

It would be unwise to assume that the level of such activity is any guarantee of comparable purity of intention—after all, far-out sounds are much in demand (the royalties such records produce from use as background music may make a tidy profit), eccentricity has always been good human-interest copy, and the incessant demand for lectures may (as Elliott Carter has suggested) have as their prime, if unconscious, motive to keep composers from actually composing. Even if the contemporary scene is not free of unhealthy tendencies, it is nevertheless an active, fertile, and fascinating area for the listener with an open mind and ears. Our century's second great musical revolution has opened a Pandora's box of potential musical materials, whose utilization forms the greatest challenge for today's composer. The origins of this revolution, the techniques that it employs, and some of the men most prominent in its development, form the substance of the following pages—which can, however, be nothing more than a kind of travel guide: the destination is the music itself, and no words are an adequate substitute for the sounds themselves.

David Hamilton, a member of HIGH FIDELITY's monthly panel of record reviewers, is also Music Editor of W. W. Norton & Company, Inc., publishers.

**"There is no avant-garde.
There are only people who are a little late."
—Edgard Varèse**

HIGH FIDELITY MAGAZINE

I. Where It All Started

Even revolutions have ancestors

The musical revolution that may be said to have sprung from the twin roots of Wagner's *Tristan* and Debussy's *Afternoon of a Faun*, reaching its first climax in the years just before 1914 and a new flowering in the 1920s, also bore within it the seeds of today's developments. In some cases, the same pathbreaking works of that first revolution were re-examined and reinterpreted by composers after the Second World War, who drew from them new implications about musical possibilities. Other dominant trends of today spring from apparently peripheral ideas and personalities of the earlier twentieth century, possibilities suggested but not fully developed at the time, sometimes through lack of technical means, sometimes simply because of isolation from the main streams of communication within the musical world.

To some extent, of course, every work of art makes its own rules, but Western music of the eighteenth and nineteenth centuries worked within a highly structured body of assumptions and limitations, common to virtually all works (these assumptions included the tempered scale, the so-called "tonal system" of harmony, a rhythmic system based primarily on duple and triple meters and simple compounds thereof, and a relatively restricted and static stock of sound materials). Within each work, the composer made further special assumptions, but these were by comparison few in number and easily grasped by the listener, who could take the "common practice" for granted.

In music of this period, the pitch material, as organized within the so-called tonal system, was the most complex element, and thus the most fruitful basis on which to build pieces (obviously, melody and harmony are the primary structural components of older music). Generally speaking, the area of pitch organization thus became the first in which adventurous composers discovered possibilities that took them "outside the system." This development eventually led to those works (notably Schoenberg's Opp. 11-22) that were traditionally, if inaccurately, classified as "atonal"—a term applied by contemporaries who naturally saw these pieces in the light of what they rejected. Today we see in the harmonic aspect of this music the first examples of "contextual" music—each work based on its own unique, autonomous structural considerations, without any reference to a commonly agreed practice.

Later, Schoenberg developed the twelve-tone method, and although he at first intended it to provide a new basis for the traditional cyclical forms, it became apparent that the new method generated its own kind of structures. The works of Anton Webern,

exploiting the symmetries of tone rows, the rotations and recombinations of pitches that the system engendered, were to become the most suggestive embodiment of these new possibilities for the postwar generation in Europe, while some Americans would find far-reaching implications in the later works of Schoenberg as well. Bartók's symmetrical harmonic structures were also found provocative by some.

During the same early years, Igor Stravinsky was regarded by his contemporaries as the advocate of irrational rhythms, rejecting the normal patterns of twos, threes, and fours in his *Sacre du Printemps*. Again, we view this differently today, and see that the great innovation of *Sacre* was its liberation of rhythm as a structural element, no longer subsidiary to melody and harmony: against a background of relatively limited harmonic and melodic materials, the major progress of the piece is by extension, contraction, and combination of rhythmic figures, rather than by thematic and motivic development. This dethronement of pitch as a uniquely privileged factor in musical organization had far-reaching implications, many of them not to be realized in practice for another half century. Still another crucial figure was Debussy, and the basic work was one previously regarded as a failure: the ballet *Jeux*. This attempt to create a noncyclical, nonrepetitive form is now viewed as an extremely suggestive step.

An important aspect of our newest music is the immense broadening of sound materials, a development often prophesied in previous decades. As early as 1910, the Italian musicians allied with the Futurist movements in painting advocated a "music of noises," but they faded into background music for the Dada movement. Others experimented with expanding the stock of pitch materials through use of scales involving more than twelve notes to the octave; now forgotten figures like Alois Hába, Julián Carrillo, and Ivan Vyshnegradsky were active in the microtonal field, especially in the 1920s. Charles Ives, whose father had played around with quarter-tones long before, did write some piano pieces, but few major composers used the smaller intervals for more than coloristic purposes.

Ferruccio Busoni, whose fertile mind ranged farther than is evident from his music, encouraged microtonal experiments and also foresaw the possibility of electronic sounds as a musical medium; he wrote encouragingly in 1907 about an early progenitor of today's synthesizers, the Dynamophone. The periphery of music history in the '20s and '30s is littered with the exotic names of such instruments; Thereminvox, Sphärophon, Dynaphone,

Trautonium, Croix Sonore—but all were of limited use, essentially conceived as performing instruments; only the Ondes Martenot found employment in music of value. One composer—Edgard Varèse—had the visionary musical conceptions for a broader use of electronic sound, but he had to wait until magnetic tape made greater complexity possible.

Many of these pressures on the conventional limitations of Western musical practice originated in an experimental tradition that has had broad influence in the twentieth century. The most celebrated figure in this tradition was certainly Charles Ives, perhaps the first major composer to work outside the mainstream of European music. Ives didn't have just a single gimmick—he was willing to try anything, and thus managed to anticipate many aspects of today's music: spatial placement as a structural element; the use of simultaneous layers not strictly coordinated in time; optional performer choices and free forms—not to mention such “conventional” devices as atonality, polytonality, polyrhythms, and tone clusters. Ives's isolation cost him much, however; his

music was known only to a few friends and disciples, and we can only speculate on how different things might be if he—and the rest of the musical world—had been able to hear more of it at the time it was written. He remained the progenitor of a strong American strain of experimenters, whose work was almost forgotten after the Great Depression undercut the avant-garde's financial support and American neoclassicism became the prevailing fashion: Henry Cowell, Carl Ruggles, John Becker, Ruth Crawford Seeger, and Wallingford Riegger, as well as Varèse, are among those whose best and most original work had few immediate successors and is yet relevant to important concerns of today. (An obvious strain of influence leads from Ives through Cowell and Lou Harrison to John Cage and his disciples, for example.) In Europe, the avant-garde was more institutionally established, but of course the political events after 1933 brought about an even more definite cessation of advanced musical activity, as well as a significant migration of composers to the United States that was to help shape the future.

II. Postwar Explorations

After 1945 came radical and rapid innovation

The great migration of musicians that brought to America Stravinsky, Schoenberg, Bartók, Hindemith, and many other major figures had, of course, a profound effect on the development of music in the United States, but one should not overlook the equally profound effect caused by the *absence* of these same men from the European scene immediately after the war. In addition to feeling the sense of a new beginning that would naturally follow the wartime disruptions and curtailments of musical life, young composers—particularly the Germans—found themselves virtually without a living past, and thus the climate was exceptionally open for radical innovation.

In this context, the influence of Olivier Messiaen's seminars at the Paris Conservatory is understandable, for Messiaen was one of the few progressive spirits at hand—enough so, anyway, that his presence at the reactionary Conservatory was possible only under the subterfuge that he was teaching aesthetics, analysis, and rhythm, not composition. Soon the young generation began to create its own “tradition” at the Darmstadt summer courses in Germany, gathering every year for seminars, lectures, and concerts (occasionally interrupted by noisy altercations). In addition to Messiaen, their mentors had included the French Schoenbergian René Leibowitz, the German conductor Scherchen, and the Italian composer Dallapiccola, and the “earlier” music that for them pointed in a fresh direction was that of Anton Webern.

These younger men took for granted the twelve-

tone technique of Schoenberg, but found unsatisfactory—indeed, reactionary—the use of this method in structures modeled on the cyclical forms of tonal music. Messiaen gave them a new view of Debussy, a vision of noncyclical form, and Webern showed them how such a form might be achieved with twelve-tone materials. They had also seen the form-generating possibilities of rhythm, as pointed out by Messiaen's analyses of Stravinsky, and they seized upon the concept of equality among the various musical dimensions (pitch, rhythm, dynamics, and timbre) to conceive a music in which Schoenberg's serial methods would be extended to all four dimensions—indeed, they thought they already saw this extension in some of Webern's music (few others have seen it there since, by the way). From this emerged the European style of total serialism, a music generated by the basically arbitrary application of numbers to the various musical elements, without much regard for whether the numerical relations would result in audible musical coherence. The “classics” of this period, such as Stockhausen's *Kontra-Punkte* and Boulez' *Structures I*, today retain a certain curiosity value, but the best of these composers soon realized that this was a dead end.

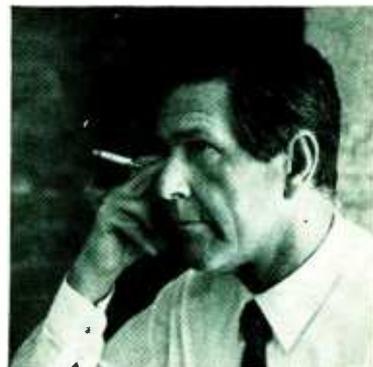
In America, developments were inevitably less focused. A number of qualified teachers were associated with progressive ideas, and the diversity of American musical life (an inevitable concomitant of its diffusion) has tended to make it less subject to organized movements and extreme fashions. Since

American Pioneers of the New Music



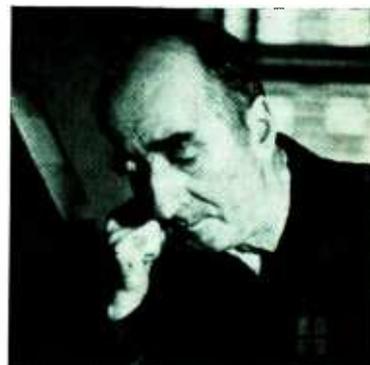
Elliott Carter (b. 1908) studied at Harvard and with Nadia Boulanger, wrote in a basically conservative idiom until the later 1940s, and then, in a series of pathbreaking compositions, evolved a highly individual and dramatic style, which has strongly influenced many younger composers. The originality of Carter's recent music lies not merely in techniques but in its conception, "dramatizing the players as individuals and participants in the ensemble." Although this approach would seem to share some philosophical ground with the school of Cage, Carter's music is extremely specific, its execution demanding the utmost virtuosity. In terms both of intrinsic worth and of fertile implications for future development, this music stands in the forefront of recent production.

John Cage (b. 1912), who studied with Adolph Weiss, Cowell, and Schoenberg, was long a maverick on the American scene. Relentlessly inventive, he was first known for his experiments with sonority (percussion ensembles and the "prepared" piano) and indeterminacy in performance (using records on variable-speed turntables, radios, and contact microphones). Since 1950, his increasingly anti-rational view of music has led him through chance and random operations to a kind of total indeterminacy, where the results are completely unpredictable. A kind of American super-Satie, Cage's activity has helped to broaden the range of musical possibilities, but his recent procedures have led him towards something palpably different—somewhere between a new art form and a philosophically pretentious parlor game.



Milton Babbitt (b. 1916) studied with Marion Bauer and Roger Sessions, and formulated during the 1940s a broad theoretical basis for the serial organization of music. The utter rationality of Babbitt's musical thought has been a powerful example for those younger Americans who have studied with him at Princeton and elsewhere. A pioneer in the use of electronic means to achieve accurate articulation of his highly structured musical conceptions (he experimented with writing directly on sound film in the 1940s, and has worked regularly with the RCA Synthesizer since its installation at Columbia), Babbitt continues to write for performers as well, and his combined live/tape works are brilliant exploitations of the possibilities inherent in this "mixed" medium.

Stefan Wolpe (b. 1902), protege of Busoni, student of Franz Schreker and later of Anton Webern and Hermann Scherchen, emigrated from Germany to Palestine in 1934 and came to America in 1938. Until recently, his music was known primarily to fellow composers and to students, but its significance to many younger Americans has steadily become more apparent. Wolpe uses serial techniques as the basis for a style marked by a considerable sense of instrumental gesture, a relatively traditional mode of rhythmic progression (in some works, at least, this becomes a weakness), and great austerity of sonority. Despite some limitations, this strongly personal idiom has proved fertile and suggestive, and its composer's recognition is long overdue.



the war's disruption was hardly as decisive, there was no need—and little demand—for a fresh start. Nevertheless, one can point to certain crucial factors.

Certainly the presence of Arnold Schoenberg as an active teacher was basic: few American composers before the war had used the twelve-tone method, but increasing knowledge of his music, and first-hand acquaintance with his profound commitment to a continuity of musical tradition and craftsmanship, led to broader acceptance of his ideas. The implications of these methods were explored by Milton Babbitt, whose articles on the theory of twelve-tone music systematically demonstrated how enormously suggestive were the procedures of Schoenberg and Webern; Babbitt's Three Compositions for Piano (1947) in fact predate any European attempts to apply serial methods to the organization of elements other than pitch, and his very different approach to these problems has been far more influential here than that of the Europeans.

An event of some importance in the spread of serial techniques was their gradual adoption by Igor Stravinsky, long the high priest of the opposing camp; Stravinsky's increasingly twelve-tone works after 1951 made patently obvious that dodecaphony was a method, not a style—for Stravinsky remained indubitably himself even when using Schoenberg's method. And the case was further clinched when such influential composer-teachers as Roger Sessions and Aaron Copland also made use of tone rows.

A major step in developing the resources of rhythmic organization was taken in these years by the American composer Elliott Carter, whose technique of "metrical modulation" offered a controlled flexibility of transition in the temporal realm such that the flow of time could actually become the primary subject matter of a piece. Carter's First Quartet (1951) did exactly this, and it opened up an exciting range of possibilities.

Both in Europe and America, the rise of serialism coincided with, and lent impetus to, the interest in electronic sound, which permitted accurate performances of highly complex music: this brought about the return to prominence of Edgard Varèse, who had long advocated such a development—and had, in fact, virtually retired from activity pending its realization. Even before *Poème Electronique* (1958), Varèse had gained new attention for his spatial conception of music (he had lectured at Darmstadt in 1949, and his views were well known to the many American composers whom he so generously counseled and encouraged, even in his years of inactivity), and this dimension began to be an important concern in live music as well as electronic composition using stereophonic equipment.

By the mid-Fifties, the European avant-garde had

second thoughts about "totally organized" music; the precise pointillist patterns of highly individualized notes, usually with lots of air-space in between, presented no perceptible elements of repetition or symmetry, and the vast apparatus for the control of detail resulted in a surface of apparent randomness and, often, a complexity that proved impossible to achieve in performance except by electronic means. From this dilemma, a variety of paths were chosen, including the reintroduction of simpler, periodic elements (Boulez, *Le Marteau*), concentration of serialism on larger structural and textural aspects, and the introduction of nonfixed elements (Stockhausen, *Zeitmasse* and Piano Piece XI).

We will return to the questions raised by the use of chance and performer choice (see p. 56), but it is worth noting that the first impetus came from America, from the work of a group of composers centered around John Cage, whose appearances at Darmstadt in the early '50s attracted a good deal of attention. Cage's aesthetic purpose—the denial of the possibility of relationships between sounds, and the abandonment of the composer's "dictatorial" position—was not shared by all who learned from his methods, but the possibilities of indeterminacy—ranging from approximate specification of details to bare suggestion of possible activities for performers—gave impetus to a relaxation of (often impractical) precision in detail, and also to new ideas of shifting, nonlinear forms. All this meant a new role for the performer, who was to become increasingly important in the following decade.

Others explored a related possibility, the employment of jazz materials and improvisational techniques—the so-called "third stream" music, of which Gunther Schuller was the leading proponent. This interest, also manifested in such experimental efforts as Lukas Foss's Improvisation Chamber Ensemble, did much to establish the idea that improvisation could be usefully employed in serious music.

A fundamental aspect of this period, although not a strictly musical one, certainly deserves more than cursory mention here: the immense speeding-up of communication in the musical world. In earlier times, new music could be heard only in a concert hall, studied only if published in score; thus the dissemination of new musical ideas took place very slowly. It is hard for us to conceive the difficulties faced by a young composer of the 1930s in finding out what was going on, for the tape recorder has now made it possible for any work performed anywhere to be easily recorded and sent around the world. And enough important new works have been made available commercially so that willing listeners, even if they do not live in major musical centers, can keep their ears abreast of the times.

**"How can you make a revolution when
the revolution before last has already said that anything goes?"
—Charles Wuorinen**

III. The Experimental Sixties

Trail-blazing in music's new regions

By 1960, primary elements of the musical revolution had reached to all corners of the Western world, and even to the Communist countries. Warsaw became the site of a major contemporary festival, and an electronic studio was opened in Moscow in 1961.

Rather than manifesting a widespread consolidation of musical technique (let alone a return to tradition), the current decade has been a time of continuing experimentation; the frontiers don't have to be pushed any further, but lots of territory has to be surveyed and made usable. Clearly, a central fact has been the experience of electronic music, of direct contact with the sound material—this has affected everybody who has worked, however casually, with the new medium.

One sees it most obviously in the area of timbre, now exploited to an ever-increasing degree as a structural element. A familiarity with the physical characteristics of sound is necessary in dealing with electronic instruments, and the resulting "new" ways of hearing have stimulated coloristic invention in music for conventional instruments as well.

In another direction, there are new ways of looking at time. "Musical" time has traditionally been measured in terms of "beats": relative units, whose real-time durations depend on the tempo of some more or less regular pulse. But when you are dealing with magnetic tape, you are handling a spatial analogue of time—of real time, that is, not "musical time"—and you must think in terms of minutes and seconds. This step, along with the necessary adjustments in notation, frees the composer (if he wishes) from any habits of thought that tie him to traditional proportional treatment of rhythm; any idea of fixed relations between the duration of notes can be abandoned, and with it the idea of pulse. At the same time, others have bent and stretched our rather simple traditional rhythmic notation so that very complex shifting time relations are possible.

Recent years have also seen a revival of interest in the use of microtonal intervals, now a practicable proposition with the availability of electronic sound sources; previously, few dared face the enormous difficulties of retraining players brought up on the traditional scale. The work of Harry Partch has attracted new attention, and skilled musicians have shown they can master the intonation problems.

Very important today is the increasing prominence of the performer—and not merely in the cases where the composer makes him responsible for most details of the work. Many younger composers are active performers as well, and often also organizers of the smallish, flexible ensembles that now dominate the new-music scene, mostly associated with universities (as are the composers). Working directly with singers and instrumentalists, the composer can experi-

ment with new performing ideas, new concepts of structure, new notations, and make empirically based judgments about what works and what doesn't.

We should also note the growth of a new kind of musical theatre, a nondramatic genre in which the activities of the performers may form the major action. Some of this stretches out into regions barely related to music (the violin burnings of LaMonte Young, for example), some relies strenuously on entertainment possibilities derived from popular music (perhaps intending, at least unconsciously, to capitalize on rock's immense vogue among the non-musical intelligentsia), but there is some reason to hope that a viable form may emerge, free from the stifling traditions of grand opera.

The distance between "classical" and "popular" music has varied over the centuries, but today the borderline is less distinct than ever before, due to the interpenetration of ideas and techniques such as the electronic materials now so readily available to all. There are many more styles being developed in both categories, from the most simplistic to the most complex, and some common interests are to be found—Berio admires the Beatles, and vice versa, while the Mothers of Invention quote Varèse—but the different nature of the audiences virtually precludes the likelihood of significantly new kinds of musical organization emerging from the popular field. In fact, much of the excitement over current popular music among the *litterati* seems, not surprisingly, to be centered on the texts and their implications; the musical techniques are less than novel to trained musicians, however unusual they sometimes seem to the public at large. The future of music hardly seems to lie in the grand amalgamation of everything into one universal style now advocated in certain quarters, but rather in the encouragement of valid tendencies at all levels. Whatever the history of the arts has taught us (and we may well wonder, looking around us), it suggests that immediate success is no necessary criterion of enduring quality.



Evan Senior
Beatle Paul McCartney and friend Paul Asher talk with composer Luciano Berio after a London lecture.

IV. The Uses of Craftsmanship

Novelty is no substitute for professionalism

Certain basic facts of life have been established for the new music: the availability of any sound for musical use, the general rejection of cyclical forms (although more thoughtful composers have not rejected the essential principles on which older music was based), and an extension of the range within which the composer operates to cover total control of the final sound at one extreme and an absolute minimum of control at the other.

Within the area defined by these premises, there is much unexplored territory, and each composer has to define his particular region of activity: what kind of sound materials, what organizational principles, what degree of control over the final result? These are more demanding questions than had to be faced by composers of the past (for whom the answers were more or less defined automatically), and only those with substantial musical ideas and a willingness to come to grips with basic problems of craftsmanship are likely to arrive at satisfactory results.

The temptation to use novelty as a criterion for choice is obviously very great, if one is to judge from the number who succumb—and this temptation will probably increase, now that the musical avant-garde has become attractive fodder for the entertainment industry. Probably nothing can be done about this (although responsible music criticism might help), and sensationalism will always be with us; fortunately, such music does tend to die a natural death when its primary claim to attention is outworn, and it is just possible that increased exposure through the mass medium of recordings will speed up that wearing-out process. (Conversely, the repetition that recordings make possible is a definite advantage to the listener confronting a piece whose strengths are not immediately obvious on the surface.)

In the long run, the composer who stops to think, who cautiously and thoroughly extends his craft to acquire complete command of his chosen techniques and materials, has almost certainly the advantage, for within that chosen area his decisions will be based on knowledge rather than ignorance. (This was always true, of course, but formerly everybody was working within substantially the same tonal universe, and everybody learned the same basic skills for dealing with it.) Too, the composer with such command of his craft will be in the best position to make full use of the "lucky breaks," the unexpected possibilities that emerge in the course of composition.

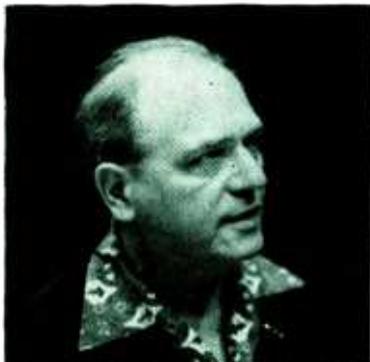
In a significant sense, today's composers are engaged in inventing a new set of skills, learning from each other and experimenting on their own; many have developed impressive and flexible musical languages. There is a good deal of shop talk among these men, formulating problems and suggesting solutions, or just passing on information, particularly about the nature of sound and the electronic instruments that produce it. This literature has come in for a lot of unbecoming derision from certain journalistic quarters, although much of it is analogous to (if more complex than) old-fashioned discussions about what harmonics are possible on the double bass, or the like.

It should not be alarming that composers can read or write other things besides music (although the reaction is perhaps understandable from reviewers who can't read music); nor does the fact that composers can count, even up to twelve, necessarily mean that they compose with adding machines instead of their ears. This shop talk is exactly that, meant for other professionals—and it would be foolish for the lay listener to be driven away from new music because some newspaperman, who probably couldn't write a coherent description of what happens in the *Poet and Peasant Overture*, tells him that a composer's prose is incomprehensible and that the music too must therefore be rubbish. To be sure, some composers do write pretentious nonsense, but that has always been true; there is no necessary relation between the quality of a man's music and his ability (or willingness) to talk about it.

The fact that much discourse about new music tends towards the abstruse is no indication that the music under discussion is necessarily complex. In fact, there are a good many essentially primitive pieces about, whose present interest derives from the fact that they are provocative explorations of new possibilities; eventually these suggestions may be taken up and adumbrated in more elaborate and satisfying ways, by the same composers or by others. The resources of new music are not limited to complex uses, any more than those of the "old" music; the electronic equivalent of palm-court music is probably just around the corner (although its arrival will surely be heralded with considerable pretension). As always, the listener must make his own choices; he should be warned, however, that a flashy surface is no guarantee of greater depths below.

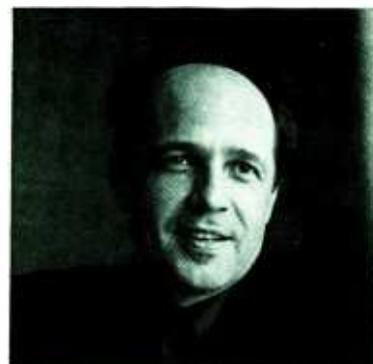
**"A masterpiece is more likely to happen to the composer
with the most highly developed language."
—Igor Stravinsky**

European Pioneers of the New Music



Olivier Messiaen (b. 1908), student of Marcel Dupré and Paul Dukas at the Paris Conservatory, in 1936 took part in the "Jeune France" movement organized in revolt against the Satie-Cocteau school of thought. After the war (part of which he spent in a Nazi concentration camp). Messiaen became mentor to virtually a whole generation of young Europeans, and his piano piece *Mode de valeurs et d'intensités* (1949) was the first European work to employ serialization of durations and dynamics. Despite the seminal influence of his rhythmic ideas, Messiaen's mystical, nature-oriented aesthetic remains at some distance from the work of such former pupils as Boulez and Stockhausen.

Pierre Boulez (b. 1925), student of Messiaen and René Leibowitz, early established himself as the central figure in the French postwar generation, active as composer, conductor and entrepreneur of the Domaine Musical concerts in Paris, and as fiery polemicist. Influenced by Messiaen's rhythmic discoveries, Webern's serialism, and later by a conception of "open form" derived from Mallarmé's posthumous *Livre*, Boulez has recently followed the Joycean example of presenting "work in progress"—preliminary stages and parts of pieces not yet completed. Perhaps because of the demands imposed by his growing career as an international celebrity conductor, Boulez has not offered a new work since *Eclats* (1965, revised 1966).



Karlheinz Stockhausen (b. 1928) studied with Frank Martin in Cologne and with Messiaen in Paris, became interested in the Parisian *musique concrète* experiments, and returned to Cologne to work in the new electronic studio founded there by Herbert Eimert. His well-publicized progress from "total serialism" to open forms and live-electronic combinations has been marked by ceaseless experimentation and novelty; almost every work presents new notations, sonorities, degrees of indeterminacy, and modes of interaction between live and electronic elements, and is surrounded by a corpus of analyses, program notes, and polemics whose eventual bulk may well rival that of the prose works of Wagner (its density is already comparable).

Luciano Berio (b. 1925), student of Ghedini and Dallapiccola, founded (with Bruno Maderna) the Milan electronic studio, and worked there from 1953 until 1960. In recent years, he has resided and taught in the United States—currently at the Juilliard School of Music. A particular fascination with timbral possibilities marks his instrumental music, notably a series of *Sequenze* and *Essays* for solo instruments that are virtually catalogues of new playing techniques. Berio's main preoccupation with vocal and theatre music (much of it including electronic elements) may easily be ascribed to his Italian heritage, but certainly also owes much to the remarkable talents of his first wife, the American singer Cathy Berberian.



V. Sound from Electronics

Problems and potentials of synthesized sound

Viewed systematically, the problem of electronic sound production is simply that of controlling the audio input to a loudspeaker; a subsidiary but important question is whether that control is to be exercised in "real time" or through some intermediate storage medium. The input-control instruments designed during the earlier part of this century were all conceived in terms of real-time performance, a factor limiting both size and also complexity; few offered variety and versatility competitive with standard instruments and ensembles. And until the availability of magnetic tape, no storage medium offered the degree of flexibility and fidelity that might have overcome the limitations imposed by real-time performance.

Curiously, the first postwar steps towards the goal of electronic sound were made using the medium of discs. A group of Frenchmen at the Paris radio station began composing what they called *musique concrète*, put together from natural sounds (at first, from stock sound-effects records), treated by the cumbersome techniques then available.

By 1951, the Paris group had switched to magnetic tape, and their example had set many people to thinking. For one thing, tape completely eliminated the real-time bugaboo, since it permitted the piecing together of complex structures from simple basic materials. For another, it was clearly possible to use purely electronic sound sources instead of acoustically produced materials. And so began the era of the tape studio. In 1951, Otto Luening (not by coincidence, a pupil of Busoni) and Vladimir Ussachevsky began working at Columbia University, as did Herbert Eimert in Cologne, where he was joined by Stockhausen; at both places, formal studios were opened in 1953, and similar facilities have since become available in most musical centers. (See opposite, *Tape Music*.)

This was progress, but still a good distance from the ideal. The next step was towards more versatile input control—it is easier to start with a complex sound or series of sounds and put it on tape than to laboriously piece it together. The most sophisticated device for this purpose has been the RCA Electronic Music Synthesizer, first unveiled in 1955 (a later, much improved model was installed at the joint Columbia/Princeton studio in 1959), but other studios have assembled setups offering considerable versatility at rather less cost (the RCA machine would now cost about \$250,000), and smaller synthesizers are now available commercially—even portable ones designed for real-time performance. (See

opposite, *Synthesizers*.) Most recently, the use of computers as input sources has been explored with great success. (See opposite, *Computers*.)

Now that the novelty of all this is wearing off, some of the preconceptions of ten years ago have also fallen by the wayside. The idea of a special category of music, expressed by the widely used misnomer "electronic music," no longer makes much sense. Naturally, the new medium, like any new musical instrument, suggests new musical possibilities, but there need be no fundamental distinction between composition for electronic and conventional instruments. The significant difference, in fact, is the one between controlled (i.e., programmed and/or fixed on tape) pieces and pieces to be performed anew each time. The former category represents a fundamentally new element in the history of music, one partly familiar to those who have thought about the implications of recorded music in general and tape editing in particular (after all, a heavily edited recording is in a real sense "synthesized," and all recordings are permanently fixed sound structures). The musical creator's relation to the final *sound* can now be virtually as direct as that of the painter to his painting, as the composer David Lewin has pointed out, and his "compositional appetites" will inevitably be conditioned by this possibility.

The possible implications of this direct relationship are considerable, for the composer in this fixed medium not only can, but *must*, make all the decisions himself. Not all composers want this total responsibility, of course, but its relevance to, for example, the totally specified music of Milton Babbitt is obvious. However, it should be clear from Lewin's analogy with painting that there is nothing essentially "inhuman" (to pick up a charge much leveled at this music not so long ago) about a composer (human) producing a fixed object for the contemplation of listeners (also humans)—after all, painters have rarely, if ever, been condemned for completing their works down to the last detail. It does not seem improbable, though, that a significant stylistic division may arise between, as Charles Wuorinen defines them, "music to be *performed*, and music to be *reproduced*."

But the basic materials of the electronic era—the sounds—are available to composers of all persuasions, and the use of tape-live combinations, of electronic instruments for performance, and even of electronic devices for the production of totally disorganized music, is already an established part of the musical landscape.

**"Composers are now able, as never before,
to satisfy the dictates of that inner ear of the imagination."
—Edgard Varèse**

TAPE STUDIOS

Some of the early techniques used in the preparation of "tape music" should be familiar to the experimental home tape recordist. Sounds on tape can be played backwards, fragmented by splicing, subjected to reverberation, superimposed by overdubbing, and altered in speed and volume. An endless loop of tape will produce a repeating pattern, and the exact correspondence between tape-length and time means that the time dimension of tape music can be controlled with great precision. In fact, virtuosity with splicing block and recorder controls gives the composer considerable resources, but it is a laborious process, involving hours of synchronization, re-recording, and splicing.

To alleviate this drudgery, a variety of equipment has been added since the early days. This falls into two main categories: devices for generating sound, and apparatus for its modification. In the first area fall the generators that produce sine and square waves, sawtooths, white sound, etc., the second includes filters (like those on home preamplifiers, but vastly more flexible), equalizers, reverb units, frequency and amplitude modulators. The tape recorders used must be multitrack and variable speed, with facilities for synchronization.

SYNTHESIZERS

A synthesizer is essentially a unit combining sound generators and modifiers in one package with a unified control system. In size, such a unit may range from the extremes of the mammoth RCA machine at Columbia to Paul Ketoff's portable Syn-Ket, designed for the composer John Eaton as a live-performance instrument. The RCA device is completely programmed with punched paper tape, so that a complex series of events can be run through without interruption, while most smaller ones have to be "played" with keyboards, knobs, slide switches, and patch cords. Recently, however, a good deal of work has been done in developing sequencing devices for smaller studios, that can set in motion complex, if short-range, series of events automatically; such limited programming capability is a great timesaver.

Although the term "synthesizer" implies that results are achieved by an additive process (combining simple sounds to get more complex ones), in practice the opposite is usually true. For example, the RCA machine is basically a filter operation, beginning with sawtooth waves, which contain all possible harmonics, and removing the unwanted ones, reinforcing the desired ones; alternatively, it can start with white sound (which contains all audio frequencies) and filter down to just the frequencies needed.

From a composer's point of view, synthesizers have at present one very great advantage over the otherwise more sophisticated computer methods described below—they allow the composer instant monitoring of the sound he is getting.

COMPUTERS

The use of computers as sound generators is based on the fact that the shape of any sound wave, however complex, can be quite closely described by a series of numbers representing the amplitude of that sound wave at successive points. Such a number series can be run through a conversion unit to generate the analogous series of electrical oscillations, which can then be used to activate a loudspeaker.

Since composers don't generally think in terms of the shape of sound waves, it was first necessary to devise a mediating computer program that would convert his kind of specifications (pitches, durations, timbres, dynamics) into the computer's terms. This was provided by a program prepared by Max V. Matthews and others at Bell Labs, now in use (with local modifications) at Princeton, UCLA, NYU, and other institutions.

Other, similar programs have been worked out, and further developments are foreseen. Bell Labs is at work on a system for analyzing recorded sounds and storing their digital equivalents in computers (by a process essentially the reverse of the one described above); the "sounds" can then be called for, modified and combined as desired, and the result converted back into audio signals. And input facilities allowing more or less instant replay will eventually give computers the same monitoring feature now available on synthesizers.

VI. Virtuosos of the New Music

Live performances have a new sound too

If electronic music has generated its own possibilities for development, it has also given impetus to the re-evaluation of sound possibilities from the conventional sources of instruments and voices. This has challenged the best of our performers to extend the range of their abilities and to find, in collaboration with composers, new sound resources and what has aptly been called a "new virtuosity." The works that Babbitt has written for Bethany Beardslee, Berio for Cathy Berberian, that many composers have written for the flutist Severino Gazzelloni are just a few examples, as are many pieces written with various university-based chamber groups around the country in mind. And, in a more general way, the presence in major musical centers of a growing pool of players capable of dealing with the most demanding requirements is an incentive to composers: the fabulous pool of free-lance musicians that make up the backbone of new-music concerts in the New York area is the most obvious case, but not the only one. Unfortunately, this level of skill has not yet penetrated into our symphony orchestras to any useful degree, and they very often make heavy weather even of pieces that have been more or less "written down" to their level; for the most part, of course, the players are simply not confronted with this kind of music—its new rhythmic complexity, new playing techniques—often enough to be able to make even minimal sense out of it in the rehearsal time usually available.

Scarcely an instrument has escaped the revolution in playing techniques. Some of these methods were long known to experimentally inclined players, but only recently have they been found musically useful. A variety of double-stops, alternative fingerings that produce the same note with different tone colors, and microtonal possibilities have been uncovered for wind instruments, for example. Most obvious to the lay listener (and usually most conspicuous to the viewer in a concert performance) is the expansion of resources in the percussion section; many composers have accumulated their own collections of instruments to insure that they get just the timbres needed, and all manner of drums, gongs, gourds, and miscellaneous household objects may now be required in performance. In this area too the experimentally minded composer can come up with many new sound effects—such as the pitch glissando created by lowering a gong into a tub of water (George Crumb, *Night Music I*). The "preparation" of a piano goes

back to John Cage in the 1940s, and the plucking of its strings to Henry Cowell, even earlier; these are still in use today, and the unusual string sounds "traditionally" obtained by playing with the wood of the bow or bowing next to the bridge have been extended to all sorts of tappings and bangings—in fact, almost every mechanical noise previously regarded as objectionable has now found employment in a musical work. The use of the human voice, singly or in chorus, has been extended by employing the whole range of shadings from whispering to singing and shouting, by its use to produce percussive sounds and vocalizations on vowels and consonants.

Extremely fertile has been the combination of live and electronic sounds in the same work, in which the composer may array his artificial resources so as to imitate and transform the sounds of the performer (Babbitt's *Philomel* contains striking examples of this, where Bethany Beardslee's voice is echoed by itself on the tape in a variety of ways). And the "electronic way" of thinking about sounds may also be suggestive; in Berio's *Circles* the instrumental timbres have been chosen to match the possible varieties of vocal sound (fricative, sibilant, and so forth).

The cataloguing of these new resources and ideas could be continued ad infinitum, but there is perhaps one important point to be made in connection with the performance of new music: for all the extraordinary virtuosity of the performers mentioned above (and many others), they are still a small minority, and they did not often acquire their great facility at conservatories. Much of musical education, here and abroad, is still in the nineteenth century, so that the skills demanded of the average piano student are often not adequate for the performance of Stravinsky, let alone Boulez (it goes without saying that hardly a one of our celebrated keyboard virtuosos could touch Stockhausen's piano music, or Carter's Piano Concerto, or even the "accompaniment" to a Babbitt song, with a ten-foot pole, although there are some half a dozen pianists around New York who can tackle all of these with assurance). Some of the conservatories are now beginning to get with the twentieth century, and it will be of great benefit to the musical world as a whole; the previously mentioned deficiencies of symphony orchestras will only be cured by a systematic improvement—and if they are not cured, composers may very well find such institutions not worth writing for.

**"Electronic music...kindled in live musicians the desire
to prove that live music 'can do it too.'"
—Lukas Foss**

Some Newer Figures in Europe



Krzysztof Penderecki (b. 1933), student of Artur Malawski at Cracow, is currently the best-known member of the burgeoning Eastern European avant-garde. Although his first published work, *Psalms of David* (1958), includes passages within the orbit of early Orff, he soon leaped into international prominence with works embodying spectacular exploitation of textural devices such as glissandos and tone clusters that expand and contract, as well as unusual playing techniques, especially for string instruments (using the wood of both bow and violin for percussive sounds, for example). Whether these undoubtedly imaginative practices can be welded into a musical language capable of something more than shock effect is not yet clear; an opera now in progress, based on Huxley's *Devils of Loudon*, may help answer the question.

Peter Maxwell Davies (b. 1934) was educated in his native Manchester, and later studied in Rome with Petrassi. For three years (1959-62) he was director of music at the Cirencester Grammar School, where his undogmatic, unconventional methods achieved remarkable results and attracted wide attention. Many of Davies' formal procedures find their roots in English medieval and renaissance music, but the surface of the music is distinctly contemporary, the idiom strongly personal and increasingly flexible, from the starkly abstract *St. Michael* to the lyrical *Leopardi Fragments* and the delicately intricate *Shakespeare Music*. For some years now Davies has been at work on an opera, based on the life of the composer John Taverner.



Henri Pousseur (b. 1929) studied at conservatories in Belgium, and worked at the Cologne and Milan electronic studios, later founding the "Apelac" studio in Brussels. After a period of severe post-Weberian serialism, he began to deal with possibilities of increasing freedom, including a kind of "mobile" structure in which the progress of the work arises from the reactions of the performers to what has preceded. In his stage work with Michel Butor, *Votre Faust*, the responses of the audience also play a part in determining the course of the performance. In his theoretical writings, Pousseur has attempted to build bridges back from the new tendencies to basic principles of earlier music.

Yannis Xenakis (b. 1922) was trained first as an engineer, and worked in the architectural studio of Le Corbusier for twelve years; his major musical studies were with Messiaen and the conductor Hermann Scherchen. His so-called "stochastic music" is surrounded by much portentous theorizing (its opacity usually increased by translation into English) and mathematical formulation (whose logic and relevance are not highly regarded by experts in such matters), but the essential premise seems to be that musical composition today must make use of probability (stochastic) theory. In practice, the pieces consist of clusters, bands, and sprays of notes, whose specific components are determined with the aid of computers working from Xenakis' equations.



VII. Choice and Chance

To compose or not to compose?

The question of the use of indeterminacy in music is not easily formulated in the abstract, but it is useful to start with some definitions. In *improvisation*, some agreement on materials and rules is present among the performers, as well as a generally accepted criterion of what are "good results"; choice on the part of the performer is definitely envisaged here. Quite different is *aleatory*, in which the over-all course of the work is fixed, but a greater or lesser degree of detail is left to chance (or the performer's choice—this distinction is not always clear in practice); the complementary situation is known as *open form*, where the details are fixed, but the over-all course is subject to choice or chance. All of these procedures, and combinations thereof, have been used in recent music for a variety of purposes.

To be sure, almost all performed music is "indeterminate" to the degree that nowhere near all the characteristics of its final sounding embodiment are specified in the score. In some cases, conventions prevalent at the time of the original composition may be useful in bridging this gap, but most of it must be filled in by the performers, according to their perceptions of how best to project the structure of the piece, and it is probably often the case that some details can be realized in several ways, all of which may produce equally coherent results.

The extension of this kind of indeterminacy into such previously sacrosanct domains as the order in which notes should appear, the choice of pitches, durations, and so on, has been greeted with a good deal of skepticism—but it is difficult, and probably unwise, to be broadly dogmatic about this. If a composer wants a contrast between a highly structured texture and a completely unstructured one, for example, indeterminacy may be the way to get the latter, although it may require great skill in setting up limits for the performers so as to avoid accidental ordering (such as might result from relying on habits learned while playing conventional music). And in music where regular pulses and strict relations of rhythms play no part, there is no point to a highly specific metric notation. Similarly, if the composer genuinely has no preference about the performance of certain notes—presumably because any of the possibilities are satisfactory to his conception—that is well and good; but beyond a certain point one begins to wonder: if *too* many things "don't matter," the basic conception is likely to be very primitive, which

may also be well and good if your tastes run to that sort of thing. To the extent that performer *choices*, rather than blind chance, are involved, the results may still be good, and not at all primitive, if the performer is very good and the situation well designed.

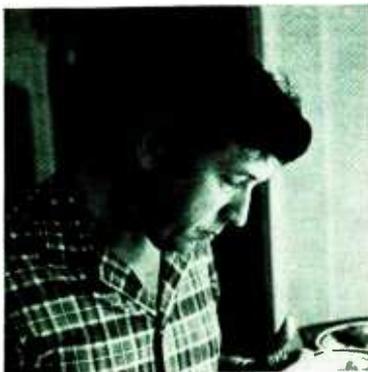
In other words, a good deal of indeterminacy may be possible without sacrifice of musical interest, although the probability begins to drop rather drastically somewhere along the line. And, at the end of that line, we must also take cognizance of those who are not after "musical interest" in any conventional sense, for they deny the possibility of relatedness between sounds—namely the "antirational" group that is now heading in numerous directions at once under the often entertaining nonleadership of John Cage. Composition, for these men, consists primarily in setting up situations in which activity of some sort is to take place; the activity and any incidental sounds (noise-making materials are usually part of the situations) are regarded as having value in themselves.

Whatever this may be, it isn't quite what we have regarded in the past as music, and the sonic results are almost never of "musical interest," whatever their occasional amusement value. It seems entirely possible that, once the limits are reached, these men may begin to work back to something more structured, simply out of boredom (there are only so many challenges in an area where the basic "piece" is, roughly, the following: "Any number of people or none do or don't do anything or nothing they do or don't like for as long or as short as they do or don't want to do or not do it."). At present, it seems a confusion of categories to consider this activity in the same breath with traditional composition—by the standards of which it is generally a complete failure, of course.

A final aspect of this matter concerns the recording of music involving random or improvisatory elements; when such a work is recorded, the element of unpredictability disappears completely, and one wonders to what extent the whole aesthetic premise of some such procedures is compromised by fixation on tape or disc. As for the antirationalists, rather than allowing recordings at all, they should be preparing "pieces" for domestic use—kits containing prerecorded sounds, graphics, and other materials that could be "realized" in the home with the help of tape recorders; doing these things is bound to be more fun than listening to them repeatedly.

**"I try to arrange my composing means so that I won't have any knowledge of what might happen....My purpose is to eliminate purpose."
—John Cage**

Some Newer Figures in America



Gunther Schuller (b. 1925), who spent many years as horn player in the Metropolitan Opera Orchestra, is self-taught as a composer. His broad range of talent and experience, including work with jazz ensembles as well as conducting, lecturing, broadcasting, and writing (his recent history of early jazz is uniquely authoritative in musical matters), has not impeded a steady flow of adventurous, eclectic, and immensely professional compositions. A much publicized aspect of Schuller's work has been his utilization of jazz materials and techniques in a series of "third-stream" pieces, most ambitiously a recent opera, *The Visitation*. With his appointment as president of the New England Conservatory, Schuller will doubtless have considerable (and salutary) effect on the tenor of musical education in this country.

Lukas Foss (b. 1922) studied in Berlin and Paris before coming to America in 1937, and then with Rosario Scalero, Randall Thompson, and Paul Hindemith. A *wunderkind*, Foss composed from an early age, and is also a gifted pianist and conductor. At first a relatively conservative composer, Foss founded in 1957 the Improvisation Chamber Ensemble, and these experiments with group improvisation, along with an increasing interest in avant-garde developments, soon led him to think in terms of a loosely structured music whose final form would be freshly determined in each performance. Some recent works (the *Cello Concert* written for Rostropovich and the *Baroque Variations*) are based on distortion and fragmentation of pieces from the literature, with considerable use of indeterminacy and improvisation.



Salvatore Martirano (b. 1927) studied at Oberlin and the Eastman School with Herbert Elwell and Bernard Rogers, and in Florence with Luigi Dallapiccola. After spending a year as resident composer in the Berkeley school system (under a Ford-Foundation-sponsored program for bringing music education into contact with the music of today), he joined the faculty of the University of Illinois, a very active center of new ideas. Much of Martirano's music is for voices, and by the use of well-known texts he is able to discount the priority of direct projection and immediate intelligibility in favor of highly expressive distortion and fragmentation. A major recent concern has been with music as part of a nondramatic "theatre of action."

Mario Davidovsky (b. 1934) studied in his native Buenos Aires with Guillermo Graetzer, and in the United States with Otto Luening and Aaron Copland. Now based in New York, he works at the Columbia/Princeton Electronic Music Center, and is best known for his electronic works, despite a considerable output of chamber and orchestral music. The combination of conventional instruments with electronic sound has been a particular concern, in an impressive series of works that make novel and provocative use of the electronic medium's ability to exceed the ear's perceptual limits by using a kind of "perceptual indeterminacy," presenting rapid sequences of very short notes that can only be partially apprehended, but probably will be heard in different ways on successive rehearsals.



THE NEW MUSIC ON RECORDS

As a background to the new music, the record catalogues offer a wide selection of important source works by Debussy (*Jeux*), Schoenberg (Orchestra Pieces, Op. 16, *Pierrot Lunaire*, Violin Concerto, String Trio), Webern (Opp. 5, 21, 28, 29), Stravinsky (*Sacre*, *Les Noces*, and the later serial works such as *Agon*, *Threni*, and *Movements*), Bartók (Fourth Quartet), Ives (*The Unanswered Question*, *Three Places in New England*), and Varèse (*Octandre*, *Ionisation*); a knowledge of at least the pieces named is very helpful in understanding what the newest developments are all about.

Unfortunately, the music of the American avant-garde in the 1920s and '30s is poorly represented on discs: Cowell's piano music (CRI 114), Ruggles' *Sun Treader* (Columbia MS 6801), Becker's *Concerto Arabesque* (CRI 177), and Ruth Crawford Seeger's String Quartet (Columbia MS 6142) are among the more important examples of this "lost generation" now available, but much more remains to be heard. Equally important to the music of today is the work of such less conspicuously "advanced" men as Roger Sessions, Aaron Copland (the "abstract" works), and Mark Brunswick.

As a starting point for the exploration of current production, the following list proposes one recent work by each of the sixteen composers featured on the preceding pages as representative of today's more prominent trends:

1. Carter: *Piano Concerto* (1965); RCA Red Seal LSC 3001. The most recent, ambitious, and exciting realization of Carter's dramatic conception of music. The complex juxtaposition of individualized solo piano, orchestral mass, and mediating concertino, in terms of time, space, and orchestral color, is carried out with great virtuosity. Most of Carter's other important works are recorded.

2. Cage: *Aria with Fontana Mix* (1958); Time S/8003. Since questions of value are palpably irrelevant in dealing with Cage's recent music, this is nominated on the basis of the remarkable performance of Cathy Berberian.

3. Babbitt: *Ensembles for Synthesizer* (1964); Columbia MS 7051. Beneath the restrained, almost "classical" surface of this music is a subtlety of structure and detail that seems to increase with every hearing. A recording of *Philomel* has been made, and should be released soon.

4. Wolpe: *Sonata for Violin and Piano* (1949); Esoteric 5530. The absence of any more recent work by Wolpe from the record catalogues is nothing short of a scandal: this disc also contains a prewar Passacaglia for Piano and a 1950 quartet—all of them powerful examples of Wolpe's style, but inadequate representation of a man whose work was honored by two "one-man" concerts in New York last season.

5. Messiaen: *Chronochromie* (1960); Angel S 36295. More varied and texturally complex than some recent pieces, less

harmonically turgid than the massive *Turangalila*, this piece manages a certain surface appeal through its colorful orchestration without entirely disguising a very static structure. Other works are recorded, mostly in excellent versions.

6. Boulez: *Le Marteau sans maître* (1954); Turnabout TV 34081S. With its glistening, bass-less timbres and rapid-fire articulation, this work, perhaps more than any other, embodied the sonorous ideal of European serialism in the mid-1950s. Nothing more recent of Boulez' has been recorded, although other works may emerge from his CBS affiliation.

7. Stockhausen: *Mikrofonie II* (1965); CBS 32 11 0044. An extravaganza of live, electronic, and electronically treated live sounds, sometimes intriguing but mostly chaotic. Many of Stockhausen's works are recorded in "official" performances.

8. Berio: *Circles* (1960); Time S/8003. A poem of e. e. cummings, set with emphasis on the sounds of the words rather than their meaning or meter. Several other interesting works of 1961 and earlier are available.

9. Penderecki: *To the Victims of Hiroshima* (1960); Philips PHS 900141. Perhaps this composer's most successful work, in which fifty-two string instruments are exploited for an extraordinary variety of sound effects. A Polish Muza record (XL 0260) includes a sampling of works before and since.

10. Davies: *Leopardi Fragments* (1961); Angel S 36387. A restrained, subtly woven melismatic polyphony, which develops considerable intensity. Davies' dramatic *Revelation and Fall* will be released later this year.

11. Pousseur: *Madrigal III* (1962); Everest 3170. The retreat from "total serialism" here produces a work with recognizable elements of contrast and repetition, but also very static harmonic content and primitive textural ideas.

12. Xenakis: *Eonta* (1964); Vanguard VCS 10030. Piano versus five brass instruments, contrasting great splashes of notes against more sustained chords. The same record contains earlier works, and we shall doubtless have more, for Xenakis seems to be this season's "in" composer from Europe.

13. Schuller: *Triplum* (1967); Columbia MS 7052. Despite a less than polished performance, this work brilliantly demonstrates Schuller's mastery of orchestral sonority and new means of continuity. Other works, from the 1950s, are listed, including some "third-stream" pieces.

14. Foss: *Time Cycle* (1960); Columbia MS 6280. A striking example of music whose surface theatricality emerges directly from its musical-textual idea (the texts concern the passage of time); in this version, it includes interludes by the Improvisation Chamber Ensemble.

15. Martirano: *O, O, O, O, That Shakespeherian Rag* (1958); CRI 164. Like most of Martirano's music, this is

very difficult to perform, but the result is a splendidly plastic and vital choral song. A more recent theatre piece, *Underworld*, suffers on records from the absence of its visual component.

16. Davidovsky: *Three Synchronisms* (1963-65); CRI 204. Three short pieces exploring the combination of instruments with electronic sound. They are dramatically successful in integrating the diverse factors of absolutely fixed and "performed" time, of the variety of electronic pitches and the limited tempered scale of the instruments, and of the particular timbral choices in each combination.

Examples in a few special categories should also be mentioned. Older micro-tonal works by Ives (*Odyssey 32* 16 0162) and Harry Partch (CRI 193) can now be supplemented by Ben Johnston's ingenious quartet (on a forthcoming Nonesuch disc) and several imaginative live and electronic pieces by John Eaton (Decca DL 710154).

In the electronic field, the early *musique concrète* experiments are collected on Ducretet-Thomson DUC 8 and 9, while Mercury SR 2-9123 gives a panorama of European work in the 1950s. A selection from the Columbia/Princeton studio will be found on Columbia MS 6566, and Varèse's *Poème Electronique* on Columbia MS 6146. Decca DL 79103 presents early examples from Bell Labs' computer work, but most of them are musically trivial; more interesting works should be along soon. Despite its confusing explanatory material, you may be able to derive some information about the synthesis of sound from the examples in Nonesuch HC 73018.

Examples of the "new virtuosity" abound: the flutist Gazzelloni (Time S/8008 and RCA Victrola VICS 1312/13); the singers Cathy Berberian (Time S/8003) and Bethany Beardslee (the forthcoming Babbitt *Philomel*, as well as important Berg and Schoenberg records); the pianists Aloys Kontarsky (CBS 32 21 0008), Robert Helps (RCA Red Seal LSC 7042), Frederic Rzewski (RCA Victrola VICS 1239), Paul Jacobs and Gilbert Kalish (Columbia MS 6959); the violinists Matthew Raimondi (CRI 141 and 161) and Paul Zukofsky (Nonesuch H 71201).

To this sampling, I should like to add a list of other American composers worth examining who are now represented in Schwann: Easley Blackwood, George Crumb, Kenneth Gaburo, Andrew Imbrie, Billy Jim Layton, Lawrence Moss, George Perle, Ralph Shapey, Seymour Shifrin, Harvey Sollberger, and Charles Wuorinen—and a few whose works heard in the New York area recently suggest that they should be so represented: Charles Dodge, John Harbison, Earl Kim, James Randall, Claudio Spies, Henry Weinberg, and Peter Westergaard. There are many more, but this should do for a start.

VIII. Beyond the Fads and Fashions

Not only the face of Western music, but all its assumptions as well, have been brought into question during the two great revolutions that have taken place in the last hundred years. However fruitful the conditions of the past have been (and continue to be, for those who choose to invoke them), they are no longer dogmas, but merely options. The composer's range of choice is greatly broadened, and as his expertise increases, his imagination has a wider scope within which to work. In the best music of recent years, a growing security and freedom of gesture is apparent, and this should continue to grow, as long as performances and studio equipment are available.

It is unfortunately true that fads and fashions in the use and misuse of new resources, frequently heightened by the effects of commercial exploitation, are becoming as characteristic of contemporary music as of today's other arts, and they constitute a continuing threat to orderly development; not only do they result in waste and misdirection of economic support, but they create confusion among sympathetic listeners by obscuring significant new work, and alienate the peripheral audience, which is usually aware of only the most "newsworthy" (i.e., the most foolish) aspects of current production.

But behind the nonsense, there *is* serious composi-

tion, and new musical languages are being forged, some of impressive flexibility and variety. And—lest we forget—important works are also being written in styles stemming basically from the earlier musical revolution, music by men whose invention and craftsmanship are in no way outmoded by the appearance of other possibilities; many of these men have functioned importantly as teachers of the younger generation, passing on fundamental insights into musical processes and ideals of integrity and purpose. Their music should not be lost sight of, ignored between the attractions of the comfortably familiar and the exotically novel.

The music of today is not all easily assimilable at first hearing, but it is as fundamental a part of our culture as is current painting, cinema, or theatre—and as Bach, Beethoven, and Mahler were of theirs. It is not music for the great masses (although, as in the past, many of its ideas will filter down to music designed for a larger audience), but it is rewarding to those who approach it with open minds and ears. Reverence is no doubt a proper attitude towards music of the past (as is, perhaps, suspicion towards would-be "music of the future"), but the appropriate stance vis-à-vis the music of the present is surely—attention.

"I think that we can expect in the future finer performances of classical music than we have now, since societies will gather together to preserve things which we have the feeling might disappear if they didn't. Just as we now have 'pro musica antiqua,' I think we are going to have 'pro musica orchestra.'... I think that we have yet to be surprised by further technological possibilities and that these will engage the attention and increase the activity of more and more people; at the same time there will be a greater and larger influence between cultures which have formerly been separated, particularly those of Asia and Africa with our own, so that rather than there being less music I think there will actually be more and larger numbers of kinds of music; and I think that this will not swing back to something with which we are familiar—and that it will include, not exclude, the past."

—John Cage

THE LOOK OF THE NEW MUSIC

The expansion of sonorous resources by composers of new music has led to corresponding developments in the area of musical notation. On one hand, the refinement of detail, the increasing precision that has characterized notational practice over the past century continues, with the introduction of symbols to indicate new subtleties of instrumental execution, new methods for indicating tempo modifications, and countless other aspects of performance. (The greatly increased use of percussion instruments, with a variety of new playing techniques, has been a particularly fertile area in this respect.)

In another direction, music entailing various de-

grees of indeterminacy and nonspecification has required radically different formats and symbols, reaching at one extreme a kind of graphic abstraction whose import to the performer cannot be (and is not meant to be) anything more than merely suggestive. The two examples shown here retain some basic features of conventional staff notation, adapted to unconventional formats, and are also symptomatic of the increasingly chaotic variations among the systems employed by different composers: note, for example, that in the Stockhausen, modified noteheads indicate duration, while in the Bussotti, they represent tone color.

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The score for the second part of a *Siciliano* for twelve male voices by Sylvano Bussotti, an Italian composer perhaps best known for his eccentric notations (the work is recorded on Wergo WER-60026). Each voice has an independent staff (numbered at both ends, from 1 to 12), whose orientation on the page indicates tempo (up for acceleration, down for deceleration); in voice parts using a single line instead of a five-line staff, the pitches are not fixed. Among the special signs used by Bussotti are a variety of note shapes: those with "x"-shaped heads are to be spoken, for example, and diamond shapes indicate toneless whispering. The vertical dashed lines show the coordination of the voices in time, and the curved dotted lines within the score help the singers to trace the syllables of their texts (written sometimes above, sometimes below the staff); the maze of dotted lines at the bottom connect words of text to the boundaries of the musical sections in which they occur, but do not affect performance.



Refrain Stockhausen Nr. 11 Refrain

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Piano
Celesta
Vibraphon

Piano
Vibraphon

Piano
Celesta
Vibraphon

Piano
Celesta
Vibraphon

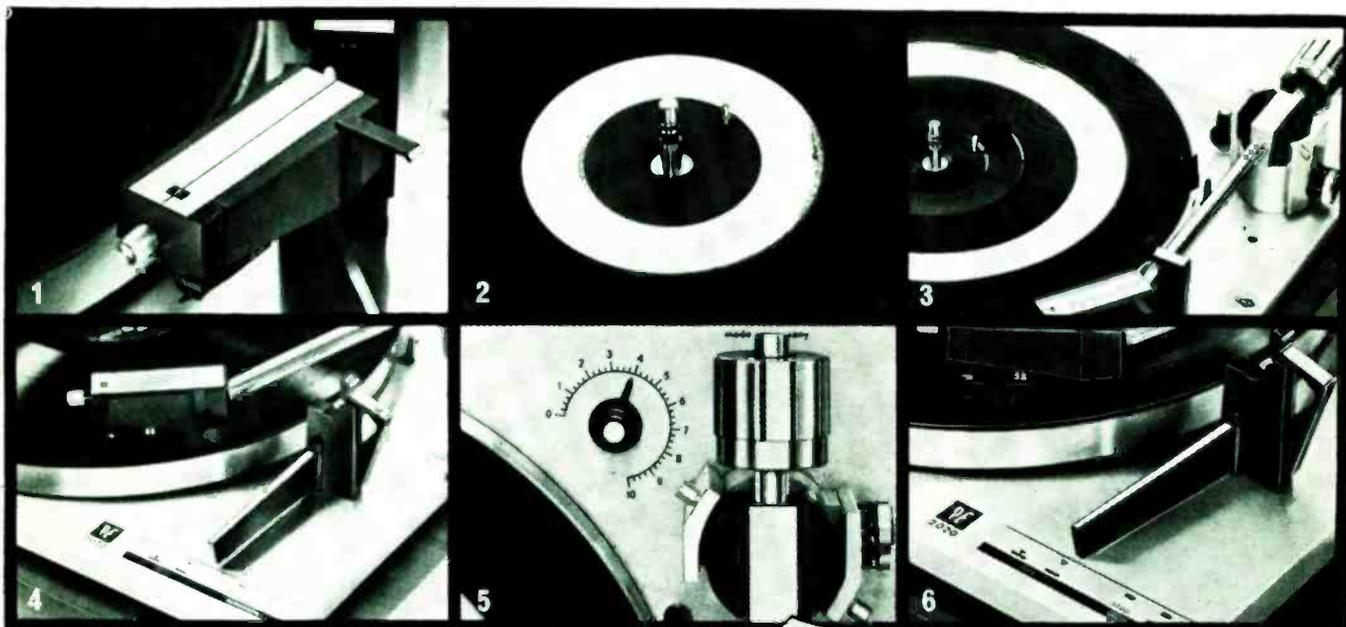
Vibraphon
Glockenspiel

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The first page of Karlheinz Stockhausen's *Refrain* for three players (recorded on Time S/8001). To introduce a variable element in this piece, Stockhausen provides a transparent plastic strip (shown at left, and in gray on the score itself) that pivots around a center; the symbols on the strip alter the musical text, depending on its position. The curved staves have no special significance other than to make feasible the use of this rotating strip,

and the music is to be read in conventional fashion from left to right within each group of staves. The forms of the note-heads indicate duration (more or less by size) and dynamics (according to the size of the dot within the note-head); notes beamed together (as at the lower right) must be played as quickly as possible. The syllables above and below the parts are to be spoken by the players.

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CIRCLE 28 ON READER-SERVICE CARD

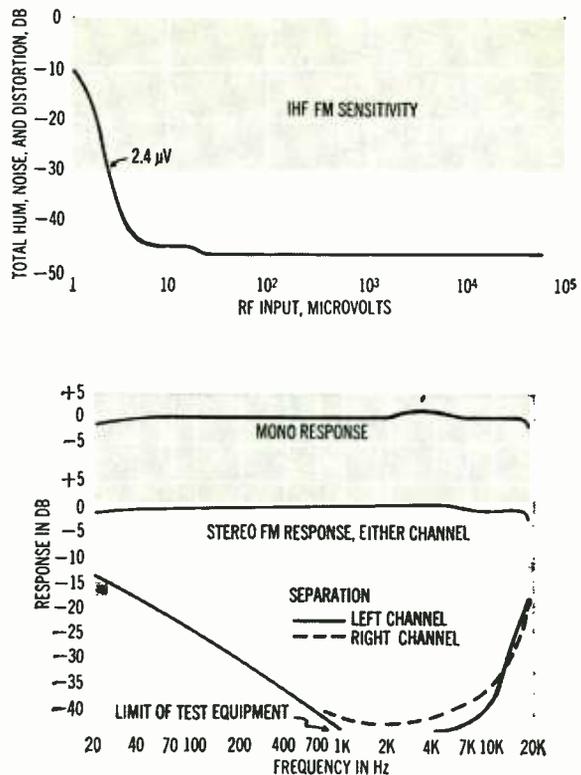
enough to trigger the multiplex circuits. In mono mode, of course, the set continues to respond to all signals but converts them to mono.

At the rear of the set you'll find inputs for both 300-ohm and 75-ohm antennas, although the latter—not being a standard co-ax connector—requires you to strip the 75-ohm cable and tie its leads to a pair of binding posts. The tuner has two sets of stereo outputs, one fixed in level and the other controlled by separate level "pots" (small potentiometers).

The test data taken at CBS Labs come under specified performance in some areas, but exceed it in others. All in all, and on the basis of weeks of using, listening, and comparing the Sony ST-5000F with other quality tuners, it is apparent that this tuner is as good as the best FM set we have encountered. It logged a cool sixty-one stations on our cable FM tap, the highest number yet achieved (the cable advertises only forty stations!). Even on very weak stations, which many tuners would ignore, the Sony manages to extract an acceptable signal. On normally strong signals the audio output is clean, open, and full from top to bottom (note the low IM and harmonic distortion figures, and the excellent signal-to-noise figure). Response, on stereo or mono, is almost perfect across the band; channel separation on stereo is outstanding.

One could go on at length about the circuit design of this set, its attention to detailing, the high-grade parts hidden behind its escutcheon, and so on. The real test is in listening to it. Connected to the high-grade amplifier and speakers it merits, the Sony ST-5000F will be limited only by the quality of the broadcasts themselves.

CIRCLE 141 ON READER-SERVICE CARD



HARMAN-KARDON SC 2520 CASSETTE MUSIC SYSTEM

THE EQUIPMENT: Harman-Kardon SC 2520, a three-piece music system. Four-speed record changer fitted with stereo pickup, stereo FM receiver (tuner and control amplifier), and stereo tape cassette recorder/player—all housed in one module; two separately housed speaker systems. Dimensions: control module, 18¼ by 18¼ by 5½ inches (allow additional 4½ inches clearance above platter); each speaker system, 18¼ by 17⅞ by 18½ inches. List price: \$479. Control module alone, less speakers, as Model SC-25, \$399.50. Manufacturer: Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803.



COMMENT: Not too long ago we were noting the new "mod" systems in which the turntable was combined in the same housing with electronics. Now we have, in addition to this integration, the added fillip of stereo tape in the form of the compact cassette system. Thus the SC 2520 plays discs, receives stereo or mono FM, and also serves as a tape system for playing prerecorded cassettes and for recording your own blank cassettes from discs, from the tuner, live from microphones, or from external program sources jacked into the set. And if the built-in cassette isn't enough for your taping needs, there's a separate pair of jacks for feeding an external tape recorder.

As is true of all mod systems, the avowed design aim here is to provide a "total music system" in convenient and attractive format, and at a perform-

ance level commensurate with this format and the set's cost. As such, we find that the SC 2520 fills the bill amply. It meets or exceeds its published performance specifications; it works "as claimed"; and it is—for a system offering so many features—refreshingly easy to operate. You can have a lot of fun with this system—and enjoy clean sound too.

The sloping front control panel is divided into two sections; one for the receiver generally and the other for the cassette system specifically. The former has the kind of black transparent cover through which the FM station dial lights up when the set is turned on. Tuning, done on a rotating dial rather than by a pointer across a fixed dial, is precise and accurate, and is aided by a center-of-channel indicator. The word "stereo" lights up when a stereo station is received as long as the selector knob is on FM stereo-automatic position. A mono position of this knob con-

verts the signal to mono and cancels the indicator. Other positions of this control let you select tape (that is, from the built-in cassette), phono (from the topside record player), or auxiliary (whatever is connected to the rear auxiliary jacks). Four other knobs control volume, channel balance, bass, and treble (the last two regulating the tone on both channels simultaneously).

There are four rocker switches for loudness compensation, power off/on, and speaker system 1 and 2 off or on. The off position of the power switch may be used to shut off the entire system automatically at the end of a record played on the changer. The speaker selectors let you run two separate pairs of stereo speaker systems, controlling each independently. A stereo headphone jack is live regardless of the settings of the speaker switches.

Controls for the cassette section include six push-buttons for record, rewind, stop/cassette eject, play/record, fast-forward, and pause. There's also a "tape on" indicator, a small signal level meter, a recording level control combined with a tape off/on switch, and a stereo pair of microphone jacks with their own stereo/mono selector. The lid over the cassette deck opens when you press the stop button half way down; the cassette is ejected if you press the button all the way down.

The changer installed atop the module is a Garrard 3000, which appears to be very similar to the Garrard used in many other mod systems, actually an altered version of the Garrard AT-60 (see HF test report, Nov. 1965) and fitted with a very lightweight arm. Installed in it is the Grado BCR stereo pickup, similar to the BTR (see HF test report, October 1967). On arrival, we found that the stylus force had been adjusted for 4 grams; we promptly reduced it to a shade under 3 grams by turning—as per instructions—the knurled screw under the arm, and found that the pickup tracked perfectly at this lower, and more desirable, force. A worthwhile feature of the changer is the built-on brush that automatically cleans the stylus each time the pickup passes over it en route to or from a record.

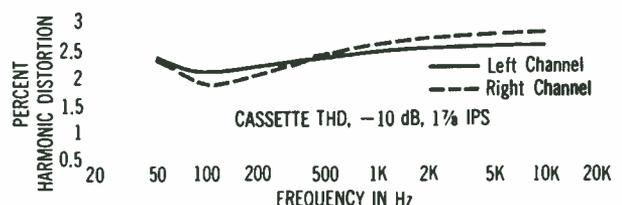
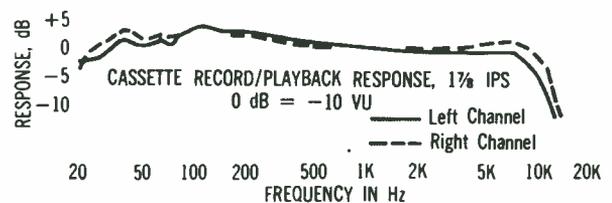
The cassette unit in the SC 2520 employs a newly designed head which Harman-Kardon claims offers response to 12 kHz. This could not be checked at CBS Labs because of the lack of a standard cassette test tape for 1 7/8 ips. However, a record/playback test was run on the unit using a blank cassette and produced results very close to the 12 kHz mark and certainly better than you might expect for this slow speed even on standard or open-reel decks. Speed accuracy, and wow and flutter, however, were not as good as on a standard deck, though by no means objectionable in listening to normal program material. Distortion, averaging about 2.5 per cent across the unit's useful range, was surprisingly low for this type of equipment. As a guide to recording, CBS Labs advises that zero VU (at the red portion on the set's own meter) produced only 1.2% THD and 1.4% THD on left and right channels respectively, so if you keep the needle below that mark during recording you will not run into any serious distortion problems.

The receiver section of the SC 2520 is a competent combination stereo tuner and control amplifier—not the greatest, but quite good. FM sensitivity came in right on the nose as claimed, 2.9 microvolts. Distortion was low on mono, and scarcely increased when switching to stereo. Response rolled off slightly at the extreme ends of the FM audio band but was still within the normal few dB variation from 20 Hz to above 15 kHz. Channel separation on stereo was better than average at midfrequencies and ample over the rest of the band. In our cable FM tests, the set logged 39 stations, of which 26 were deemed good enough for long-term listening or off-the-air taping.

Harman-Kardon SC 2520

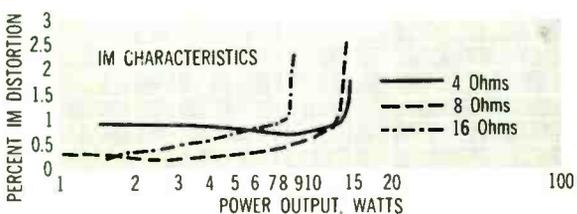
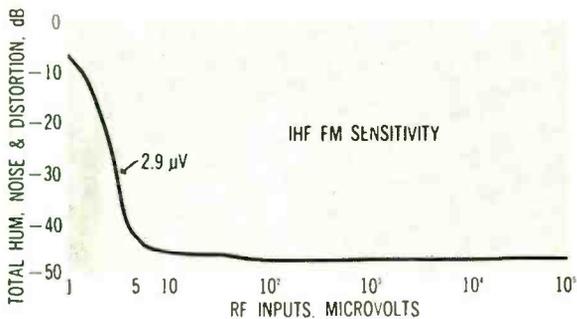
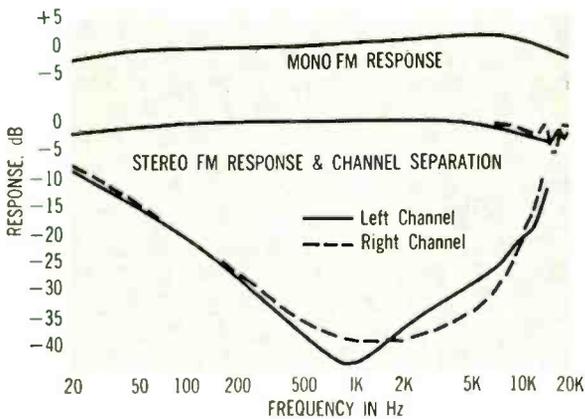
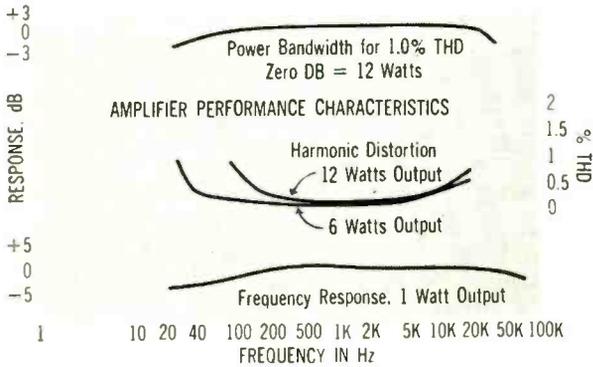
Lab Test Data

Performance characteristic	Measurement	
	Tape Cassette Section	
Speed accuracy, 1 7/8 ips	105 VAC: 1.0% fast	
	120 VAC: 1.5% fast	
	127 VAC: 1.3% fast	
Wow and flutter, 1 7/8 ips	record/playback	0.3%
Rewind time, C-60 cassette	0 min, 58 sec	
Fast-forward time	0 min, 59 sec	
Record/playback response (-10 VU) 1 7/8 ips	l ch: +3.5, -5 dB, 20 Hz to 10 kHz r ch: +4, -5 dB, 21 Hz to 11.5 kHz	
S/N ratio (ref 0 VU) playback	l ch: 43.5 dB	r ch: 48.5 dB
record/playback	l ch: 42 dB	r ch: 43 dB
Erosure (400 Hz at normal level)	58 dB	
Crosstalk (400 Hz) record left, playback right	34.5 dB	
record right, playback left	31 dB	
Sensitivity (for 0 VU recording level) aux input	l ch: 37 mV	r ch: 48 mV
mike input	l ch: 0.29 mV	r ch: 0.25 mV
IM distortion (record/play) 1 7/8 ips, 0 VU	l ch: 5%	r ch: 5.5%
-10 VU	l ch: 5%	r ch: 5.4%
THD, record/playback (-10 VU) 1 7/8 ips	under 2.8%, 50 Hz to 10 kHz	
Maximum output, preamp or line	l ch: 1.1 V	r ch: 1.6 V
Power output, built-in amplifier, 8-ohm load	l ch: 1.3 W	r ch: 1.3 W



The amplifier portion is low-powered, but clean down to about 40 Hz where response rolls off and distortion—if you push the unit—rises. The data indicates that the unit is best suited for driving 8-ohm speakers of average to high efficiency, such as the pair supplied. These speakers, incidentally, cost \$39.75 apiece and perform well at that price, covering the range from just below 50 Hz to beyond 12 kHz with reasonable smoothness and clarity. If you want to spend the money for better speakers, the electronics are good enough to let you hear the difference.

The SC 2520 can be recommended as a very good



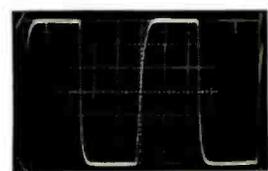
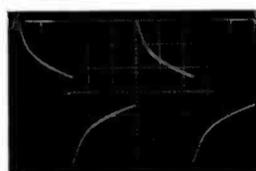
Lab Test Data

SC 2520

Performance characteristic	Measurement
Tuner Section	
IHF sensitivity	2.9 μ V at 98 MHz; 2.8 μ V at 90 MHz; 3.8 μ V at 106 MHz
Frequency response, mono	\pm 2 dB, 25 Hz to 20 kHz
THD, mono	0.69% at 400 Hz; 0.79% at 40 Hz; 0.53% at 1 kHz
IM distortion	0.22%
Capture ratio	3.5 dB
S/N ratio	71 dB
Frequency response, stereo, l ch	+0, -3.5 dB, 20 Hz to 20 kHz
r ch	+0, -3.5 dB, 20 Hz to 15.5 kHz
THD, stereo, l ch	0.76% at 400 Hz; 0.78% at 40 Hz; 0.67% at 1 kHz
r ch	0.56% at 400 Hz; 0.68% at 40 Hz; 0.78% at 1 kHz
Channel separation, either channel	better than 35 dB at mid-frequencies; better than 20 dB, 100 Hz to 10 kHz
19-kHz pilot suppression	36 dB
38-kHz subcarrier suppression	38 dB

Amplifier Section

Power output (at 1 kHz into 8-ohm load)		
l ch at clipping	12.0 watts at 0.13% THD	
l ch for 1% THD	14.9 watts	
r ch at clipping	11.3 watts at 0.11% THD	
r ch at 1% THD	14.3 watts	
both chs simultaneously		
l ch at clipping	9.5 watts at 0.20% THD	
r ch at clipping	9.5 watts at 0.13% THD	
Power bandwidth for constant 1% THD	23 Hz to 32 kHz	
Harmonic distortion		
12 watts output	under 1%, 80 Hz to 20 kHz	
6 watts output	under 0.6%, 40 Hz to 20 kHz	
IM distortion		
4-ohm load	under 1% at 14 watts	
8-ohm load	under 1% to 12.3 watts	
16-ohm load	under 1% to 8 watts	
Frequency response, 1-watt level	+0.5, -3.5 dB, 20 Hz to 76.0 kHz	
RIAA equalization	+0.5, -3.5 dB, 31 Hz to 20 kHz	
Damping Factor	16	
Input characteristics	Sensitivity	S/N ratio
phono	1.78 mV	60 dB
tape amp/aux	163 mV	65 dB



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

second system for den or bedroom. It will also satisfy the buyer who wants as much of everything in one package as seems feasible at present, and who will accept the performance ceiling necessitated by the system's packaging and cost. The sound of the built-in cassette tape unit is distinctly better than that of previous models we've heard—both on playback of prerecorded cassettes and on record/playback of blank

cassettes. The tuner compares favorably with similar sections in today's popular priced receivers. The low-powered amplifier is still adequate to drive its recommended speaker loads to room-filling volume—and its extended high-end response does help clarify the sonic presentation.

CIRCLE 142 ON READER-SERVICE CARD

BSR McDONALD 600 AUTOMATIC TURNTABLE

THE EQUIPMENT: BSR McDonald 600, a four-speed automatic turntable with integral arm. Dimensions: 13 $\frac{1}{8}$ by 11 $\frac{1}{4}$ inches; allow 4 inches above and 2 $\frac{1}{2}$ inches below top surface of mounting board. Price: less cartridge and base, \$74.50; with Shure M-44E cartridge installed, wooden base, and dust cover, as model 600/M44-E, \$128. Manufacturer: BSR (USA) Limited, McDonald Division, Blauvelt, N.Y. 10913.

COMMENT: In today's product spectrum of automatic turntables, the BSR 600 would occupy a midway position, in terms of cost, performance, and features.

Supplied with two spindles (long and short), the 600 may be used in several modes. With the long spindle inserted, it becomes an automatic stack-and-play, handling up to six records of the same speed and diameter. An overarm holds the records in place; retracting levers in the spindle permit the records to slide to the platter. With the short spindle inserted you have three options: automatic play of a single record; repeat play of a single record automatically, or—by using the control switch—from any point prior to the end; or straight manual play of a single record. In the last mode a built-in cueing lever may be used, and the player will in any case shut itself off at the end of the record.

In direct comparison with the previous BSR changer we tested (the model 500, May 1967), the present unit seems better in some, but not all, respects. The platter itself weighs a bit more (2 pounds, as compared to 1 $\frac{3}{4}$ pounds). Rumble is a shade lower (-53 dB as compared to -51 dB). Wow also is lower in the new unit (0.1 as compared to 0.2 per cent), and flutter is just as low at 0.05%. Tone arm friction in the BSR 600 is negligible, and the arm has an effective anti-skating or bias adjustment. Arm resonance, measured with the M44-E pickup supplied, showed a 9 dB rise at 12 Hz—which we feel gets a little close to the threshold of audible intrusion if one is using very powerful amplifiers and deep-bass speakers. In more modest systems, you can forget this resonance.

Speed accuracy, as shown in the accompanying chart, was statistically poorer than average for this class of equipment, but how much this would bother any listener is difficult to say. Being well-balanced, the arm permits a high-compliance cartridge with elliptical stylus to trace a record at very low stylus force. Only 0.7 grams is needed to trip the automatic mechanism. The arm descends rather rapidly (in automatic mode, or in manual mode when you use the cueing lever) and tends to bounce on the record surface. As we pointed out in our report on the 500, some damping



would be desirable in this area unless one opts to ignore the automatic set-down and cue up manually by using the finger lift.

Beyond this proviso, the mechanism works smoothly and quietly in all its modes. A built-in stylus force adjustment may be used to get stylus forces approximating the values shown on the unit's gauge. For a setting of 1, CBS Labs measured 1 gram; for a setting of 1 $\frac{2}{3}$, 2 grams; for 2 $\frac{2}{3}$, 3 grams; for 3 $\frac{2}{3}$, 4 grams. Actually, the "additional" stylus forces obtained vis-à-vis given settings of the knob correspond more closely to the maximum stylus force introduced by the arm for a $\frac{1}{2}$ -inch stack of records on the platter, so possibly some allowance has been made for this situation in the calibration of the adjustment knob.

CIRCLE 143 ON READER-SERVICE CARD

BSR McDonald 600			
Speed Accuracy (percentages fast)			
Speed (rpm)	105 VAC	120 VAC	127 VAC
78	2.7	2.8	2.8
45	1.8	1.8	1.8
33	1.1	1.1	1.1
16	0.2	0.2	0.2

REPORTS IN PROGRESS

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Culver Pictures
 Bertolt Brecht



Bettmann Archive
 Kurt Weill

THE SEVEN DEADLY SINS IN A BRAND-NEW INCARNATION

by Conrad L. Osborne

IT HAS BEEN SEVERAL years since we have had an effective recorded reminder of the Brecht/Weill voice, and while it is no doubt too much to expect that DGG will now issue forth with a whole Weill series to rival the excellent Columbia series out of Hamburg, the present release at least establishes that the works can prosper away from Lenya and Brückner-Rüggeberg.

It also gives us an alternative version of an extremely interesting piece; though a Columbia mono version has circulated for the past ten years, DGG's is the first in stereo (and very clear, well-balanced stereo, too). *Seven Deadly Sins* is a ballet/opera. Its leading character(s) is Anna, who leaves her family home in Louisiana to seek her fortune in the cities. This turns out to be a seven-year journey to seven cities—Philadelphia, Boston, L.A., San Francisco, etc., all very exotic places—and Anna is represented by two people (or, to take it more liter-

ally, there are two sisters Anna), a dancer and a chanteuse. Each stop, of course, turns up one of the *sieben Todsünden*, and once in awhile the focus shifts back to a quartet representing the family (the mother is a bass). When the two Annas have had the course, they return to their old Louisiana home, where the Mississippi is still slipping by, and that is the end of the piece.

The work was first staged in Paris in 1933, with Balanchine choreography and with Lenya, of course, as the singing Anna. Eight or nine years ago the New York City Ballet revived it, with Lenya again on hand and with Balanchine recreating his Expressionist-flavored production. Partly, I presume, because of the faithfulness to the original version, the production made the effect of an interesting period piece. The problem of focusing down to a microphoned voice in a huge theatre for Anna's sung passages was not entirely solved, and my suspi-

cion is that the work might make a greater impact under a fresh set of circumstances.

Certainly the score is a superb one. The similarities among the Brecht/Weill works are obvious, but there is more to them than the generalized urgent/pungent, sad-bitter, ironic/resigned flavor usually conceded them. In this piece there is the more or less expected mock-solemn choralelike passage, and the barbershoppy ode that waxes tearfully eloquent over the profound pleasure of stuffing one's gut, a bit reminiscent of the episode of poor Jake eating himself to death in *Mahagonny*. But Weill does not end with these things: there is the extraordinary virility and vitality of his rhythms, his unflinching ability to turn the traditional forms of his craft to new and startlingly relevant purpose, the magic of a loping guitar entrance after one of his twentieth-century *arcistrepitoso* climaxes. Like several of the other Brecht/Weill works,

this one deserves its continued life. The old Columbia recording has the advantages of Lenya herself and of somewhat more flavorful work by one or two of the other soloists. The new version boasts sharper orchestral work and much better sound and is certainly more than an adequate performance in every respect. Gisela May and Lenya are similar in ways in which one might expect any two good cabaret singers to be similar—and of course there are certain genre clichés that are *de rigueur*. But May has a definite spark of her own. Her voice is not

unlike that of the younger Lenya in that it derives some of its appeal from the rather desperate quality engendered by straining to make a chesty mix carry over the entire range, then breaking away into a soft, relaxed sound for the more intimate effects. But her voice is less soprano-ish than the young Lenya's, and much sturdier and brassier than the latter-day Lenya's. She knows exactly what to do with the music, though at isolated spots Lenya strikes through with a more personal and communicative style of inflection. Kegel understands the sort

of perpetual-motion feeling that underlies so many of the rhythms, and projects it energetically—often, in fact, with more bite and incisiveness than Columbia's Brückner-Rüggeberg.

WEILL: *Die sieben Todsünden*

Gisela May (s), Anna: Peter Schreier (t), Hanz Joachim Rotzsch (t), Günther Leib (bs), Hermann Christian Polster (bs), The Family: Leipzig Rundfunk-Sinfonie, Herbert Kegel, cond. DEUTSCHE GRAMMOPHON 139308, \$5.79 (stereo only).



Culver Pictures

MAKING PLAIN ALL THE MOODS AND MODES OF MAHLER'S KLAGENDE LIED

by Bernard Jacobson

WE HAVE ALREADY HAD a fine performance of the *Knaben Wunderhorn* songs from Wyn Morris. Now the young Welsh conductor continues his valuable work on behalf of the non-symphonic—or rather non-symphony—side of Mahler with the first decent performance ever recorded of *Das klagende Lied* (*The Song of Lamentation*).

Mahler's earliest surviving major work, *Das klagende Lied* was completed in 1880, when he was only twenty. (He finished the fairy-tale-based poem that served as text early in 1878.) But there is scarcely a trace of immaturity in this powerfully conceived, finely executed, and already completely characteristic music.

It's true that Mahler later revised the work several times, but he could hardly have made the strong composition we now know out of anything that lacked basic strength to begin with. Nevertheless, by these revisions there hangs a complex and fascinating tale which throws vivid light on Mahler's character and methods. The tale is told at length in the notes Jack Diether has written for this release. They are clear, exhaustive, and full of stimulating insights (though I wish Angel hadn't elected to prejudice one against them by labeling them with the stupid word "definitive"—nothing in art or criticism is that).

In its original form, Mahler's *Klagende Lied* consisted of three parts. The first part described the murder of a younger brother by an older brother, motivated by the opportunity to win the hand (and throne) of a beautiful queen. In the second part, a minstrel found a bone from the younger brother's body, made a flute out of it, and was rewarded

when he began to play by a recital of this grisly story. The third part told how the minstrel came to the elder brother's wedding feast, and transformed rejoicing into confusion and ruin by playing the telltale flute.

As we know it now, *Das klagende Lied* is in two parts only, for Mahler deleted the first part entirely when he revised the work. I do not think it would be fair to Mr. Diether, whose account of the matter generates no little excitement on its own, to reproduce all his theories about the deletion: I will just say that he relates the change most convincingly to sibling rivalries in Mahler's own childhood and adolescence.

One matter, however, on which I see no reason to be reticent is the whole question, raised anew here, of the right of private individuals to withhold important artistic documents from the public. The present owner of the original (complete) manuscript of *Das klagende Lied* will not allow scholars, musicians, or the public at large to make their own judgments about the deleted Part I. The third act of Alban Berg's *Lulu* is one flagrant example of such suppression, and the present case is a no less regrettable instance. I can see no moral justification for it, and the law that permits it is in urgent need of changing. Great works of art belong to humanity, not to widows, heirs, descendants, or purchasers.

Even without Part I the musical riches of *Das klagende Lied* are enormous. If a passage here and there looks back to Wagner, the stance of the work as a whole is oriented much more clearly towards the future than towards the past. There are many pages that could only have been written by the composer of the *Resurrection* Symphony, and many

again that look still further forward to the music of Mahler's final maturity. The woodland charm of the opening is utterly typical, and the eerie desolation of the end yields nothing to the best of Mahler's later work in either vividness or economy of effect.

Morris' reading does full justice to the music in all its moods and modes. It completely outclasses the existing recording by Zoltan Fekete on Lyricord (mono only) and a version by Fritz Mahler formerly available on Vanguard. The orchestral playing, by the New Philharmonia, is predictably of a much higher standard than the London Philharmonic achieved for Morris in *Des Knaben Wunderhorn*, and soloists and chorus are excellent.

The only trouble is the recording. It improves on the wooden, unnatural *Wunderhorn* sound, but not by much. The soloists are miked so closely that they sound as if they are breathing down your shirtfront. And indeed the whole dynamic perspective is topsy-turvy, with big choral outbursts frequently dwarfed a moment later by a solo contralto line or an oboe phrase.

Nevertheless, the power of music and performance is such that very little imagination is needed to surmount this drawback. With more intelligent engineering this could have been one of the recordings of the century. Even as it is, I commend it as one of the outstanding releases of the year.

MAHLER: *Das klagende Lied*

Teresa Zylis-Gara, soprano; Anna Reynolds, mezzo; Andor Kaposy, tenor; Ambrosian Singers; New Philharmonia Orchestra. Wyn Morris, cond. ANGEL S 36504, \$5.79 (stereo only).



Long-time collaborators: basso Pinza and conductor Donald Voorhees of the Bell Telephone Orchestra.

HOORAY FOR AIRCHECKS: EZIO PINZA AT HIS MAGICAL BEST

by Conrad L. Osborne

FOR THOSE WHO CAN forgive sometimes less than professional recorded sound for singing's sake, this is a wonderful record. With the possible exception of one or two bands, this is aircheck material, and it is beset by varying amounts of the surface crackling, distortion, and pitch slippage characteristic of the radio broadcast acetate transcription. Considering the source, though, the sound is surprisingly listenable, especially if one reduces both treble and bass gain somewhat.

The record is doubly welcome inasmuch as most of the Pinza material available on LP (the best of it is on an RCA Camden operatic recital, long withdrawn) represents him in his postwar condition, well past his best. While the present program doesn't present the vibrant young Pinza of the '20s and early '30s, here is a Pinza whose vocal powers are still at high tide—late '30s and/or early '40s, I would guess, brought to us courtesy of the good old Bell Telephone Hour or Firestone Hour, I would guess again.

Pinza recorded all of these arias and most of these songs commercially, in some cases more than once. But the present versions are in almost all cases much preferable to the existing LP possibilities, and in some cases even to older 78s. (This version of the *Don Carlo* scene, for example, though somewhat rushed, is complete, whereas the most commonly heard Victor version begins with the "Dormirò sol." And while a flat attack or two at the top of a run makes this rendition of the florid *Caïd* song less

perfect than the marvelous commercial version, it doesn't stop it from embracing even more dash and lightness.)

I hope that Pinza doesn't need to be sold. It sometimes seems that people are able to recall only that he was a terrible linguist, a rather basic, unabashed sort of interpreter and, towards the end, a guttural, hollow-sounding vocalist. He was also a singer of wonderful temperamental spontaneity and a sure, natural-sounding technique, not to mention a voice that for sheer, rolling beauty and thrust is still the most magical *basso cantante* of the century. Though it was flowing and lyrical and capable of gorgeous *mezza-voce* effects, it could also open to a weighty, imposing *forte*, and sat comfortably on the low notes in a way that is nothing but a memory to the present generation of low-voiced singers. (Listen to the end of "Il lacerato spirito," to "Si la rigueur," or to the *Zauberflöte* aria.)

In the presence of this richness of sound and this direct, communicative musicality, the faults that would be crippling in other singers become truly peripheral. Any time a singer can approximate this deep, velvety organ of a Sarastro, I will be happy to take the Latinized German that goes with it. And I feel secure in leaving it to the listener whether or not to accept this vital, outgoing statement of the content of Handels' "Si, tra i ceppi," or the indubitable stylistic authority of some pudding-mouthed oratorio bass or the veritable elegance of some chamber song singer

who is trying to sound important by singing barely louder than the harpsichord. (Needless to add, there is no harpsichord at all in this Handel-for-Sunday-night-millions edition. Sorry about that.)

If you're a careful investor, try to hear Side 2, Band 7—*Deep River*. You will hear one of those orchestral arrangements featuring chimes, and some *lingua Americana in bocca Romano*. Plus an interpretation that is, both as a piece of vocalizing and as a piece of communication, as nearly as perfect as performing art can come. If you can resist it, then stay away from the record—and ask yourself if you're truly, deep-down happy with your hobby. Hooray for airchecks.

EZIO PINZA: *Recital*

Handel: *Berenice: Si, tra i ceppi*. Serse: *Ombra mai fu*, Rossini: *Il Barbiere di Siviglia: La calunnia*. Verdi: *Simon Boccanegra: Il lacerato spirito*. *Don Carlo: Ella giammai m'amò*. Mozart: *Die Zauberflöte: O Isis und Osiris*. Gounod: *Faust: Vous qui faites l'endormie*. Halévy: *La Juive: Si la rigueur*. Thomas: *Le Caïd: Air du Tambour-Major*. Da Gagliano: *Dormi ancor*. Beethoven: *In questa tomba oscura*. Tchaikovsky: *The Pilgrim's Song*. Sievier: *Remember Me*. McJimsey: *O Lord, You Made Our Moses*. Jones: *I'll See You in My Dreams*. Trad.: *Deep River*.

Ezio Pinza, bass; orchestras. ROCOCO 5289, \$5.95 (mono only).

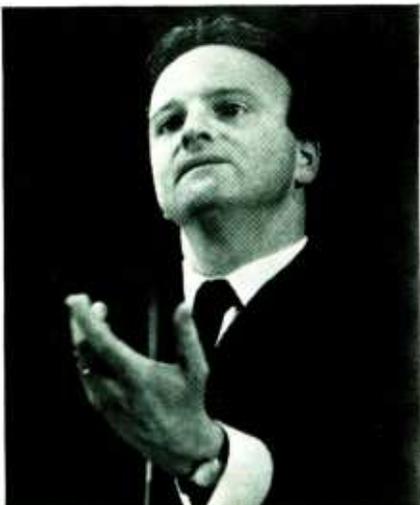
CLASSICAL

BACH: *Cantatas: No. 65, Sie werden aus Saba alle kommen; No. 108, Es ist euch gut, dass ich hingehe; No. 124, Meinem Jesum lass' ich nicht*

Lotte Schädle, soprano; Hertha Töpfer, contralto; Ernst Häfliger, tenor; Theo Adam, bass; Munich Bach Choir, Munich Bach Orchestra, Karl Richter, cond. ARCHIVE SAPM 198416, \$5.79 (stereo only).

Cantata No. 65, for the feast of Epiphany, opens with a majestically rich and colorful chorus descriptive of the procession of the gold- and incense-bearing Wise Men from the East, and is scored for recorders, oboes d'amore, horns, and strings. Richter keeps the texture very clean and imparts to it an agreeable bounce. Also noteworthy in this cantata is an extremely lovely and lyrical aria for tenor accompanied by the full orchestra in the tutti sections. In this and in the preceding recitative Häfliger sings with great expressivity, though the brisk tempo of the aria forces him to smudge some of the very rapid melismatic passages in the middle section.

Cantata No. 108 is distinguished by a remarkable vivace fugal chorus located not at the beginning but in the middle of the work. The tempo is very brisk, and the choir turns in an utterly clean and precise—and terrifically exciting—performance. Miss Töpfer is in very good form for the exceptionally moving and expressive aria following this chorus.



Karl Richter—three new entries in the conductor's Archive Bach cantata cycle.

Absent from the domestic catalogues for too long, Cantata No. 124 contains at least two very fine movements. The opening chorus is a Pachelbel style choral fantasia based on the chorale *Jesum lass' ich nicht von mir*, which closes the work. Preceding the final chorale is a zesty and bouncy duet for soprano and alto and continuo, realized here on the organ. Schädle and Töpfer nicely capture the spirit of the work, but highest laurels go to the continuo organist (Richter?) whose spirited and highly imaginative realization contributes immeasurably to the success of this movement.

Recorded sound is excellent. C.F.G.

BEETHOVEN: *Concerto for Piano and Orchestra, No. 1, in C, Op. 15*

Artur Rubinstein, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA RED SEAL LM 3013 or LSC 3013, \$5.79.

Rubinstein's remake of the first Beethoven Concerto shows him a little nearer to *echt* practices than before. Although he still favors a revised (and to my mind, less effective) version of the third and last Beethoven cadenza in the first movement, he now executes that series of turns in the first-movement recapitulation with the accents *on* rather than before the beat. This and other slight modifications of the same type impart a more natural, less rococo flavor to the pianism.

Yet, for all its impeccable nuance and cleanliness, I find this performance tasteful and rather too mild-mannered. In the first and third movements, Rubinstein sounds angelic where he ought to sound naughty (if not exactly satanic). Even in the Largo, which he phrases sensitively, he rarely follows the long melodic lines to their maximum logical point of interest. To cite a particular instance, in the solo passage following the first orchestral interlude of this movement, Rubinstein begins a crescendo but then tapers it off before he has reached his harmonic destiny. Leon Fleisher, on the other hand, shapes the same passage (in his Epic recording with Szell) with far greater conviction and force. Rubinstein may well be the better pianist, but Fleisher, to my mind, is here far and away the better Beethovenian. I also like Arrau/Haitink (Philips), Gould/Golschmann (Columbia), and Kempff/Leitner (DGG) in this particular Concerto, as well as Schnabel/Sargent (Angel COLH) and Serkin/Ormandy (Columbia). H.G.

BERLIOZ: *Nuits d'été, Op. 7*
†Ravel: *Shéhérazade*

Janet Baker, mezzo; New Philharmonia Orchestra, Sir John Barbirolli, cond. ANGEL S 36505, \$5.79 (stereo only).

There are many beautiful things on this record. Janet Baker is an adept in the French repertoire, as I discovered at a Cheltenham Festival concert several years

ago when she sang Saint-Saëns most meltingly and as she confirmed at the Town Hall recital that set the seal on her New York success during the 1966-67 season. Her French diction is remarkably good, and her understanding of French musical idioms seemingly instinctive.

Nevertheless, I find these performances less satisfying than Régine Crespin's coupling of the same works on London. Partly the reason lies in the orchestral playing, for by the side of Ansermet's airy textures and unerring forward motion the undoubted affection of Barbirolli's readings degenerates too often into amorphousness.

But Crespin too is preferable. Her phrasing has more freedom, and her voice to my ears a more appropriate timbre. Miss Baker sounds—how shall I say it?—just a little too virtuous for this often languorous, self-indulgent Ravel, and a little too monochromatic for Berlioz' subtly shifting moods. There is no questioning the vividness and sincerity of her feelings. It is just that Crespin sounds a more natural vessel for this particular brew. Technically, the new Angel has a slight advantage in quality, but not enough of one to override interpretative considerations. B.J.

BOCCHERINI: *Sonata for Violin and Cello, in D—See Brahms: Quartet for Piano and Strings, in C minor, Op. 60.*

BRAHMS: *Quartet for Piano and Strings, in C minor, Op. 60*

†Boccherini: *Sonata for Violin and Cello, in D*

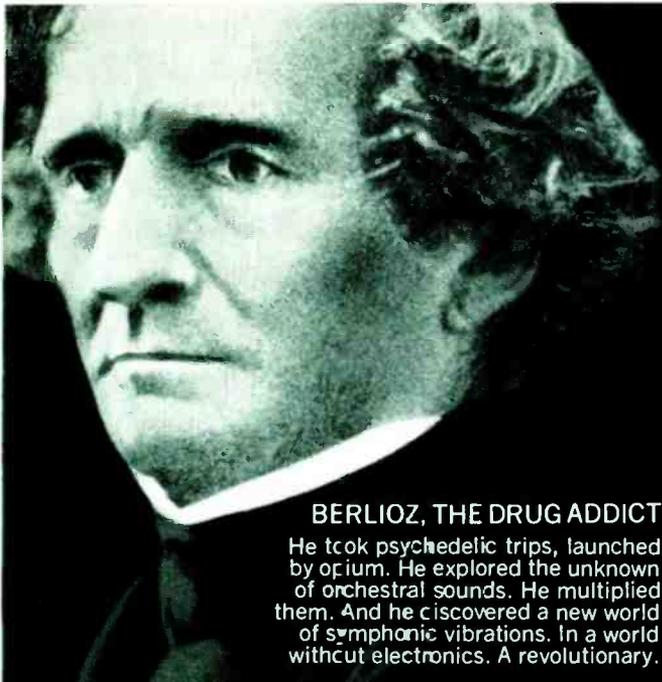
†Toch: *Divertimento for Violin and Cello, Op. 37, No. 2*

Jacob Lateiner, piano; Jascha Heifetz, violin; Sanford Schonbach, viola; Gregor Piatigorsky, cello. RCA RED SEAL LM 3009 or LSC 3009, \$5.79.

There are persuasive features and some disappointments in this performance of the Brahms quartet: Heifetz, Piatigorsky & Co. are all nerve and sinew in the Scherzo and fast Allegro finale, which is well and good; but the first movement and the Andante aren't given nearly enough heart for my taste, and Piatigorsky in particular lets one down when it comes to that glorious third-movement cello theme—it seems to mean very little to him. (Listen to Jules Eskin's *con amore* treatment in the Boston Symphony Chamber Players version: now that's more like it!) On the other hand, Lateiner contributes some fine pointillistic playing in the finale—a movement handled here more tightly and more appropriately than in the voluptuous Boston performance.

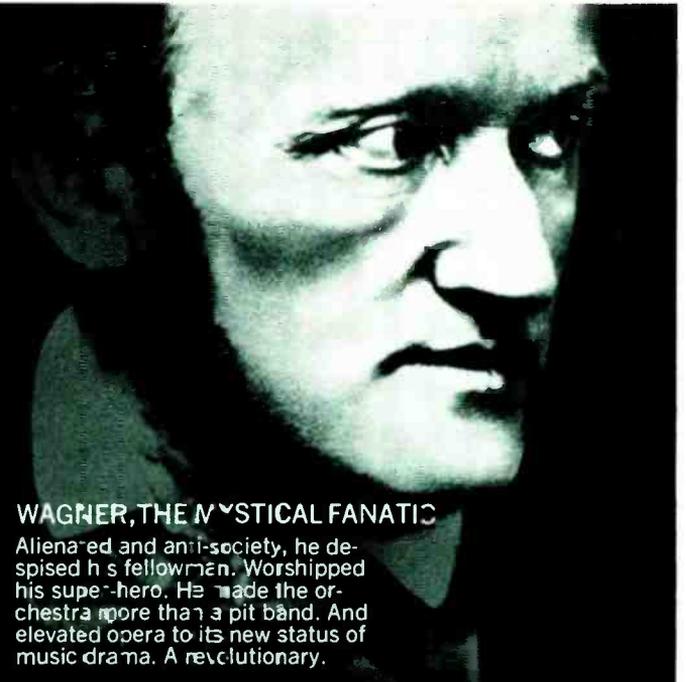
The Boccherini is a curious and attractive work which does not come off here with absolute success; the Toch is a Poulencish display of compositional skill that reminds one of Martinů's Madrigals for violin and viola. It calls for—and receives—an incisive and flexible performance. S.F.

Four Revolutionaries.



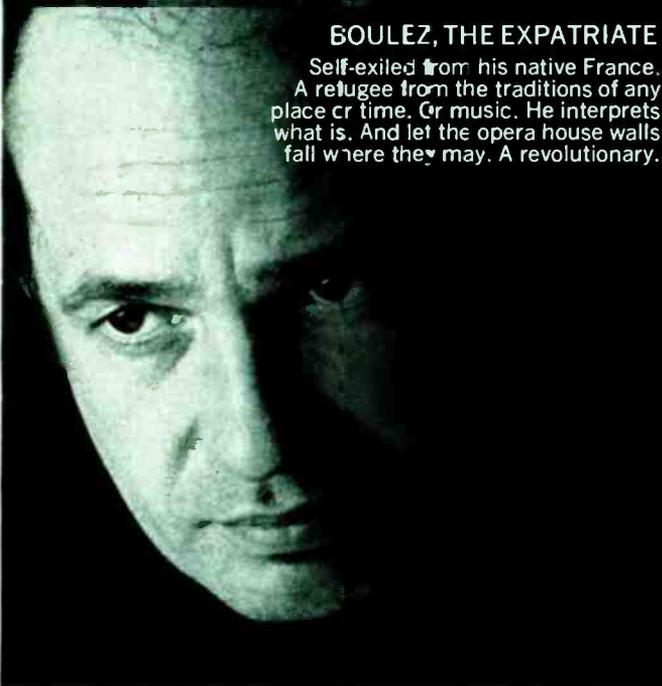
BERLIOZ, THE DRUG ADDICT

He took psychedelic trips, launched by opium. He explored the unknown of orchestral sounds. He multiplied them. And he discovered a new world of symphonic vibrations. In a world without electronics. A revolutionary.



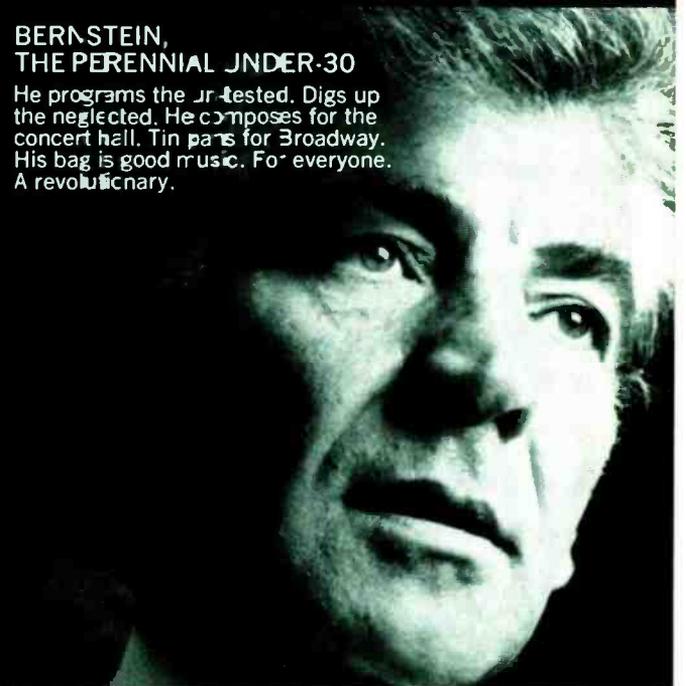
WAGNER, THE MYSTICAL FANATIC

Alienated and anti-society, he despised his fellow men. Worshipped his super-hero. He made the orchestra more than a pit band. And elevated opera to its new status of music drama. A revolutionary.



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CIRCLE 15 ON READER-SERVICE CARD

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BRAHMS: *Serenade No. 2, in A, Op. 16; Academic Festival Overture, Op. 80*

Berlin Philharmonic Orchestra, Claudio Abbado, cond. DEUTSCHE GRAMMOPHON 139371, \$5.79 (stereo only).

BRAHMS: *Serenade No. 2, in A, Op. 16*

New York Philharmonic, Leonard Bernstein, cond. COLUMBIA MS 7132, \$5.79 (stereo only).

Everyone is serenading the Brahms Serenades lately. Two versions of the First—by Kertesz and Brusilow—appeared in quick succession, while the long-awaited public release of Toscanini's splendid 1942 broadcast performance of No. 2 was followed promptly by Ristenpart (Checkmate) and the two editions now under review. It is rumored that Brusilow and Kertesz will likewise turn their attention to this dusky woodwind- and viola-laden score. (The Second Serenade does not call for any violins at all, incidentally.)

Both newcomers offer highly attractive accounts of the work. Bernstein takes the tack of a troubadour. He favors a lusty, freewheeling (but never sloppy) kind of orchestral texture; his rhythms are broad, blunt, and much accentuated; detail is very marked (particularly in the tricky cross-rhythms of the second movement), and a certain bigness of utterance is aimed at and achieved. Refinement per se seems not especially sought after, though this is certainly one of Bernstein's most controlled efforts on records. Despite the considerably slower tempos, this brand of robust self-involvement reminds me very much of the Toscanini mentioned above. Only one question: isn't Columbia being a bit stingy to spread this comparatively short work over both sides of one twelve-inch disc?

Abbado's version offers the reverse of the Toscanini coin. His performance, similarly controlled and musically forthright, has that wonderfully refined, Latin clarity and felicitous plasticity that Toscanini achieved in his later years. Abbado's tempos are just about identical with Bernstein's (that is, slower than the Maestro's), but once again the sense of proportion and articulation is so great that the rhythms emerge with bracing solidarity. Furthermore, the dark, genial, altogether beautiful sound of the Berlin ensemble makes it amply plain that the performance, for all its exquisite molding, is Brahms and not Boccherini. A really splendid, vigorous *Academic Festival Overture* gives Abbado his MS in orchestral mastery.

The choice is hard to make, but for the Serenade I think Abbado has my vote—closely followed by Toscanini, Bernstein, and Ristenpart in that order. H.G.

BUXTEHUDE: *Chaconne in E minor* (orch. Chávez)—See Chávez: *Concerto for Violin and Orchestra*.

CHAUSSON: *Symphony in B flat, Op. 50*
†Franck: *Les Eolides*

Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON CS 6540, \$5.79 (stereo only).

In the first movement of his Symphony in B flat, Ernest Chausson offers promise of composing a major work of French Romanticism in which the influence of Wagner could be a liberating rather than enslaving force. Unfortunately, in the remaining two movements Chausson succumbed all too readily to the Teutonic pomposity of his master, César Franck, whose own Symphony in D minor was undoubtedly the conscious model of Chausson's.

Yet in Ansermet's reading, the objectionable aspect of the Chausson work is minimized to a degree not apparent on records since Pierre Monteux's great performance a generation ago with the San Francisco Symphony. The *Tristanesque* climax fabrication and the *Parsifal* religiosity, which both Paray and Munch incline to accept and project wholeheartedly, are played down in Ansermet's characteristically aristocratic performance. In Wagnerian terms he may be bloodless, but in the first movement he captures the elegant verve of Chausson without making the music sound like superior Saint-Saëns.

As so often in the case of Ansermet's records of French music, his orchestra plays much better than in other music. We still hear an acrid oboe in the midst of an otherwise beautifully voiced woodwind section, and we scarcely hear the harps in the first movement where they play such an important part in pointing up an elegantly French texture. (The engineers rectify this imbalance in the other two movements where their contribution is less crucial.) My comments on Franck probably disqualify me from passing judgment on *Les Eolides*. Let it suffice to say that Ansermet's approach here merits the same praise as the Chausson performance. P.H.

CHAVEZ: *Concerto for Violin and Orchestra*

†Buxtehude: *Chaconne in E minor* (orch. Chávez)

Henryk Szeryng, violin (in the Concerto); Orquesta Sinfónica Nacional de México, Carlos Chávez, cond. CBS 32 11 0064, \$5.79 (stereo only).

Some time ago the Sunday music edition of the *New York Times* was taken up with a debate on the question "Is the concerto dead?" Modern violinists have better reason to answer that question in the negative than performers on any other instrument, thanks to Bartók, Stravinsky, Prokofiev, Hindemith, Sessions, and Chávez.

The Chávez concerto is twenty years old, roughly of the same era as the concertos by the other composers just mentioned. It is a grand, big, exceedingly dramatic work, making much use of the



Guaranteed pleasure—the Chávez Violin Concerto performed by Henryk Szeryng.

singing qualities of the solo instrument, although there is some violinistic percussion as well. No nonsense here about integrating the solo with the ensemble; this is a virtuoso piece and no bones about it. The work is cast in an arch form but the material on the far side of the apex is inverted; it sounds, however, as fresh as an original inspiration. The second slow movement, with its clear, dry polyphony, is especially beautiful and moving. That Szeryng does a marvelous job with the solo part goes without saying, but it is a pleasure to say it anyway. Buxtehude's organ chaconne which fills out the record has been magnificently orchestrated by Chávez and is beautifully played and recorded. A.F.

CHOPIN: *Piano Music*

Barcarolle in F sharp, Op. 60; Prelude in C sharp minor, Op. 45; Scherzos: No. 1, in B minor, Op. 20; No. 2, in B flat minor, Op. 31; No. 3, in C sharp minor, Op. 39; No. 4, in E, Op. 54.

Vladimir Ashkenazy, piano. LONDON CS 6562, \$5.79 (stereo only).

Chopin's isolated C sharp minor Prelude with its uncanny thematic forecasts of Brahms's F sharp minor Capriccio, Op. 76, No. 1, is a fascinating masterpiece, and we have needed a good domestic version of it now that Fou Ts'ong's impressive Westminster entry has been cut from the catalogue. Ashkenazy plays it with magical commitment and exquisitely pliant pianism. His edition ought certainly to fill the bill. His work here is, however, a shade disappointing. The Barcarolle is cleanly, a bit dispassionately played; even though it was far from perfect, Ashkenazy's older Angel version made in Berlin around 1958 had far more warmth than this one. In the Scherzos, where one might have expected great things from Ashkenazy, the promises made by the pianist's two earlier versions of the E major are only partially fulfilled. No. 1, in B minor, goes well enough, though the rhythm is per-



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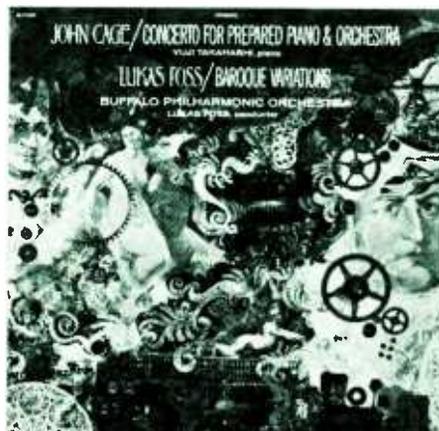
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haps pulled about excessively and the passagework, clean though it is, is hardly as scintillant as Ashkenazy's unlabored best. One might say very much the same about No. 2, in B flat minor, which is given a good, but disappointingly conventional, interpretation. In No. 3, Ashkenazy seems to lack the requisite grandeur entirely. Even the sonorous nobility of the chorale motif sounds scrawny and just a shade perfunctory as he gives it. But the biggest disappointment of all is the present account of the E major. Ashkenazy begins it a bit faster than he did before, but he seems to have lost that wonderfully bracing rhythmic pulse which made his previous recorded interpretations of this work so memorable. To be sure, many phrases are magically conveyed, but the over-all effect just doesn't jell. Ashkenazy is evidently trying to bring a more subjective tone to his interpretations; but the paradoxical thing is that the more pretentious his playing becomes, the more he tends to resemble the run-of-the-mill coldly objective modern young pianist—which he certainly is not.

London's piano sound is up to its usual high standards, but even here a certain coldness precludes the unusual. H.G.

CHOPIN: *Works for Piano and Orchestra*

Variations on "Là ci darem la mano," Op. 2; Concertos for Piano and Orchestra: No. 1, in E minor, Op. 11; No. 2, in F minor, Op. 21; Fantasy on Polish Airs, Op. 13; Krakowiak, Op. 14; Andante spianato and grande polonaise brillante, in E flat, Op. 22; Polonaise-fantaisie, Op. 61 (piano solo).

Alexis Weissenberg, piano; Paris Conservatory Orchestra, Stanislaw Skrowaczewski, cond. ANGEL SC 3723, \$17.37 (three discs, stereo only).

Since such works as Op. 2, Op. 13, and Op. 14 are of less than earth-shaking importance, this album is likely to be of interest mainly to dedicated Chopin admirers—who will, no doubt, have already acquired the concertos, probably in several versions. It would be a favor to such collectors were Angel to do as EMI has done in England, issuing the minor works on a single disc.

Others are hereby warned away, for Weissenberg's playing is perverse and antimusical throughout all six sides of the set. He is fond of playing very loud, and quite capable of sailing through an entire section (e.g., Variation III of Op. 2) without any dynamic variation whatsoever, even that requested by Chopin. To be sure, he has lots of "technique," in the sense that he can cover great numbers of notes at a lightning clip—but such "technique" is of limited musical use unless it extends to the rhythmic articulation of those notes.

Although the piano is firm and solid in tone, the sonics of this set are otherwise disastrous. The orchestra is badly focused, swirling in tubby resonance and

often completely masked by the piano (its playing, when distinguishable, is not notable for unanimity). Almost any other recording of these works is superior; I can personally recommend Lipatti's First Concerto and Rosen's recently deleted Second; Opp. 2 and 13 are not currently listed, but Weissenberg's distortions can hardly be said to fill this gap in the catalogue. D.H.

COUPERIN, FRANCOIS: *Messe à l'usage des paroisses; Messe pour les Couvents*

Michel Chapuis, organ. RCA Victrola VIC 6018 or VIC S 6018, \$5.00 (two discs).

Though François Couperin ("le Grand") occupied the organ bench at St. Gervais in Paris from his eleventh year until his death in 1733, his entire output for organ consists only of these two organ Masses, both written when he was about twenty-two. The larger *Mass for the Parishes* has its basis in a kind of *alternatim* practice in which phrases of the plainchant (Mass IV, *Cunctipotens genitor deus*, from the *Liber usualis* in this case) were alternately sung by the choir and elaborated upon by the organ. The chant melody itself is used as a *cantus firmus* in several of the twenty-one pieces of this Mass. The *Mass for the Convents*, on the other hand, draws very little from plainchant and is more folkloric in character; it probably was intended to replace rather than elaborate upon the chant portions of the Mass for which it was composed.

Of all the recordings of the two Masses hitherto available, all but Pierre Cochereau's (Oiseau-Lyre OL 50155/57) can be eliminated for a failure to demonstrate a proper understanding of many of the unique French baroque stylistic practices of ornamentation and *notes inégales*. Cochereau's performance is a model of stylistic accuracy, and this record is the only one to include a male choir singing the alternate phrases of the plainchant in the *Parish* Mass, though his extremely heavy and ponderous playing requires a great deal of patience. Michel Chapuis, on the other hand, proves that it is possible to perform old music in a manner that is both entirely "academically correct" (or at least justifiable) and enormously exciting. *Notes inégales*, which are tastefully employed throughout, imaginative ornamentation, and very lively tempos contribute to making these the most compelling performances I have had the pleasure of hearing.

The organ of Saint-Maximin in Provence used in this recording dates from 1772 and was carefully restored in 1955 by Pierre Chéron. It is a strong, rich, and full-bodied instrument perfectly suited to the very specific requirements of Couperin's music; the recorded sound is similarly rich and full. Excellent jacket notes give the full specification of Couperin's organ at St. Gervais and of the Saint-Maximin organ employed here, as well as a detailed listing of the specific registrations used for each piece in this recording. C.F.G.

DEMANTIUS: *Prophecy of the Sufferings and Death of Jesus Christ*—See Lechner: *History of the Passion and Sufferings of Our Saviour Jesus Christ*.

DUSSEK: *Concerto for Two Pianos and Orchestra, in B flat, Op. 63*—See Schumann: *Andante and Variations for Two Pianos, Two Cellos, and Horn, Op. posth.*

ETLER: *Concerto for Brass Quintet, String Orchestra, and Percussion; Sonic Sequence*—See Rieger: *Musical for Brass Choir, Op. 45*.

FRANCK: *Les Eolides*—See Chausson: *Symphony in B flat, Op. 50*.

HANDEL: *Six Organ Concertos, Op. 7*

Carl Weinrich, organ; Arthur Fiedler Sinfonietta, Arthur Fiedler, cond. RCA RED SEAL LM 7052 or LSC 7052, \$11.58 (two discs).

There are many problems involved in performing Handel's Organ Concertos, not the least of which is finding a suitable organ. In other recorded versions, E. Power Biggs's "authentic" Handel organ is, unfortunately, rather dull and colorless; the custom-made positiv used on the Archive set—beautiful as it is—is too small to afford sufficient variety of tone for a recording of all sixteen concertos. Weinrich has found a simpler and, I believe, more satisfying solution—this set (and an earlier release of the Op. 4 concertos) is played on a 50-rank baroque-style instrument built in 1958 by Walter Holtkamp for the General Theological Seminary in New York City.

Presumably because the organ is capable of producing more sound, the orchestra is rather larger than Handel's probably was. Mr. Fiedler has succeeded in producing with this ensemble a sound that is rich, very expressive, and stylistically appropriate, if not as delicate and highly polished as the Schola Cantorum Basiliensis on the Archive set.

However, the most important consideration is, of course, the playing of the solo part; here Mr. Weinrich scores over all his competition in one important respect: he is obviously having a devil of a good time. The danger of a set like the Archive, which is near perfect in every minute detail, is that it might tend to produce an attitude of worship at the shrine of the immortal genius of Handel. None of this for Weinrich. His tempos are lively, solo sections are accurately ornamented and imaginatively embellished, and contrapuntally interesting inner voices are often added. The many *organo ad libitum* sections, however, are most interesting—even audacious—as a result of the considerable freedom he allows himself thematically and, especially, harmonically, though always completely in the style of the period.

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Quartets by Hindemith and Honegger

Hindemith's Third Quartet is a milestone in the history of modern music and its discography. The piece made a huge hit at the Donaueschingen Festival in 1922 and shortly thereafter was recorded by the Amar Quartet, in which the composer played the viola. This was one of the very earliest complete recordings of a modern string quartet ever made: a whole generation of us was brought up on it, and it was a good thing to be brought up on. Hearing it in this superb new recording brings back the squeaky, faint, but enormously exciting sound of that ancient set, and one suspects that the Prague City Quartet has heard it too; at least this group's interpretation is far closer to that of the Amar players than it is to any of the several recordings of the same piece that have appeared in the interim. At all events, the work is a masterpiece, with its strong linear counterpoint, its humor, its breathtaking fluency, and its all-out, passionate virtuosity. Like the performance, the recording leaves nothing to be desired.

Although it is now the thing to call Hindemith a German Romantic and the heir of Brahms, his Swiss contemporary, Honegger, plays that role far more obviously so far as the work recorded here is concerned. His Second Quartet, composed in 1936 (well after the tone poems and choral works of the Twenties on which his reputation is still very largely based), is one of the most full-blown, richly developed, climactic, and inventively scored chamber works of its period, and, like the Hindemith oversight, it is marvelously well played and recorded on this disc. I have heard few recent chamber music issues so completely rewarding as this one, in every dimension.

A.F.

Hindemith. *Quartet for Strings, No. 3, Op. 22*

†Honegger: *Quartet for Strings, No. 2*

Prague City Quartet (in the Hindemith); Dvořák Quartet (in the Honegger). CROSSROADS 22 16 0210, \$2.49 (stereo only).

The recorded sound is rich and clean, the reverberance of General Theological Seminary being used very well for the most part, though in at least one passage the solo woodwinds sound somewhat distant and cavernous. Interesting jacket notes include the complete specification of the Holzkamp organ. C.F.G.

HAYDN: *Quartets for Strings*

Op. 50: No. 1, in B flat; No. 2, in C; No. 3, in E flat; No. 4, in F sharp minor; No. 5, in F ("Ein Traum"); No. 6, in D ("Frog"); Unfinished Quartet, Op. 103.

Fine Arts Quartet. Vox SVBX 595, \$9.95 (three discs, stereo only).

Volume VII in Vox's Haydn Quartet project offers a double surprise: we have a new performing quartet, and that quartet has a new violist (Bernard Zaslav instead of Gerald Stanick, who only recently replaced Irving Ilmer in the Fine Arts foursome).

The Fine Arts tends to be a bit more extroverted than were the Dekansys in the earlier Vox Boxes. The Americans lack some of the mellow tonal characteristics of their European colleagues, but substitute instead a vigorous thrust, a rhythmic gusto, and an analytical angularity well suited to the material they play. *Op. 50*, one of Haydn's greatest sets, has been well done monophonically by the Schneider Quartet on old Haydn

Society LPs still listed in Schwann's supplementary catalogue, but the Vox performances, more objective and "modern," are extremely well played, reproduced with close, well-defined stereo, and offered at bargain price. Their *Op. 103* has even less formidable competition (an old monophonic Westminster effort by the Amadeus Quartet), and is similarly well performed.

I should have said that the set has several hundred surprises, not merely two: Haydn, that old wizard, is at his miraculous best here, particularly in the Fourth Quartet of *Op. 50*, which has, to say the least, some mighty unorthodox key relationships!

H.G.

HONEGGER: *Quartet for Strings, No. 2*—See Hindemith: *Quartet for Strings, No. 3, Op. 22*.

KUHLAU: *Elf Hill, Op. 100: Incidental Music*

†Lange-Müller: *Once Upon a Time, Op. 25: Incidental Music*

Willy Hartmann, tenor (in the Lange-Müller); Royal Danish Opera Chorus; Royal Danish Orchestra, Johan Hye-Knudsen, cond. TURNABOUT TV 34230, \$2.50 (stereo only).

Now that the baroque epoch no longer offers infinite possibilities in new repertory for our record producers, we may find them turning to the "neglected

masterpieces" of the nineteenth century. If this is the case, the present disc offering "major" works by two virtually unknown Danish composers hardly augurs much long-term reward in this field. Neither suite goes beyond the requirements of thoroughly incidental music for theatre, in the most literal sense of the term "incidental." Neither aspires to the individuality that Schubert, Mendelssohn, Schumann, and even Grieg displayed in rising above the specific theatrical occasions for which they wrote.

Friedrich Kuhlau (1786-1832), a native of Hanover, was already a practicing professional musician in Hamburg when he moved to Copenhagen to avoid being drafted into Napoleon's army. He was a staple of my early piano lessons, and I recall him only as part of a mélange of Clementi and simplified Mozart and Beethoven. Kuhlau's style is Mozartean in a derivative way—the gesture is there, but without content or meaning. The alleged use of traditional Danish themes must be taken on faith; I hear nothing more characteristically Danish than Beethoven's Scottish songs are Scottish. Like Kuhlau, Peter Erasmus Lange-Müller reportedly also based his music here on Danish folk ideas; the connection is difficult to hear. His Prelude contains strong evidence that he had heard the music of Weber and early Wagner, but the rest of the suite is salon trivia. In an otherwise routine performance, the singing of Willy Hartmann has enthusiasm and verve, communicated with an extremely attractive tenor voice and considerable evidence of musicality.

If we are to believe the annotator, these suites represent their composers' major efforts. I hope not. P.H.

LANGE-MUELLER: *Once Upon a Time: Incidental Music*—See Kuhlau: *Elf Hill: Incidental Music*.

LECHNER: *History of the Passion and Sufferings of Our Saviour Jesus Christ*

†Demantius: *Prophecy of the Sufferings and Death of Jesus Christ*

Spandauer Kantorei, Martin Behrmann, cond. TURNABOUT TV 34175, \$2.50 (stereo only).

Leonhard Lechner (c. 1553-1606), an Austrian disciple of Orlando di Lasso, is greatly admired in the German countries but virtually unknown abroad. If the four-voice Passion here given a splendid performance by the Spandauer Kantorei is any example of his work, he deserves a wider audience. Working at a time when large choirs and intensely expressive effects were all the rage, Lechner created a varied and moving work using the most limited means.

The Passion text is here taken mainly from the Gospel according to John with prunings to eliminate any incidents not bearing directly on the story of Jesus, and additions from the other gospels to get in all the "seven last words." Following an old tradition of motet passions, the musi-



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Nothing can hinder Gregor Piatigorsky's rapturous, soaring, flowing romanticism.

cal setting is choral throughout with no special attempt to distinguish the dramatic characters. Lechner's supple polyphony uses a quiet form of word painting on appropriate phrases, but there is none of the expressionism which characterizes some of his Italian contemporaries. In addition to these self-imposed limitations, the composer has chosen to build his work around the Passion tone, a particularly unyielding formula consisting of a recitation tone and several stock endings. Perhaps the greatest miracle of Lechner's composition is that the potentially confining *cantus firmus* is never evident in the constant ebb and flow of the polyphony.

The Demantius Passion on the reverse side is another motetlike piece with a text taken from the Old Testament, the portion of Isaiah beginning "Surely he hath borne our griefs," words familiar to any baroque music lover. Although Demantius lived a full generation after Lechner, his work sounds more archaic, due partly to the predominantly chordal texture, but also the result of the composer's comparative lack of imagination and his use of a form which was already out of date.

Both pieces are aided by the beautiful singing of the Spandauer Kantorei, a group whose exquisite intonation and richly balanced tone make them the equal of any chorus performing this kind of music on disc today. They are in turn supported by full spacious stereo which gives just the kind of atmosphere Renaissance polyphony can thrive in without resorting to phony cathedral sounds. S.T.

MAHLER: *Das klagende Lied*

Soloists: Ambrosian Singers; New Philharmonia Orchestra, Wyn Morris, cond.

For a feature review of this recording see page 70.

MARTINU: *The Prophecy of Isaiah*
—See Stravinsky: *Symphony of Psalms*.

MENDELSSOHN: *Sonata for Cello and Piano, No. 2, in D, Op. 58*

†Strauss, Richard: *Sonata for Cello and Piano, in F, Op. 6*

Gregor Piatigorsky, cello; Leonard Pennario, piano. RCA RED SEAL LM 3021 or LSC 3021, \$5.79.

Piatigorsky's rapturous, soaring romanticism in these fine works is unfortunately seconded only with faint heart by his supporting colleague. A pianist tackling these elaborate duos should evoke a knightly ardor, and I'm afraid that Pennario just doesn't make it. Some of the fault is undoubtedly due to the remote placement of his instrument vis-à-vis the microphone, but the bleakness of tone and lack of incisive thrust in the passagework must be attributed to the player himself. To savor the rollicking beginning of Mendelssohn to full effect, just see how Harriet Wingreen's pianism supports David Soyer's cello (Monitor), or how Artur Balsam similarly abets Joseph Schuster (Vox). My two favorite performances of this Mendelssohn, though, are by Aldo Parisot (Overtone) and the late Emanuel Feuermann (RCA Camden). Neither, alas, is available at present.

In the Strauss, the Pennario constraint is less injurious; and while the only currently available alternative (by Harvey Shapiro and Jascha Zayde for Nonesuch) is better-balanced, Piatigorsky's flowing style more fully captures the essence of this youthful essay. Don Quixote did not follow Sancho Panza's advice, nor did Leporello's grumbling have much effect upon *his* master. Fortunately the same status quo is here preserved in the relationship between cellist and pianist. H.G.

MIASKOVSKY: *Symphony No. 21, in F sharp minor, Op. 51*—See Rimsky-Korsakov: *Symphony No. 2, Op. 9 ("Antar")*.

MOZART: *Concertos for Piano and Orchestra: No. 13, in C, K. 415; No. 17, in G, K. 453*

Daniel Barenboim, piano; English Chamber Orchestra, Daniel Barenboim, cond. ANGEL S 36513, \$5.79 (stereo only).

Philippe Entremont, piano; Collegium Musicum of Paris, Philippe Entremont, cond. COLUMBIA MS 7107, \$5.79 (stereo only).

Entremont's disc is unlucky to come up against a comparison of this kind with an identical coupling. His playing is serviceable enough, but it is no match for Barenboim's in subtlety, elegance, imagination, poetry—in a word, sheer distinction. Entremont uses the trumpet-and-drumless original version of K. 415, whereas Barenboim includes the (probably authentic) parts for those instruments. In places, the orchestra has greater clarity in both concertos on the Columbia disc, but this is achieved by means of an unpleasing dryness, and in

any case the orchestral playing of the French group lacks polish.

(In the last movement of K. 415, by the way, Entremont omits a short cadenza, properly included by Barenboim.)

In the later and greater of these two wonderful concertos, Barenboim's performance is spoiled by a hasty first movement. I don't entirely agree with those English critics who have taken issue on parallel grounds with the tempo of the finale's Presto coda—here, it seems to me, a sense of headlong flight is not inappropriate to the *opera buffa* style of the music. But the first movement is among the finest achievements in Mozart's most polychromatic, emotionally ambivalent vein, and its myriad subtleties need more time than Barenboim gives them to make their profound but elusive effect. The principal tempo for the finale's variations, on the other hand, is a deliciously leisurely Allegretto, and the slow movement is done with both grace and feeling.

Stylistically, Barenboim's work is not especially remarkable. He does not take it upon himself to decorate, as I think he should, some bare passages in the slow movement, and he does not provide a continuo in the tutti. The latter deficiencies (which are of course shared by most Mozart concerto recordings—only Brendel seems to know better) apply also to the less well-known C major Concerto. Here, however, the expressive demands of the music are less urgent, and their fulfillment is correspondingly more complete.

Apart from some woodwind imbalance, both the recorded sound and the orchestral contributions here are admirable. I feel, however, that this release is not remarkable enough to supersede Serkin, Brendel, or Anda in the G major, or Anda in the C major. I still cherish a version of the G major by Ralph Kirkpatrick on an early Haydn Society disc (the first LP I ever bought), but this has long been unavailable. And the greatest performance of that work I ever heard was given in Carnegie Hall a couple of years ago by Peter Serkin, who ought by now to be embarked on an integral recording of the concertos. B.J.

MOZART: *Quintets for Strings* (complete)

Heinz-Otto Graf, viola; Heutling Quartet. SERAPHIM SIC 6028, \$7.47 (three discs, stereo only).

An unhurried view of Mozart from a sweetly sounding ensemble new to domestic record collectors. This set is perhaps the most consistently warm and easygoing exploration of these quintets yet put on discs.

The music, however, is *not* so consistent and unchanging in mood and pacing. One can scarcely think of two pieces identically scored, and by the same composer, as temperamentally polarized as the youthful B flat Quintet (K. 174) and the profoundly disturbing G minor Quintet (K. 516).

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CIRCLE 52 ON READER-SERVICE CARD

Pianist Ruth Laredo Debuts in Ravel

This collection of Ravel's piano music is a most striking solo debut for Ruth Laredo, wife of violinist Jaime Laredo. Technically, she is a superbly accomplished pianist with supremely even fingers, a cool, jadelike sonority, and a natural rhythmic clarity. Even though two of the works included on the disc—*Gaspard* and Ravel's own transcription of *La Valse*—fall into the category of compositions demanding supervirtuosity (not that the *Valses nobles et sentimentales* are child's play), the present performances let you forget the spine-chilling pyrotechnics and revel in the artist's *joie de vivre* and ebullience.

La Valse has been recorded only once before in this format, and Miss Laredo's is by far the more colorful, spontaneous-sounding interpretation. She shapes the other suite of waltzes with champagne-like brio and with the measured *galanteries* of a true sophisti-

cate. Although she makes Ravel's writing distinctly her own, Miss Laredo never makes the mistake of forsaking the essential objectivity of the composer's style. She does well by *Gaspard de la nuit* too. The intricate rhythmic configurations in the opening *Ondine* are particularly clearly defined—thanks to some remarkably discreet pedaling. In this work, however, some slightly bigger dimensions are in order—such dimensions as those provided by Ashkenazy's sundry washes of vivid accentuation or by Michelangeli's icy, analytical *diablerie*. Still and all, this is a finely conceived and beautifully reproduced disc. H.G.

Ravel: *Gaspard de la nuit*;
Valses nobles et sentimentales; *La Valse*

Ruth Laredo, piano. CONNOISSEUR SOCIETY CS 2005, \$5.98 (stereo only).

here. It's ironic that these performances, caressing and personal as they are, seem inflexible. The slow tempos adopted throughout rob the finales, particularly those of the C minor and C major works, of their élan. The harmonically fascinating Quintet in D, ripe with Schubertian implication, is rendered immobile by dreadfully slow pacing.

I urge those without a set of these works to borrow and tape, buy, or steal the mono Budapest Quartet/Walter Trampler set (Columbia M3L 239). Those performances, recorded in the '50s, are considerably more forceful than the recent stereo version by the aging Budapesters. Either set is preferable to the Heutling, however. S.L.

PAISIELLO: *Cantata Comica*—See Süßmayr: *Das Namenfest*.

PROKOFIEV: *On Guard for Peace*, Op. 124

Taimuraz Mironov, boy soprano; Irina Arkhipova, mezzo; Ludmila Maksakova and Yuri Mishkin, narrators; Boy's Chorus of the Moscow Choral School; Moscow Radio Chorus and Symphony Orchestra, Gennady Rozhdestvensky, cond. MELODIYA/SERAPHIM S 60067, \$2.49 (stereo only).

Here we have the first domestically released stereo recording—and an excellent one at that—of one of Prokofiev's most important political works. The oratorio *On Guard for Peace* is precisely the kind of music for which Prokofiev

has been condemned for selling his soul to the Communists.

Dramatically, it is a recollection of war through children and their appeal for peace. In this tie to children, *On Guard* is closely allied to the *Winter Bonfire* suite composed and presented at the same time; some of the same musical resources, on a smaller scale, are used in the suite, and the same author, S. Y. Marshak, wrote both texts. Prokofiev's empathy with children is a strong motif throughout his career, contrasting strongly with the sardonic and epic themes central to his expression. The device of looking at war and peace through the eyes and ears of children is not only good propaganda, but it is thoroughly characteristic of the composer.

Structurally, *On Guard for Peace* is in ten sections, which fall into three groups. In the first, the children and adults recall the horrors of war, contrasting the children's recollection of life behind the lines with the heroic defense of Stalingrad (now Volgograd). A transitional section leads to two gentle contemplations of peace—*The Doves of Peace* and a *Lullaby*—that strike me as the strongest sections of the entire work. The final sections are concerned with a plea for peace that becomes every bit as militant as the defense of Stalingrad.

How effectively does Prokofiev project these ideas in musical terms? In the children's recollections and in the sections devoted to the enjoyment of peace, he works on a level comparable to his best tender style. The more martial sections do not have the impact of his *Nevsky* cantata, and his concluding plea for a militant pursuit of peace does not

attain the heroic impact of such "epic" utterances as the finale of the Fifth Symphony. The idea of a militant plea for peace has great dramatic and musical possibilities—most notably achieved in Beethoven's *Missa Solemnis*—but here Prokofiev succumbs completely to the thoroughly doctrinaire text. On the whole, however, *On Guard for Peace* is a strong creation with more dramatic and musical substance than most works of polemic intent.

The present performance confirms my previous favorable impression of Rozhdestvensky's talent as a conductor of Prokofiev, and my previous strictures on his lack of absolute technical control do not apply to his treatment of this less demanding music. His reading, heard without reference to a score, states the tenderness well and presents the heroic sections with a minimum of bombast. Irina Arkhipova is an extremely lovely singer here, especially when she blends with the reedy voice of a boy soprano in the *Lullaby* section. Both choruses also have a characteristically Russian reedy tone. The narrators are sententious enough without being intelligible to me: I shudder to think of understanding them. There is no Russian text, but an extensive English paraphrase is included. P.H.

PROKOFIEV: *War and Peace* (excerpts)

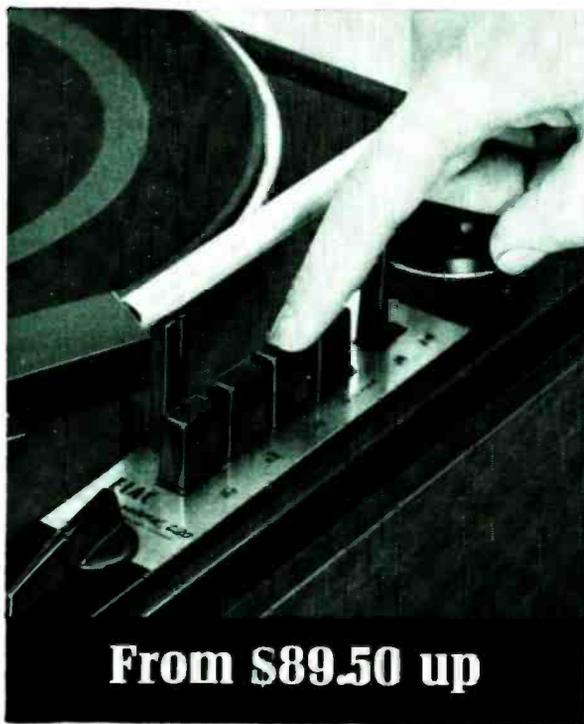
Galina Vishnevskaya (s), Natasha; Valentina Klepatskaya (ms), Sonya; Boris Shapenko (t), Denisov; Yevgeny Kibkalo (b), Andrei; Aleksei Krivchenya (bs), Kutuzov; Leonid Ktitorov (bs), Tikhon. Chorus and Orchestra of the Bolshoi Theatre, Alexander Melik-Pashayev, cond. MELODIYA/ANGEL SR 40053, \$5.79 (stereo only).

A highlights disc drawn from this spraddled score makes sense, for the opera includes many pages of Good Stuff (mostly related to the personal fortunes of the characters) and many pages of Bad Stuff (nearly all concerned with battles and the masses, or the less than profound reflections of certain military personages on the nature of war and bravery).

The present record takes in a healthy portion of the Good Stuff: the lovely exchanges and solos for Natasha and Andrei (the lyric Prokofiev at his very best), and Andrei's death scene, a highly effective if somewhat Hollywoodish expiration. The closing chorus is also not without impact, though I keep getting flashes of old inspirational radio broadcasts.

There is also some of the Bad Stuff: orderlies stand about on the field at Borodino giving a play-by-play of the arrival of this or that regiment; the citizen/soldiers all shout "Yay!"; Marshall Kutuzov mutters at some length about what's going to happen to the French, oh boy, if they step over this chalk line; and so on. But one can put up with (or just skip) a certain amount of this for the sake of the high propor-

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tion of interesting and satisfying music, and the performance is quite good—far preferable to that offered on the M-G-M “complete” (cut by perhaps forty per cent) recording. Galina Vishnevskaya is in good form and makes a sensitive, understandable Natasha, while Yevgeny Kibkalo sings in a mellow, pleasing baritone a bit lacking in punch but quite adequate for the sections heard here. The chorus sounds splendid, and the sound is excellent except for the somewhat echoey acoustic characteristic of many Russian-originated recordings. C.L.O.

RAVEL: *Shéhérazade*—See Berlioz: *Nuits d'été, Op. 7.*

RIEGGER: *Music for Brass Choir, Op. 45; Movement for Two Trumpets, Trombone, and Piano, Op. 66; Nonet for Brass, Op. 49*

†**Etler: *Concerto for Brass Quintet, String Orchestra, and Percussion; Sonic Sequence***

American Brass Quintet; Members of the Alumni of the National Orchestral Association, John Barnett, cond. COMPOSERS RECORDINGS CRI 229SD, \$5.95 (stereo only).

This, good friends, is a marvelous record. Most impressive of the Wallingford Riegger pieces is the *Music for Brass Choir*. The scoring is very big (ten trumpets,

eight horns, ten trombones, timpani, and cymbals); the gesture of the music is very grand; the harmonic texture is very thick, tense, and highly charged, with many effects paralleling those of electronic composition. The whole thing has a solemn clangor which places it in the great tradition of brass music coming down from Giovanni Gabrieli.

Next among the Rieggers is a short *Movement for Two Trumpets, Trombone, and Piano* wherein the instruments chase each other like squirrels in a cage. The emphasis on dissonant counterpoint is deft and entertaining here; it gets a little heavy-handed in the *Nonet* with which the Riegger side concludes.

The Etler side is taken up mostly with a *Concerto for Brass Quintet, String Orchestra, and Percussion*, composed for the American Brass Quintet and recorded by it with Barnett's fiddlers and percussionists. Alvin Etler here recalls the etymology of the word “concerto”—from *concertare*, to compete; the brass quintet as a unit and the brass instruments as soloists work against the strings and the very large and colorful battery, dissolving, re-forming, and redissolving in endlessly inventive and endlessly fascinating ways. The total effect of the work is hugely commanding; Etler has always been a good composer, but with this piece (his latest) he takes rank with the top-flight, major figures in American composition. Since his concerto ran a little short for a record side, he composed a *Sonic Sequence* for the brass choir alone to fill it out, and this also conveys a sense of mastery in medium and expression of the very highest and most serious order.

None of the music would come through so well, of course, if the performers were not major virtuosos. And the recording engineers as well. A.F.

RIMSKY-KORSAKOV: *Symphony No. 2, Op. 9 (“Antar”)*

†**Miaskovsky: *Symphony No. 21, in F sharp minor, Op. 51***

Chicago Symphony Orchestra, Morton Gould, cond. RCA RED SEAL LM 3022 or LSC 3022, \$5.79.

Morton Gould could give lessons to many of his conductor colleagues in the fine art of record programming. Both of his off-the-beaten track choices won a considerable discophile following in the monophonic era, but even the best-liked LP versions (the Ansermet/London *Antar* and Ormandy/Columbia Miaskovsky) have long been out-of-print, and Gould's are the first stereo versions to appear in this country. They should win a warm reception from present-day listeners too. *Antar* is a remarkably deft exploitation of the same vein of romantic orientalism that twenty years later yielded *Scheherazade*, and the one-movement Miaskovsky work—commissioned for the Chicago Symphony's Fiftieth Anniversary and then titled *Symphonie-Fantaisie*—is a striking example of conservative twentieth-century idioms manipulated imaginatively as well as expertly.

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Gould's own relish of both works is hard to resist, especially as conveyed in the richly luminous sonics provided by the Chicagoan players and Dynagroove engineers. But conductor and orchestra allow themselves to linger too raptly over the sensuous melodies and dream pictures of Rimsky's fairy tale (better described, as the composer himself agreed following the work's 1876 and 1897 revisions, as a symphonic suite rather than a symphony). As with *Scheherazade*, a sultry harem-atmosphere approach is far less effective for *Antar* than a more straightforward evocation of the flavor-some, typically Rimsky-Korsakov mood of "old unhappy far-off things and battles long ago." R.D.D.

SATIE: Piano Music

Evelyne Crochet, piano. PHILIPS PHS 900179, \$5.79 (stereo only).

Coming immediately after the three discful of Satie's piano music recently recorded by Aldo Ciccolini, this release sounds like a firecracker on the fifth of July, although it contains some pieces not included in the Ciccolini album.

The present artist gives us the small, singing, classically inspired Satie of the *Gymnopédies* and the *Gnossiennes*, the cranky Satie who invented titles like *Canine Prelude*, and the philosophic Satie who explored Rosicrucianism and composed a *Pensée Rose-Croix* in tribute

to that religious movement. Miss Crochet is a very pretty lady, and Philips' color photograph of her, smiling like a sphinx over folded arms, is a masterpiece of cover art. Regrettably, her manner of playing Satie is a little pale. The extreme sparseness of Satie's style leads her to use a great deal of rubato, which destroys the clarity of the line. The metronome is—or should be—the centerpiece on the altar of every Saticist. A.F.

SCHOENBERG: Quartet for Strings, No. 1, in D minor, Op. 7

New Vienna String Quartet. DEUTSCHE GRAMMOPHON 139360, \$5.79 (stereo only).

Strictly speaking, Schoenberg's "First String Quartet" is misnamed; an earlier work (in D major) was performed in Vienna in 1897, has recently been published, and will presumably be recorded in due course. The present work, completed in April 1905 (it actually postdates the *Orchestral Songs*, Op. 8), is in a single 45-minute movement, which encompasses all the aspects of traditional four-movement form within one broad arch. The Brahmsian subtlety of thematic development and interrelation is well sustained throughout the clearly articulated formal divisions, and this quartet marks a kind of *locus classicus* in high Romantic chamber music.

The New Vienna String Quartet makes an auspicious recorded debut with this work (apparently to be the first of a complete series). After a slightly shaky start, the players reach their best form by the first fugal passage (at letter A in the score) and rarely deviate from it thereafter. The playing lacks the ultimate virtuosity of the Juilliard Quartet's classic recording, but the span of the work is very well set forth, the contrapuntal writing nicely balanced and clarified. This is much superior to the only stereo alternative (even the side break is preferable here) and will stand at least until Columbia gives us a Juilliard remake.

The recorded sound is excellent, doing full justice to the silky sound of the ensemble; only on rare occasions does one wish for a little more body on the lowest cello notes. D.H.

SCHUMANN: Andante and Variations for Two Pianos, Two Cellos, and Horn, Op. posth.

†Dussek: *Concerto for Two Pianos and Orchestra, in B flat, Op. 63*

Toni and Rosi Grünschlager, pianos; Richard Harand and Günther Weiss, cellos; Walter Tomböck, horn (in the Schumann); Orchestra of the Vienna Volksoper, Paul Angerer, cond. (in the Dussek). TURNABOUT TV 34204, \$2.50 (stereo only).

This disc is a double pleasure in every way. Toni and Rosi Grünschlager, Viennese in birth and training, American by adoption, play these scores with musicianly verve and understanding. In the Schu-

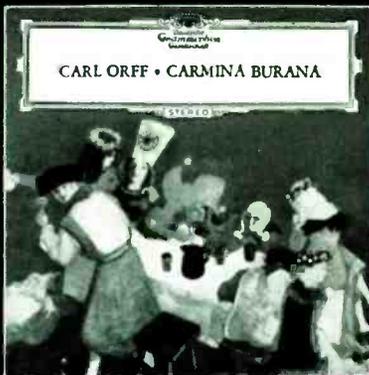
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Jochum recently re-recorded it for DGG with the Chorus and Orchestra of the German Opera, Berlin (139 362). A superb new stereo performance of this fascinating scenic cantata, made all the more vital by DGG's unparalleled technology. We think that this very special *Carmina Burana*, with soloists Gundula Janowitz, Gerhard Stolze, and Dietrich Fischer-Dieskau will also make its own definitive mark in recording history.



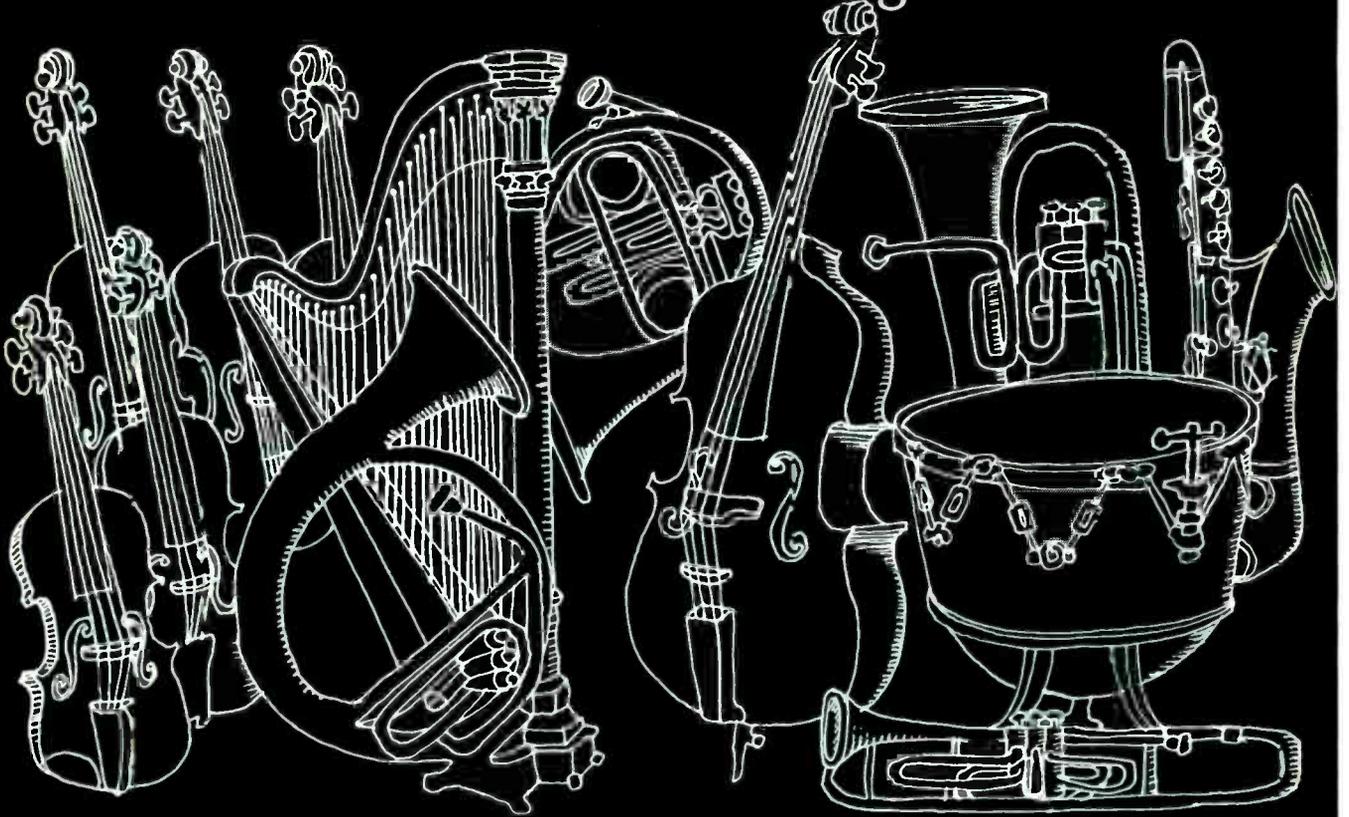
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mann work there is, of course, some not inconsiderable rivalry from Ashkenazy and Frager, but I found the Grünschlags to be more natural in their phrasing and altogether less "virtuoso conscious." To be sure, the Ashkenazy/Frager duo straddles some of the more treacherous variations with a shade greater clarity and efficiency, but the solid competence and less showy style of the present performance is often much closer to the *echt* spirit of the composer. To cite just one instance, in the variation marked "*pianissimo ma sempre marcato*" the Grünschlag sisters give you exactly that, while the Ashkenazy/Frager combination pussyfoot their way through the episode with mincing sentimentality. In both performances, however, the cello and horn

obligatos are played to stylistic perfection: it is fatal to make them sound too portentous and soloistic, as so often happens.

I also prefer the present disc over its London rival for its coupling. Ashkenazy and Frager provide a rather disappointing account of Mozart's D major Two-Piano Sonata, while the Turnabout players give us the seldom heard Dussek concerto. (The spelling "Dusik" on the present disc is, by the way, a perfectly legitimate one.) This work is far more than a mere curio: its spicy, finely devised orchestration and the near romantic character of the harmonies could almost be taken for late Mozart, early Beethoven, or Weber—it is easy to see why Haydn had such esteem for this composer. H.G.

STRAUSS, RICHARD: *Sonata for Cello and Piano, in F, Op. 6*—See Mendelssohn: *Sonata for Cello and Piano, No. 2, in D, Op. 58.*

STRAVINSKY: *Oedipus Rex*

Vera Soukupová (ms), Jocasta; Ivo Zidek (t). Oedipus: Antonín Zlesák (t), Shepherd: Karel Berman (b). Creon; Eduard Haken (bs), Tiresias; Zdenek Kroupa (bs). Messenger; Jean Desailly, Narrator; Czech Singers Choir; Czech Philharmonic Orchestra, Karel Ančerl, cond. TURNABOUT TV 34179S, \$2.50 (stereo only).

In Stravinsky's 1951 recording of *Oedipus*—the first ever—the original French version of the spoken narration was used, read by its author Jean Cocteau. This decision was justifiable on historical grounds, but more recent versions aimed at the English-speaking market (including the composer's stereo remake) have used the English translation—quite correctly, since the narration is intended to inform the audience about what will happen in the following musical sections, sung in Latin. On this basis, one might have expected a Czech recording to have a narration in Czech, but the present disc has an elegant reading of Cocteau's French by Jean Desailly, and the liner gives a translation of the sung portions, but none of the spoken—which is, after all, the part the listener is supposed to understand!

Aside from this particular thoughtlessness (and the failure to repeat the choral Gloria at the beginning of Act II), the Turnabout disc offers a respectable, if not overly distinguished musical performance, the singing accurate and conscientious, although the lower voices tend towards the wobbly side, but the orchestra underrecorded and occasionally flabby. Despite the price differential, I would strongly urge the superiority of Stravinsky's versions—Columbia MS 6472 and also the deleted 1951 recording (ML 4644), not so much for Cocteau's reading or the voice-heavy balance as for the superb orchestral playing and the singing (especially that of Peter Pears and Heinz Rehfuss). Perhaps Odyssey will oblige us some day. D.H.

STRAVINSKY: *Symphony of Psalms* †Martinů: *The Prophecy of Isaiah*

Helena Tattermuschová, soprano, Marie Mrázová, contralto, Karel Berman, bass (in Martinů); Czech Philharmonic Chorus and Orchestra, Karel Ančerl, cond. CROSSROADS 22 16 0214, \$2.49 (stereo only).

The catalogue of Stravinsky recordings emanating from Prague continues to grow, and it's a shame that the Czechs' evident enthusiasm for this music isn't matched by an equivalent skill at performing it. The all-important wind parts in this version of the *Symphony of Psalms* are breathy and squeaky, and the playing is generally plodding. Only in the faster portions of the last movement

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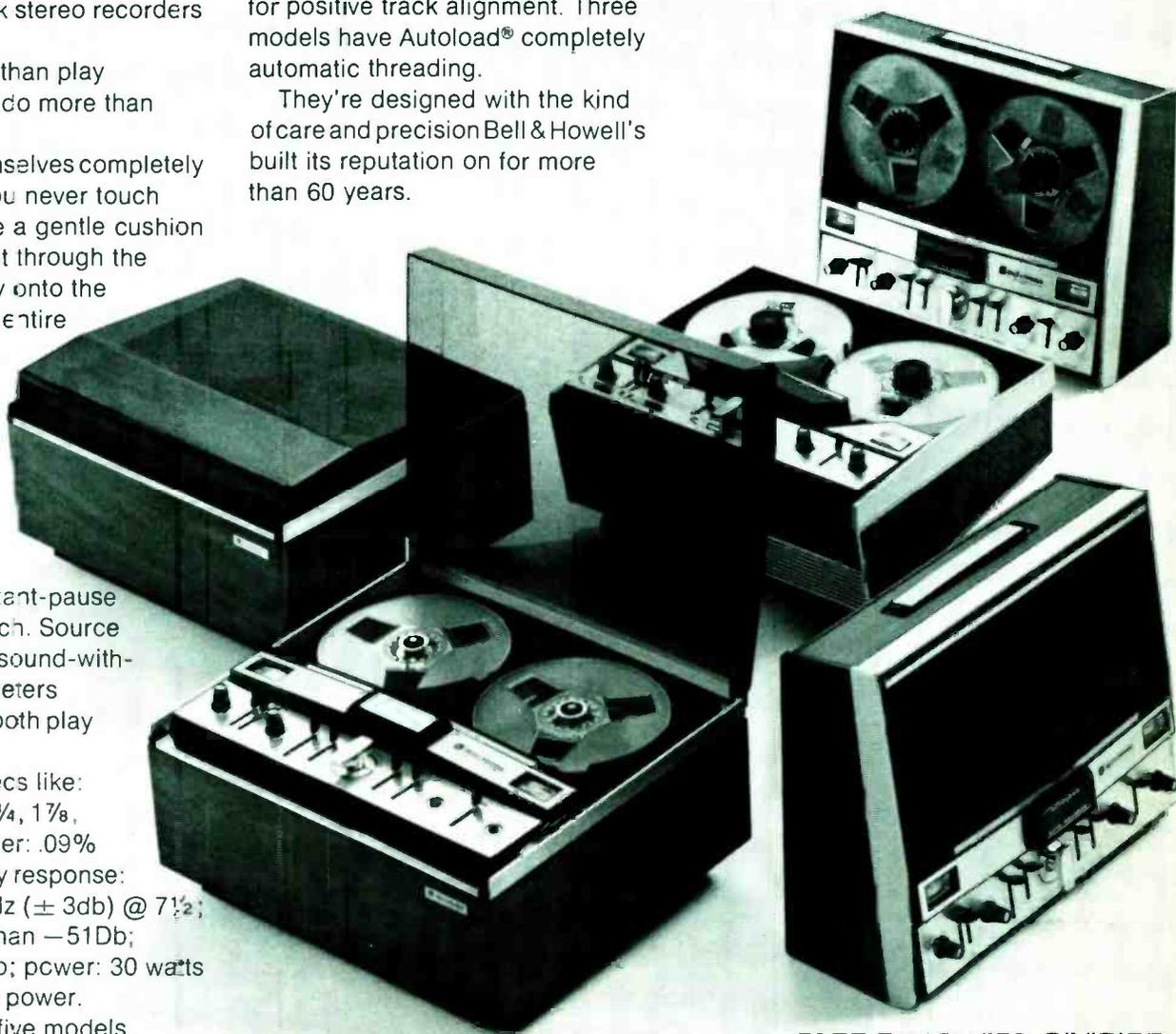
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The Cleveland Orchestra appears through the courtesy of C. B. S. Records (Columbia Records U. S. A.)

are there real signs of life, but to get there you have to sit through a very shaky reading of the fugue that begins the second movement. The chorus produces a good firm sound, and it would be nice to hear them with adequate orchestral support, as well as under direction that required a really firm tempo. One final complaint: either in Prague or New York, some tape editor has inserted superfluous pauses between the movements, in contravention not only of Stravinsky's explicit instructions but also of the obvious musical sense of the passages in question.

On the reverse, we find what I believe is the first recording of Bohuslav Martinů's final work, a cantata based on some of the more grimly pessimistic passages of the Book of Isaiah. Described by the composer shortly before his death in 1959 as unfinished, the piece consists of two complete movements, scored for three soloists, male chorus, trumpet, viola, timpani, and piano. Although planning to dedicate the work to the people of Israel, Martinů chose to set the text of the English Bible; however, the publishers later provided a Hebrew version, which is used in the present recording.

Unfortunately, the result is a rather vapid compound of "austere" choral writing and clichés of "ominous" instrumental gesture, parading aimlessly through harmonic regions whose functional relationships (and hence their significance) remain undefined—diluted versions of the sonorities Stravinsky was using thirty years earlier, but here employed without the same structural sense. In local terms, the point-to-point writing is professional enough, but nothing really ever happens. I don't know whether the tempo markings in the published score are Martinů's own or those of the posthumous editor, but they certainly don't bespeak much conviction—nearly everything is either *Andante* or *Moderato* or a combination thereof, sometimes hedged with a "*poco*."

My only real reservation about the performance concerns tempo, in fact: at the one point in the piece where an *Allegro* ("*moderato*," to be sure) is requested, Ančerl just plods along as before. Otherwise, the chorus is fine, the soloists tolerable (the alto more than that, actually, especially in the chantlike melismas, where her colleagues are sometimes insecure of pitch), and the instrumentalists quite capable.

There is some inner-groove distortion in the Martinů work, and both sides sound weak in the lower registers. Translations, but no original texts, are provided. D.H.

SÜSSMAYR: *Das Namenfest*
†Paisiello: *Cantata Comica*

Children's Chorus and Orchestra of the Hungarian Radio, L. Csányi, cond. (in the Süßmayr); Budapest Madrigal Singers, Hungarian State Orchestra, F. Szekeres, cond. (in the Paisiello). QUALITY TON SLPX 11313, \$5.79 (stereo only).

Franz Xaver Süßmayr (1766–1803) is

one of the mystery men of music. Ten years the junior of his master, Mozart, he also died young, and we should know nothing about him were it not that he completed Mozart's celebrated Requiem Mass. Yet the fact remains that he was a good enough musician to do the finishing job in a way that does not always permit us to say conclusively where Mozart ends and where Süßmayr begins—no mean accomplishment for a mere mortal. During his lifetime he was highly appreciated as a church and theatre composer, and even Beethoven and Berlioz used some of his themes; but like so many others, before and after, he was forgotten. For this reason, I approached this recording with much interest, hoping to get a better view of the composer of part—or most, or all—of the Sanctus, Benedictus, and Agnus Dei of the great Requiem.

Alas, the disc is quite a disappointment. This birthday cantata is one of those pieces tailored for a specific occasion with specific performers in mind—in this case child singers. While the music is not unattractive, this is too slight and restricted a work to merit recording when a large number of unexplored manuscripts of Süßmayr's major works are available in the British Museum and the former Esterházy collection. Moreover, this sort of thing is meant not for public performance but for the delectation of doting parents at a school production; no lover of music can stand for long the squeaky, immature voices of the children in the solos, though they sound nice enough in a chorus. Not that the children do not acquit themselves remarkably well; they are on pitch and can even negotiate the coloraturas, but their colorless and insubstantial voices, completely lacking in inflection and power of communication, become trying after a couple of arias. The orchestra plays well and the chorus is beautifully trained, but the piece is strictly for home consumption.

None of the Paisiello sources mentions a *Cantata Comica*, and the "original manuscript at the National Library in Budapest" is a professional copy with German text, as is clear from the facsimile page on the jacket. Now where do we go from here? This little trifle about a music master and two of his students may well be by Paisiello, for the pleasant music is obviously the work of an experienced *opera buffa* hand, but then there were many of these in the 1780s, the date suggested by the style. Paisiello is known to have resided in Vienna upon his return from St. Petersburg to Naples, and could have fulfilled a commission from one of the noble families in the Austrian capital. The piece is quite listenable, but the text is not given, and it is a little disconcerting to hear this unmistakably Italian music sung in Hungarian-accented German, which does not facilitate reconstruction of the plot. There is one amusing ensemble about a lesson in solfeggio that could be funny if performed by Italians used to the style as well as to the horsing. Baritone Dene is good, the ladies mediocre, the orchestra lively, and the sound fair. F.H.L.

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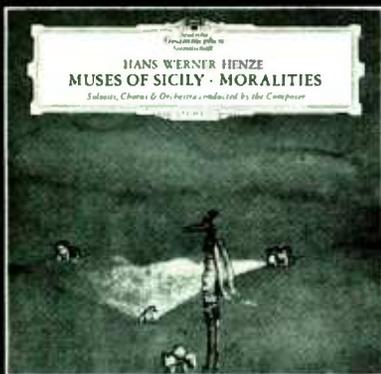
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TCHAIKOVSKY: *Symphonies* (complete)

No. 1, in G minor, Op. 13 ("Winter Dreams"); *No. 2, in C minor, Op. 17* ("Little Russian"); *No. 3, in D, Op. 29* ("Polish"); *No. 4, in F minor, Op. 36*; *No. 5, in E minor, Op. 64*; *No. 6, in B minor, Op. 74* ("Pathétique").

U.S.S.R. Symphony Orchestra, Yevgeny Svetlanov, cond. MELODIYA/ANGEL SR 40057/59 (Nos. 1-3), SR 40043 (No. 4), SR 40055 (No. 5), SR 40060 (No. 6), \$5.79 each (six discs, stereo only).

Yevgeny Svetlanov is the U.S.S.R.'s answer to Lorin Maazel and Antal Dorati. In its most obvious sense, the parallel is drawn because all three have recorded integral editions of the six Tchaikovsky symphonies. More significantly, these conductors share essentially the same un sentimental, intellectualized approach. That the forty-year-old Moscow-schooled Svetlanov should be of such interpretative persuasion is instructive, for it proves once again how homogenized the world of music is becoming. In other words, the "heart-on-sleeve" approach to Tchaikovsky which we have thought to be part and parcel of the Slavic school apparently no longer has even the Soviet seal of approval.

The fact that Svetlanov is a composer as well as a conductor makes less surprising his interest in presenting the logical structure of the music with simplicity and elemental "truth." I am not, however, implying that his readings are devoid of emotional content; indeed, Svetlanov commands a buoyant energy and provides a kinetic excitement which drives directly home. Yet his brand of fervor is the antithesis of that brooding introversion which plays havoc with tempos, turns instrumental textures into purple prose, and emphasizes orchestral "refinement" above all. In fact, some of the U.S.S.R. Symphony's playing is downright crude here. The brass in the March of the *Pathétique* emit raspy, unlovely tone and sometimes even the generally superior strings scramble to get all the notes in place. The oboe solos have that quacking, Donald-Duck sound that seems to afflict all French and Russian practitioners. Then too, the playing—while it lacks nothing whatever in overt excitement—is conversely opaque and often deficient at the *pianissimo* end of the dynamic spectrum. In the main, though, I rather like the strength and incorruptible "morality" of Svetlanov's Tchaikovsky.

He gets particularly excellent results in the three earlier works. These seem to be more meticulously played than the later symphonies, possibly because they make less rigorous demands on virtuosity. The *Little Russian* is shaped along broad, uncluttered lines. The second-movement march is here taken at the leisurely tempo Sir Thomas Beecham once favored, but in the outer movements there is a bite and knife-edged galvanism rivaling that obtained by Giulini (Angel) and Dorati (Mercury). Furthermore, there are no cuts in the last movement

(cf. Giulini). The *Polish* Symphony tends to be more severely symphonic, less balletic than usual here, while *Winter Dreams* goes with fine uncomplicated fervor.

Svetlanov gets himself into a bit of trouble at the outset of No. 4 by taking a too liberal (that is, static) tempo for the introductory *Andante sostenuto*. (Maazel could be similarly faulted here.) His treatment of the scherzo is a bit too rambunctious, more suggestive of galloping hooves than falling snowflakes, while the old tradition of running various sections of the finale together is unfortunately perpetrated. In all other relevant ways, though, Svetlanov's is a well-paced, uneccentric version of this Symphony. No. 5 is basically fine, though I would like a bit more rhythmic firmness at certain episodes in the first and second movements. The *Pathétique* has a great deal of thrust, but this oft-recorded work needs a good deal more in the way of finesse.

Although only the first three symphonies can be wholeheartedly recommended, the set as a whole offers interesting, musicianly performances, recorded in realistic sound. H.G.

TOCH: Divertimento for Violin and Cello, Op. 37, No. 2—See Brahms: *Quartet for Piano and Strings, in C minor, Op. 60*.

TURINA: Sanlúcar de Barrameda; Danzas fantásticas; Zapateado; Sacro Monte

Alicia de Larrocha, piano. EPIC BC 1381, \$5.79 (stereo only).

Joaquín Turina is one of the handful of Spanish composers of the first half of the twentieth-century who attained something of an international reputation. Coming under the influence of Albéniz, he turned from an academic style (developed during his years of study under Vincent d'Indy at the Schola Cantorum in Paris) to a more nationalistic, descriptive compositional approach drawing on the folk music of Andalusia.

There is certainly no question that Turina's music contains much that is charming and pleasant, and the piano pieces on the present disc, unpretentious in both aim and scope, show him off to his best advantage. Nevertheless, I find it difficult to discuss the music in serious terms. It is blatantly "popular" in conception. Each piece is a potpourri of picturesque effects, a string of compositional mannerisms calculated to evoke a set of standard musical responses. No attempt has been made to explore the musical material in a responsible fashion, and what results is not so much a "composition" in the strict sense of the word as a series of background effects. The harmonic vocabulary is that of cocktail music of the most ordinary vintage; and the piano writing, although certainly lavish in its appointments, remains essentially external to the musical ideas themselves. One has the impression, as

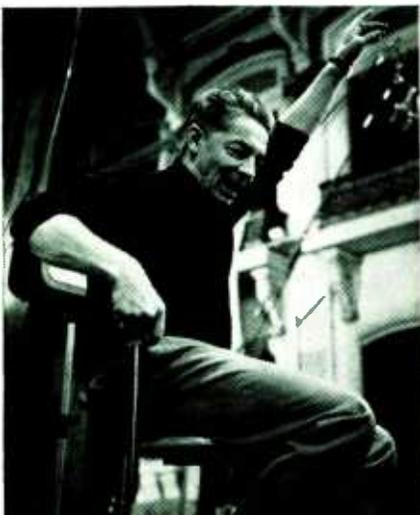
is so often the case with commercial music, that something terribly ordinary has been dressed up in a luxurious exterior. But the exterior doesn't really conceal the substance: it only distorts it, with pompous and overblown results.

This is the second album of Turina's piano music to be recorded by Alicia de Larrocha, the first having appeared on Decca some years ago. This earlier recording is still listed and contains three of the pieces included here, the three *Danzas fantásticas*. Her performances are excellent, never taking the pieces too seriously and instilling in them a strong sense of character and atmosphere. It seems a shame that such a fine artist should not be performing music of a more demanding character. R.P.M.

WAGNER: *Das Rheingold*

Simone Mangelsdorff (s), Freia; Helen Donath (s), Woglinde; Edda Moser (s), Wellgunde; Anna Reynolds (ms), Flosshilde; Josephine Veasey (ms), Fricka; Oralia Dominguez (c), Erda; Gerhard Stolze (t), Loge; Erwin Wohlfahrt (t), Mime; Donald Grobe (t), Froh; Dietrich Fischer-Dieskau (b), Wotan; Zoltan Kelemen (b), Alberich; Robert Kerns (b), Donner; Martti Talvela (bs), Fasolt; Karl Ridderbusch (bs), Fafner. Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON 139226/28, \$17.37 (three discs, stereo only).

Here we have the second installment of the Karajan *Ring* cycle, and we may as well begin with the expectable observation that it faithfully carries on the aesthetics of performance and recording laid down in last year's *Die Walküre*. For those who wish to purchase a *Das Rheingold* only as a part of the complete cycle, another two years must pass before a decision can be made between this issue and the London. As all interested parties certainly know by this time, Karajan's *Ring* concept is a highly individual one, and how it all adds up will be the determining factor for the really careful collectors.



Karajan's individual conception of the *Ring* continues with the DGG *Rheingold*.

Readers may recall that I was well disposed towards the Karajan *Walküre*—I am among those who even like it at the Met, though I concede that the first act, interesting though it is in detail, does not work well as a totality. But I am fascinated by the beauty and balance of the playing, by the just relationship between singers and orchestra, and by a casting concept that insists on true "singing" voices. And I do not see how anyone can listen to the second and third acts of that *Walküre* and not feel himself in the presence of a great Wagnerian.

In *Das Rheingold*, these strengths are still operative, but to a lesser effect; and while I continue to prefer the DGG *Walküre* to the London version (which is in any case the least interesting section of the Solti *Ring*), I find myself in the other camp with *Das Rheingold*.

The Karajan approach still captivates me. Its uniqueness is apparent, literally, from the first bar of the *Rheingold* reading, for Karajan has his players leaning into the bow slightly on the downbeat of each measure of the held E flat, so that a very slight, steady oscillation is present from the beginning, in contrast to the deep, uninterrupted buzz which most conductors try to secure. It is, at least to me, a direct statement from the conductor that this *Ring* is going to consist of human beings playing music on instruments, rather than a pretense at a mystic something else.

The entire prelude is most beautifully worked, and when the fresh, free soprano of Helen Donath finally breaks in on the top F, sails effortlessly over the high A flat in the fourth bar later, then slips away with a lovely little *morendo* on "Freia," a whole world of innocence and beauty has been evoked. All three Rhine Daughters, in fact, are excellent, superior to London's good group. There is a delicate interplay among them, and between them and the instruments, that is enchanting to hear. The Alberich, Zoltan Kelemen, turns out to have an attractive baritone voice with a genuine singing quality in it, and thus arouses more sympathy than is normally the case. His pathetic exchange with Flosshilde is quite tender and sad, and at "O Schmerz! O Schmerz!" we feel quite badly about the whole thing. The first sighting of the gold is magical, and leads into the performance's finest passage, the trio celebrating the gold (pp. 111 ff. of the partition), which becomes a joyous, sunlit water-dance, incomparably exultant.

There are many more fine movements, and much playing of a bewitching quality, particularly where solo instruments or small groupings are involved. But for sustained success, this *Rheingold* has passed its peak with the climax of the first scene. My own primary complaint is that while the casting principal remains a fine one, the specific selections do not turn out so well.

The Wotan situation is particularly unfortunate. It's too bad, in the first place, that this central character could not be assumed by a single artist throughout the cycle (it is split in the London cycle too, between George London and Hans Hotter). Too bad in the

second place that Thomas Stewart, who assumes the burden of the remainder of the role, could not have been given what would seem to be the part of the role most congenial to his voice. And too bad, finally, that Dietrich Fischer-Dieskau, an artist of legitimate greatness in any of his several strong suits, should have been exposed in music so reliant on precisely those qualities he does not have. Of course he makes an interesting effort at it, but all the resourceful word inflection and phrasing in the world will not substitute for voice of the required kind and quantity. That cultivated *piano* sounds only effete in this context, and it is no pleasure to hear him inflating the middle of his voice as if it were a leaky inner tube, and even blowing tone out through the nose, in the Hotter manner, in an effort to sound impressive. The voice is stretched to the snapping point by the role's peak moments (e.g., the top F at "So grüss' ich die Burg," in the "Abendlich strahlt"). Please—let's dispense with this mediocre Scarpia and Wotan, and retain the incomparable singer of Schubert, Wolf, and Bach.

Gerhard Stolze, the Loge, is another fine artist who is simply basically outside the requirements of his role, and here I do not understand the philosophy behind the choice—if attractive singing is what is wanted, then Stolze, with his tight rasp of a sound, is not the singer to provide it. One may see it primarily as a character part; nevertheless, "Immer undank ist Loges Lohn" is too full of vocal and musical opportunities to be simply cheated through. Set Svanholm, London's Loge, was well past his prime when he recorded the role, but was still the possessor of an important voice and had the ability to expand and shape the phrases rather than merely find some way around them.

Kelemen, as I have already indicated, is an interesting Alberich, who does well with a side of the role that escapes the sort of voice (i.e., loud and ugly) normally associated with it. It is especially rewarding to hear a voice that can hit the top Es and Fs with some real tone and unhooded vowels. He does his best to inject weight and venom into the moments of rage and frustration, but here one must prefer the darker, steadier, rather hollow sound of London's Gustav Neidlinger; Kelemen's Scene 4 curse—one of the great stage-center opportunities in all of Wagner—just does not have the basic, brutal force to be a true climax. The two interpretations complement each other, but the best Alberich on records remains Benno Kusche, who performs the whole first scene and the curse on an old Odeon highlights disc with an extraordinary blend of terrifying concentration and rich, beautiful sound.

It is not Josephine Veasey's fault that her Fricka is up against that of Kirsten Flagstad—but still, that's the way it is, and she might as well be up against God and motherhood. She is perfectly solid, but about four sizes smaller, and she doesn't do anything all that startling with the role from an interpretative standpoint. Erwin Wohlfahrt is a fine Mime, though, holding onto the charac-



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The Two Symphonies of Kurt Weill Rediscovered

This first recording of Kurt Weill's two symphonies is indeed a novelty. You didn't know that Weill was a symphonist? Neither did I—nor did *Grove's Dictionary*. In fact, my search for *any* critical notice of these works was fruitless. Never mind—both pieces are well worth hearing.

Written when the composer was twenty-one and just beginning his studies with Busoni, the First Symphony is an overlong, rambling, one-movement affair, in a rather anonymous Mahler-cum-Schoenberg style. Weill was attempting a symphonic breadth and a harmonic daring which he was too ill-equipped technically to realize. Yet for all the structural and stylistic shortcomings, I cannot help being impressed. This is clearly the work of an immensely talented, albeit immature, artist. The thematic material is strong and boldly drawn,

and the whole symphony has an urgency and adventurous spirit which suggests a truly forceful creative impetus. Certainly it makes interesting, if not compelling listening.

The Second Symphony is the last work Weill wrote before his self-imposed exile in France. It's no masterpiece either, but it does have some marvelous attributes. Closest in style to *Der Jasager* and the ballet-opera *Die sieben Todsünden*, its three movements have a delectable pessimism hard to resist. The first movement contrasts chugging dynamism (familiar to those who know the *Mahagonny* prelude) with bittersweet lyricism. The second, an episodic funeral march, assumes a tragic intensity comparable to Shostakovich (at his best!). The finale is the hardest of all to describe, being equal parts polka and satiric march, quite

reminiscent of Mahler. To cap the piece off, the symphony's cyclic first theme returns, transmogrified into the maddest, nastiest tarantella I've ever heard. The effect is that of a malevolent Spike Jones.

Gary Bertini has the Weill style down pat, and conducts the works as if he owned them (in view of their rarity, he probably does own them). The BBC Symphony has never sounded better, and everyone plays with the requisite *Angst* of this very personal idiom. Angel's sound leaves nothing to be desired. An altogether fascinating recording.

R.W.S.

Weill: *Symphonies: No. 1* (1921); *No. 2* (1933)

BBC Symphony Orchestra, Gary Bertini, cond. ANGEL S 36506, \$5.79 (stereo only).

ter while singing impressively, and in every way on a par with the admirable Paul Kuen of London's set. He should be a great asset to the *Siegfried* performance.

The two giants, Martti Talvela and Karl Ridderbusch, are a strong pair, though to tell the truth, I am rather let down by Talvela, who sings with a tough, monochromatic sound and no little strain at some points. Ridderbusch is very impressive. There just aren't any Erda-style contraltos around these days (personally, I'd opt for Lili Chookasian as the most reasonable facsimile), but Oralia Dominguez sings the "*Weiche, Wotan, weiche*" cleanly and carefully and is certainly the equal of London's Jean Madeira. Donald Grobe is, if anything, preferable to London's Waldemar Kmentt as Froh, but Robert Kerns, competent as he is, is by no means the equal of Eberhard Wächter as Donner—the latter's call to the mists is one of the high points of the London set. Simone Mangelsdorff is precisely wrong as Freia, singing with a shrill, pinched tone.

Considered independent of the London lineup, this is of course a much better than average cast. The catch is that no collector will consider it independent of the London cast, and the same comparison arises in terms of the engineering of the set. Both in terms of special effects and of basic recorded sound, London's *Das Rheingold* remains close to exemplary. DGG's recording of Donner's call and the subsequent hammerblow, or of the interludes, or of the finale of the opera is pretty tame and prosaic when measured by the London standard. Further, balances often seem to me less than ideal: the first statement of the giants' motif, for example, finds the

timpani so overpowering that one cannot hear the shifting harmonies in the rest of the orchestra—we are left with only the rhythmic skeleton of the figure. The basic sound is simply not as full, as rich, as deep, or as lucid as London's. I should add that I have listened from two separate sets of test pressings, neither of which boasted clean surfaces; I assume the finished packages will offer DGG's usual exemplary surfaces, but I doubt that this will change my impression of the over-all sound picture.

The accompanying booklet contains the complete text and translation, plus extensive notes and biographical sketches of the artists.

P.S. After writing the above (and just at press time), I received advance pressings of a remastered edition of London's *Das Rheingold*, intended to upgrade the sound of that already impressive recording. After spot checks totaling about a third of the score, I feel safe in reporting that a quite astonishing improvement has been made: the soft passages have substantially more presence and clarity, the climaxes an even fuller, richer impact. What it seems to consist of is an improvement in the signal-to-noise ratio (Dolby *ex post facto*?); whatever the case, the net gain is real and significant. The remastered edition is scheduled for release in England this fall, but my understanding is that its release in the U.S. will await the exhaustion of a large supply of the old mastering still in dealer or warehouse stock. My urgent recommendation is that anyone interested in purchasing the London *Rheingold* make a point of ordering it from English sources.

C.L.O.

WEILL: *Die sieben Todsünden*

Soloists: Leipzig Rundfunk-Sinfonie, Herbert Kegel, cond.

For a feature review of this recording, see page 69.

RECITALS & MISCELLANY

IGOR KIPNIS: *Spanish Music for the Harpsichord*

D. Scarlatti: *Sonata in C minor, K. 84* (L. 10); *Three Sonatas in D, K. 490* (L. 206), *K. 491* (L. 164), and *K. 492* (L. 14). Nebra: *Sonata No. 5, in F sharp minor; Sonata No. 6, in E. Soler: Sonata in B flat, M. 13; Sonata in D minor, M. 8; Fandango, M. 1A.*

Igor Kipnis, harpsichord EPIC BC 1374, \$5.79 (stereo only).

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full of the expatriate Italian's almost aggressive Spanishness, and their touches of local dance rhythm and guitarlike figuration embellish the explorations of an extraordinarily powerful, even idiosyncratic musical personality. Blasco de Nebra, who lived from about 1750 to about 1784, writes in a much more *galant* style, and his melting cadences often breathe something of the Mozartean afflatus—whether by influence or by coincidence we cannot know. Linking these two stimulatingly contrasted figures is Antonio Soler (1729–1783), who contributes two sonatas and the long and impressive Fandango already recorded by Rafael Puyana (with small cuts) on Mercury 50459/90459.

Comparison between Kipnis and Puyana yields the usual result: Puyana is more intense and motoric, Kipnis gentler and more relaxed. In any case the duplication is a minor matter, and the new disc can be warmly recommended. The sound of the instrument comes over beautifully—though, as with practically all harpsichord records, the cutting has been done at an unrealistically high volume level. B.J.

EZIO PINZA: *Recital*

Ezio Pinza, bass; various orchestras

For a feature review of this recording, see page 71.

STARS OF THE BOLSHOI: *Scenes from Various Operas*

Mussorgsky: *Khovanshchina*: *Marfa's Divination* (Yelena Obraztsova, ms). *Boris Godunov*: *Pimen's Narrative* (Mark Reshetin, bs). Borodin: *Prince Igor*: *Konchak's Aria* (Ivan Petrov, bs). Glinka, *Ruslan and Ludmilla*: *Ratmir's Romance* (Valentina Levko, ms). Gounod: *Faust*: *Avant de quitter* (Yuri Mazurok, b). Bizet: *Carmen*: *Seguidilla and Duet* (Irina Arkhipova, ms; Zurab Andzhaparidze, t). Verdi: *Aida*: *Ritorna vincitor!* (Tamara Milashkina, s). Leoncavallo: *Pagliacci*: *No, Pagliaccio non son!* (Vladimir Atlantov, t). Puccini: *Madama Butterfly*: *Tu? tu? tu? Piccolo Ididio!* (Galina Vishnevskaya, s).

Orchestra of the Bolshoi Theatre, Mark Ermler, Alexander Melik-Pashayev, Boris Khaikin, conds. MELODIYA/ANGEL SR 40050, \$5.79 (stereo only).

STARS OF THE BOLSHOI: *Scenes from Rimsky-Korsakov Operas*

Sadko: *Aria and Scene of Lyubava* (Larissa Avdeyeva, ms). *Song of the Venetian Merchant* (Yuri Mazurok, b). *Invisible City of Kitezh*: *Fevronia's Aria* (Tamara Milashkina, s). *Snegorouchka*: *Aria of Fairy Spring*: *Second Song of Lel*: *Third Song of Lel* (Irina Arkhipova, ms). *The Tsar's Bride*: *"Young Hops" Chorus* (Chorus of the Bolshoi Theatre). *Scene and Duet of Lyubasha and Gryaznoy* (Irina Arkhipova, ms; Viktor Nechipailo, bs). *Marfa's Aria* (Galina

Vishnevskaya, s). *Introduction to Act III and Aria of Sobakin* (Ivan Petroff, bs).

Orchestra of the Bolshoi Theatre, Yevgeny Svetlanov, Asen Naidenov, Mark Ermler, Gennady Rozhdestvensky, Alexander Melik-Pashayev, Boris Khaikin, conds. MELODIYA/ANGEL SR 40052, \$5.79 (stereo only).

Of these two interesting discs, the "Stars of the Bolshoi" potpourri actually proves just as fascinating as the Rimsky disc, despite the latter's unfamiliar repertoire. This is partly because the great moments of Rimsky's operas tend to lie not in the arias, but in interludes or in the cumulative impact of a scene. It is also due to the interest in hearing these artists (several of whom are every bit as important as the best of their Western counterparts) essaying recognizable repertoire, and often in the original languages. There is, to be sure, an entire Russian side to the "Stars" record, and it includes some impressive items. Yelena Obraztsova brings a rolling, deep, dark mezzo voice and a firm line to the divination scene from *Khovanshchina*, and the reliable Ivan Petrov gives us an honestly *sung* rendition of Konchak's deservedly familiar aria. Valentina Levko too shows a mezzo that is full, open, and even all the way, and sings the *Ruslan* scene gorgeously. (It remains, however, a tiresome piece of writing.) Mark Reshetin is only a reasonable Pimen—not at all poor, but a bit fuzzy and ill-defined in his vocalism. (It is the Act I, Scene 1 monologue that he sings on this disc.)

Side 2 is headed by an intriguing "Ritorna vincitor!" from Tamara Milashkina—a full-throated interpretation in quite idiomatic Italian, marked by an immensely mournful, womanly quality which sets it off as something quite special and moving. And one will find in the West only one or two baritones who will approach Yuri Mazurok's splendid, tenory vocalization of Valentine's aria (in Russian), for all its rhythmic tentativeness at the beginning. Irina Arkhipova, solidly partnered by Zurab Andzhaparidze, is predictably excellent with the *Seguidilla* (also in Russian), and Vladimir Atlantov turns out to be a sort of Russian Del Monaco: a dark, strong voice with a vital top, handled in a manner that is crude and often ugly, but not without excitement at the big moments. Galina Vishnevskaya's *Butterfly* scene, however, has only her unabashed temperament in its favor; the voice is in terrible condition here.

The Rimsky disc is of value primarily for giving us a side's worth of *The Tsar's Bride*, an opera that has not been repre-

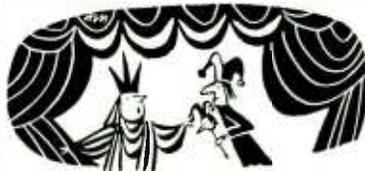
sented at all for some years. Having recently seen the opera in Russia, I find the piece as a whole less than galvanizing in the theatre, but it contains many fine passages, and several of the best have been chosen here; in fact, once the "Young Hops" chorus is out of the way (which is where it belongs), the succession is very strong. The Act I scene between Lyubasha and Gryaznoy is magnificent, probably the best thing in the whole work. Lyubasha, the long-time mistress of Gryaznoy, realizes she is losing him, and as she pleads for the return of his love and he confusedly turns her aside, Rimsky strikes right to the hearts of these two people with some of his most persuasive writing. Arkhipova touches genuine greatness as she begs for a response ("*Ved ya odna tebya lyublu*"). and again at the end of the scene as she becomes aware that he has abandoned her. Viktor Nechipailo has the thankless part of the scene, but is nevertheless excellent in all respects.

Vishnevskaya is much closer to home with the high, lyric music of Marfa than with Puccini's heroine, and she phrases the aria, with its effective high suspensions, in an aristocratic fashion. No matter how much her impulses may incline her towards the Italian dramatic repertory, it is this sort of music that elicits a healthy response from her voice. Sobakin's arioso is only moderately effective, but the introduction is a splendid piece of atmosphere, which returns at the end of the aria, as Petrov's bass sits on the low note with a splendidly satisfying buzz.

The other side has its best moments in the *Sadko* excerpts. Lyubava's *scena* is comprised of a good cavatina and a promising animated section that somehow doesn't quite follow through. Larissa Avdeyeva shows traces of a sharp quality in her otherwise imposing voice, and does not hit quite the vocal level of the other three mezzos heard on these records (something which can be forgiven—she is still much above average). The Venetian Merchant's song is less well known than the other two "guest" arias (those of the Viking Guest and the Indian Guest), but it has a charming lilt to it and is a fine display piece for high baritone. Mazurok sings it with considerable brilliance and ridiculous ease, if not quite the swing and variety brought to it by Lisitsian on a complete recording of *Sadko* that is close to twenty years old now.

The rest of the side is of only modest interest musically: *Kitezh* is poorly represented by Fevronia's dullish Act I aria, and though I have heard Lel's songs a number of times, I still can't keep track of which is which. Arkhipova sings all three *Snegorouchka* excerpts eloquently, but Milashkina is rather less impressive in the *Kitezh* piece, producing some of that hectic, wiry sound that seems to afflict Russian females who must sing consistently above the staff. Back to *Aida*.

The sound of both discs is good; it favors the singers and sometimes has an overreverberant quality, but not disastrously so. C.L.O.



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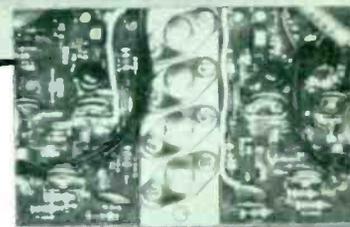


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IN BRIEF

BACH: Partita for Solo Violin, in D minor, S. 1004; Sonata for Violin, in G minor, S. 1001. Arnold Steinhardt, violin. Sheffield M 7, \$4.98 or S 7, \$5.98.

BEETHOVEN: Concerto for Piano and Orchestra, No. 4, in G, Op. 58; Rondo for Piano and Orchestra, in B flat, Op. posth. Lili Kraus, piano; Vienna State Opera Orchestra, Victor Desarzens, cond. Vanguard Everyman SRV 252 SD, \$2.49 (stereo only).

GINASTERA: Concerto for Piano and Orchestra; Variaciones concertantes. Joao Carlos Martins, piano (in the Concerto); Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Red Seal LM 3029 or LSC 3029, \$5.79.

RESPIGHI: Fontane di Roma; Pini di Roma. New Philharmonia Orchestra, Charles Munch, cond. London SPC 21024, \$5.79 (stereo only).

AMBROSIAN SINGERS AND CONSORT: Choral Music. Morales: Missus est Gabriel; Victoria: Magnificat primi toni; Byrd: Domine praestolamur adventum tuum; G. Gabrieli: Vagh' amorosi; Ahi, senza te; Dormiva dolcemente; S'al discoprir; Alma cortes'e bella; O che felice giorno; Dolci care parole; Se cantano gl'augelli. Ambrosian Singers and Consort, Denis Stevens, cond. Dover HCR 5271 or HCR ST 7271, \$2.00.

E. POWER BIGGS: "Historic Organs of Spain." Organ music by Soler, Dandrieu, Angles, Seixas, Cabanilles, Pasquini, Milan, Valente, and Anon. E. Power Biggs, organ. Columbia MS 7109, \$5.79 (stereo only).

DANCE MUSIC OF THE RENAISSANCE. Dances by Moderne, Susato, Gervaise, Phalèse, Hassler, Attaignant, and Demantius, F. Conrad, recorder and crumhorn; I. Brix-Meinert, U. Koch, and G. Lemmen, viole da braccio; J. Koch and H. Haferland, viola da gamba; O. Steinkopf, dulcian; W. Gerwig, lute. RCA Victrola VIC 1328 or VICS 1328, \$2.50.

These are two of the most *balanced* performances of unaccompanied Bach I can recall hearing. Arnold Steinhardt is an interpreter and instrumentalist of the first order. A supreme technician, he makes even the most difficult passages sound easy, but he is far too intense and knowledgeable a stylist to let the graceful felicity of his playing dilute the grandeur of the writing. The disc is also very well recorded. H.G.

Appropriately, Lili Kraus's fingerwork in filigree passages of the G major Concerto is cool, limpid, pearly, and fluent, but just a shade more emotional ardor might well have been in order. Mme. Kraus's playing of the inconsequential little Rondo (said to be a discard for the B flat Concerto) is beautifully simple, almost "nursery rhymish." One can, however, get the identical performance on a Monitor disc, coupled with Beethoven's C minor Concerto—a score which this artist can tread without fear. Excellent pellucid sound from Vanguard's Swiss Tono source. H.G.

Ginastera's Concerto brings Rachmaninoff up-to-date with twelve-tone rows and tricky orchestral effects. It's a wow piece, and doubtless wows 'em to a fare-thee-well when the dynamic Mr. Martins can be seen at the keyboard as well as heard; on the record, only the terrific toccata at the end makes more than a superficial effect. The *Variaciones Concertantes* is an early work for twelve solo instrumentalists, each of whom is given a virtuoso variation. It is mild and sweet—and the kind of modern music conductors like because it is no trouble to play. A.F.

Munch paces these familiar warhorses more slowly than they've ever been heard on records before. His readings are surpassed in dramatic power only by Toscanini's *sui generis* versions of 1951-53 for RCA, yet at the same time he makes much of these works' often undervalued poetic elements. The sonics are transparent, but at the same time preserve a natural, warm acoustical ambience. For example: the thunderous ending of *The Pines* and the barely audible pianissimo beginning of *The Fountains* both maintain clarity. R.D.D.

Side 1 offers a wonderful selection of less familiar choral music, beautifully sung. The motet *Missus est Gabriel* by Cristobal Morales has the gorgeous dark quality usually associated with this somber Spaniard combined with a rich imitative polyphony in an entralling tapestry. Tomas Luis de Victoria's Magnificat shares much of the same spirit as his countryman's motet. Byrd's Latin motet, with its subtle word painting, is one of his most beautiful compositions. The Gabrieli side, however, is a bit of a disappointment. The Ambrosian Singers are stylish as always, but here they sound rather tentative. Moreover, the rechanneled stereo is downright awful. S.T.

Each piece in this collection was apparently chosen to demonstrate the unique qualities of various Spanish organs presently located in Toledo, Segovia, Salamanca, and Madrid. Among the more remarkable hallmarks of these eighteenth-century instruments are the magnificent reed choruses mounted horizontally and pointed straight into the auditorium. For a sample of the unusual sounds produced by these organs, try Cabanilles' *Batalla Imperial*, in which Biggs parades before us, one by one and in combination, a variety of sounds from the buzz-saw-like rasp of the sixteen-foot *trompeta magna* to the piercing high notes of the clarines. The engineering does full justice to the organs by achieving impressive antiphonal effects and a very realistic sense of depth. A sonic spectacular. C.F.G.

Dance music is pretty much the same whether it's by the Tijuana Brass, Johann Strauss, or Tylman Susato: if the music can be described as a pleasant example of the genre, there is little left to remark upon. The performances here of sixteenth- and seventeenth-century offerings are stylish and highly professional. The selection presents a pleasing balance of lively rhythmic dances and slower ballad arrangements, all of it imaginatively instrumentated and spaciouly recorded. Those who like their light music à la Renaissance will be happy to have this disc in their collections. S.T.

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REPEAT PERFORMANCE

A SELECTIVE GUIDE TO THE MONTH'S REISSUES

BERLIOZ: *Symphonie fantastique, Op. 14*. New York Philharmonic, Dimitri Mitropoulos, cond. Odyssey 32 16 0204, \$2.49 (stereo only) [from Columbia ML 5188 or MS 6030, 1958]. Recirculating unsuccessful efforts by great artists does little service either to their memory or to the unsuspecting record buyer attracted by the name on the record jacket. Mitropoulos arrives in Berlioz' ballroom on two left feet, prosaically surveys the scenes in the country, plods to the gallows, and attends the Witches' Sabbath virtually *in absentia*.

GLIERE: *Symphony No. 3, in B minor, Op. 42 ("Ilya Mourometz")*; *The Red Poppy: Suite*. Vienna State Opera Orchestra, Hermann Scherchen, cond. Westminster WST 212, \$9.58 (two discs, rechanneled stereo only) [from Westminster XWN 2212, 1951].

There's a lot of bombast in this elephantine symphony (it lasts an hour and a half), but much of the music throbs with exciting cinerama pageantry as it recounts in minute symphonic detail the adventures of the legendary Russian hero Ilya Mourometz, Glere at his best can conjure up a vivid orchestral picture with cunning instrumental colors and thematic originality—try, for instance, the long second movement, which paints a luscious sylvan picture of the forest-dwelling brigand Solovei and describes his battle with Ilya in startlingly imaginative strokes. Unlike most conductors, who cut the score drastically, Scherchen recorded it *in toto*; it is one of his finest phonographic efforts.

The once popular Sino/Soviet backslapping ballet *The Red Poppy* must have very little currency in Russia nowadays. It's pretty banal stuff, though the tuneful dances go down easily enough and Scherchen seems to have been fond of it, to judge from the superb performance. The sound is remarkably rich and fairly detailed—the rechanneling has taken a bit of the rough edges off the mono.

PUCCHINI: *Tosca*. Maria Caniglia (s), Beniamino Gigli (t), Armando Borgioli (b), et al.; Chorus and Orchestra of the Rome Opera, Oliviero de Fabritiis, cond. Seraphim 1B 6027, \$4.98 (two discs, mono only) [from HMV originals, recorded in 1938].

This recording has always seemed to me to capture the essence of *Tosca* more successfully than any other. The over-all theatrical projection of the piece has an unabashed honest flamboyancy which eludes today's more cosmopolitan casts, who were not bred in the pure verismo tradition that flourished in Italy between the wars. We have since heard performances more uniformly well sung perhaps, and more imaginatively acted, but none with such a consistent sense of style (and Puc-

cini demands *his* stylistic approach as surely as Mozart or Wagner).

Caniglia never made a better recording: her conception may be a trifle broad for us today, but she is constantly alive and committed. Both she and Gigli understand exactly how to arch a Puccinian phrase to maximum effect, and De Fabritiis exercises a sure hand over this deceptively tricky score. True, Borgioli's Scarpia is a serious flaw, but the recording as a whole is a historic one, no mistake about it.

RESPIGHI: *Il Tramonto; Quartet for Strings, in D ("Dorico")*. Sena Jurinac, soprano (in *Il Tramonto*); Barylli Quartet. Westminster W 9624, \$4.79 (mono only) [from Westminster WLE 101, 1954].

Sena Jurinac has so infrequently visited the recording studio that any illustration of her vocal art is welcome—even in such a pallid work as this. Respighi's "Poem" for string quartet and voice is a rather wan reflection of Shelley's lush verses, but Jurinac's limpidly sung performance is spellbinding.

The *Doric* Quartet demonstrates the composer's ingenuity with sonata, variation, and passacaglia forms, all couched in an acerbic modal idiom which would probably not sound so quaint had we not been spoiled by Bartók. The Barylli ensemble gives the music a vigorous run-through, and Westminster's sound is extraordinarily brilliant.

WEBER: *Der Freischütz*. Maud Cunitz (s), Emmy Loose (s), Hans Hopf (t), Marjan Rus (bs), Otto Edelmann (bs), et al.; Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Otto Ackermann, cond. Richmond RS 62016, \$4.98 (two discs, mono only) [from London LLPA 5, 1952].

About the only point on which this recording scores over its budget rival, an admirably sung performance on Seraphim, is the inclusion of just enough dialogue to keep the action moving smoothly. Otherwise what we have here is a rather ordinary evening at the Vienna State Opera, circa 1950. None of the vocal work is actually offensive, but neither does it rise much above the routine provincial level. Ackermann's limp conducting is no help; and the mono sound, decent for its day, pales beside Seraphim's wonderfully live stereo.

WEILL: *Die Dreigroschenoper*. Liane (s), Rosette Anday (c), Helge Roswaenge (t), Alfred Jerger (b), Kurt Preger (b), et al.; Chorus and Orchestra of the Vienna State Opera, F. Charles Adler, cond. Vanguard Everyman SRV 273 SD, \$2.50 (rechanneled stereo only) [from Vanguard 9002, 1955].

The attractions of this *Three-Penny Opera*

should prove irresistible to collectors who look back longingly to the Vienna State Opera of the Thirties. As the elder Peachums we have Alfred Jerger, one of the company's leading baritones (he was the first Mandryka in *Arabella* in 1933), and that ripe character-contralto Rosette Anday. Even Helge Roswaenge makes a brief appearance, with a beefy rendition of the work's most famous number about Mack the Knife. Of course, these singers were all comparatively voiceless by the time this recording was made and it is doubtful that they ever would have felt wholly comfortable in the Weill idiom; but I very much doubt that these drawbacks will deter the nostalgic.

The best performance in the set is Liane's Polly—biting, bitter, ironic, and sung with a haunting cabaret huskiness that bears comparison with the redoubtable Lotte Lenya in her prime. Adler gives the *secco* score a fine sleazy reading, and the rechanneling is generally unobjectionable. A special recording then, with good qualities as well as purely sentimental values. A first-rate up-to-date version of *Die Dreigroschenoper* is still badly needed, though.

ZINKA MILANOV: "*The Art of Zinka Milanov*." Arias from *La Forza del destino*, *Aida*, *Il Trovatore*, *Un Ballo in maschera*, and *La Gioconda*. Zinka Milanov, soprano; RCA Orchestra, Renato Cellini, cond.; Metropolitan Opera Orchestra, Dimitri Mitropoulos, cond. (in the *Ballo* excerpt). RCA Victrola VIC 1336 or VICS 1336, \$2.50 [from various RCA Victor originals, 1951-55].

Victrola's previous Milanov recital disc was culled from items recorded a bit late in the day to show the soprano at her best. Happily, the present reissue contains material dating from the early Fifties—prime years for Mme. Milanov. The silvery *pianissimos*, the creamy consistency of her legato, and the over-all dark velvet of her opulent voice were superbly in evidence during those early years of the Bing regime at the Metropolitan.

Verdi's two Leonoras were Milanov specialties, and here we have a generous portion from each: the Act II and Act IV arias plus "*La Vergine degli angeli*" and the final trio from *Forza*, and the two arias from RCA's complete *Trovatore* set. The unearthly beauty of that first floated F natural in "*Pace, pace*," the liquid phrases of "*D'amor sull'ali rosee*" . . . these together with Aida's two scenes, the *Ballo* aria, and Gioconda's "*Suicidio*" are all treasurable examples of this artist's finest recorded work.

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A JAZZ CELEBRATION AT MONTREUX

MOST JAZZ FESTIVALS exist to exploit the music, which is to say that they are run for the purpose of making money for somebody. There is, of course, nothing wrong with making money. The problem is that in America it has become the *raison d'être* instead of a happy by-product, a just reward for work well done. This gives rise to all sorts of evils, from shoddy merchandise to a malaise of the soul that has become so obvious that not even happy Hubert can convincingly deny it.

Jazz is, in my opinion, America's most brilliant contribution to the world's arts. The trouble is that you hear too little *good* jazz these days. On the one hand, musicians are often forced into a tacky commercial bag—as poor Wes Montgomery was—so that his record company may make *quick* money on them. What the public gets is a mockery of their music, rather like a whore's makeup on the face of a genuinely pretty girl. On the other hand, in their anxiety to defend their art, some musicians overreact against commercialism. Not wanting to take the cheap way of facile and gimmicked and shallow communication, they eschew communication of any kind, and that's just as ominous for art.

It has seemed to me for some time

that instead of dying, as I once thought it would, jazz would emigrate to Europe, and there is mounting evidence that it is doing just that. The number of jazz musicians of importance living in Europe is long, and it seems to be growing. Some have come to escape racism at home. Yet some of the more recent arrivals are white.

Just as refugees from Europe once helped make American symphony orchestras great, so I think refugees from America are going to help make great the jazz orchestras of Europe—such as the Clarke-Boland big band, led by expatriate drummer Kenny Clarke and Belgian arranger Francis Boland. And just as America developed its own fine breed of classical musician out of the European tradition, Europe has begun to grow its own excellent jazzmen out of the American tradition. Nothing so clearly demonstrates this as the recent Montreux Jazz Festival.

Here is a festival that is *not* pinned to commercialism. It doesn't have to make money. If it improves the tourist business, its sponsors—the Montreux Office of Tourism and the hotelkeepers and merchants who finance it—are happy. Claude Nobs, the assistant director of the tourist office and dedicated jazz fan

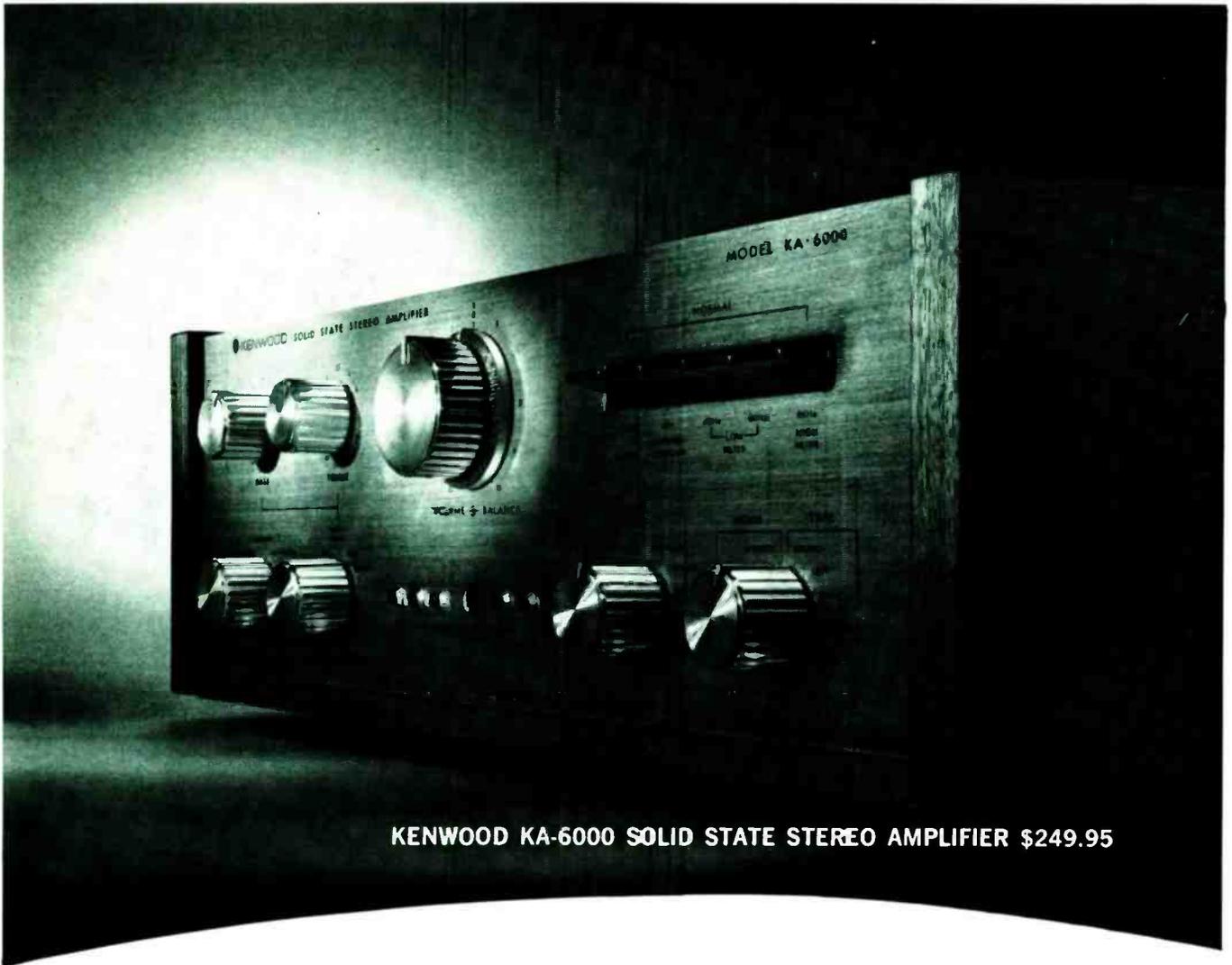
who organized the event, and Géo Voumard, the piano-playing director of light music and jazz for Radio Suisse Romande who exceeds it, don't make a franc off the festival: they do it for the good of the community and love of the music. The result is a festival with a relaxed and joyous ambiance unlike anything I have ever seen. It does what festivals, by the very definition of the word, are supposed to do: it celebrates.

Nina Simone, who has a reputation as difficult and for doing the minimum performance required of her, started cold, warmed up before the enormously polite and deeply interested audience, stayed on for encore after encore, and ended up being one of the delights of the festival. Pianist Bill Evans, who can be quite withdrawn before inattentive audiences, opened like a flower, and played for more than an hour before a crowd that was almost religiously silent. It was one of the finest performances of his career. (Happily, it was recorded. It will be issued as a Verve album in the fall.) The Young-Holt Trio, led by bassist El Dee Young and drummer Red Holt, and playing in a bluesy "soul" groove, added an element of amiable wit to the festival. But these were the only American artists participating, unless you count expatriate drummers Kenny Clarke and Arthur Taylor (who conducted a drum clinic), and trumpeter Benny Bailey, who put in a guest appearance. They, however, are by now considered part of the European jazz community, and that was what the festival was about: European jazz.

There were thirteen groups from as many countries. The festival was organized with the co-operation of the European Broadcasting union, made up of all the radio and television systems of Europe. Each country's broadcasting organization selected a group for the festival's competition, and sent along a delegate to the jury that judged the groups. (Jurors were prohibited from voting for their countrymen.)

The level of performance was predictably uneven. A few of the groups were genuinely horrible, particularly West Germany's ridiculous Manfred Schoof Quintet. (East Germany's group—which, in what was apparently supposed to be an expression of Socialist egalitarianism, did not bear a leader's name—it was dull.) Though I admired their bass player, I also disliked the Theo Levendie Trio from Holland, which played free jazz—meaning a lot of unrelated bangings and squealings. All three men played their instruments with mechanical skill, but the music struck me as meaningless. Later, I heard Levendie playing some simple blues in a session, and he revealed the fault that I suspect is common among free jazz players: bad time. But these were the low points of the festival. Most of the groups were good, and some were excellent. Once it could be said there were no good rhythm sections in Europe. This is no longer so, and the surprising thing was the abundance of skilled bassists.

Continued on page 106



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CIRCLE 58 ON READER-SERVICE CARD

THE LEES SIDE

Continued from page 104

I rather enjoyed the Michel Terrioux Quartet from France. One of the most impressive groups in the festival. I thought, was that of Hungarian trumpeter Rudolf Tomsits, whose solos, particularly on fluegelhorn, were warm, thoughtful, inventive, and beautiful. Jazz is apparently in good shape in Hungary: their delegate to the jury was Prof. Janoš Gondá, who teaches jazz at Budapest's Bela Bartók Conservatory.

Yugoslavia and Poland were represented in the festival along with Hungary and, for the first time, East Germany. Russia was not, though it has a flourishing jazz movement. It's to be hoped that they'll participate next year.

The winning group was the Riel-Mikkkelborg Quintet from Denmark, led by Palle Mikkkelborg, a fluent and inventive trumpet player out of the Miles Davis school, and Alex Riel, a driving and skillful young drummer. They won an expenses-paid trip to appear at the Newport Festival. Second prize went to the Jan Garbarek Quintet of Norway, featuring singer Karel Krog. To the extent that they were audible—the otherwise superior sound system went out of whack during their performance—I thought they were a crashing bore. The jury's voting, however, was scrupulously fair. I can testify to that since, as president of the jury, I supervised the balloting in conjunction with Robert Share, director of Boston's Berklee School of Music, and Karel Srp from the Czech Broadcasting system. (The three of us were empowered to vote only in the case of a tie, and there wasn't one.)

The jury chose John Surman, a baritone saxophonist with England's Mike Westbrook Band, as the best soloist of the festival, and Radio Suisse Romande awarded him a scholarship to Berklee School. A separate press jury also chose the Riel-Mikkkelborg group as the best, gave a *prix d'honneur* to the Jim Doherty Quartet from Ireland, and made honorable mentions of Doherty's fine guitarist, Louis Stewart, and the Tomsits Quartet.

Some awards had money prizes attached, others were worth only the honor of the thing. But awards were of secondary importance. The real value of the festival was its effect of stimulation on European jazz. A few days later, Mike Westbrook wrote from England to praise the way the festival had been run, adding: "It was particularly stimulating for us to meet and listen to young musicians from so many countries, and I feel that the mutual interest that has resulted cannot but benefit European jazz—and this is a unique contribution that the Montreux festival has made."

The festival did a lot of things others don't. There was an exhibit of superior photography of jazz musicians by Italy's Giuseppe Pino; an exchange center where fans could trade or buy or sell out-of-print jazz records; and a display of record cover art, projected on a screen in a small theatre to the accompaniment of jazz records. The concerts

were held in the nightclub—as large as a medium-sized concert hall—of the Casino, a turn-of-the-century pleasure palace. Placed at strategic locations throughout the room were television screens, and Television Suisse Romande presented close-ups of the players by closed circuit.

One of the greatest virtues of the festival arose from the jam sessions that happened after each night's concerts. There are so many pianos in the various rooms of the Casino that three sessions sometimes went on simultaneously. This gave jurors and critics a chance to evaluate the players outside the tense conditions of competition. I heard the Jim Doherty group jamming one night. They didn't play nearly as well in competition as they did then, but because of the sessions, I know how well they really do play. Unfortunately, the jamming was seriously damaged by the machinations of some local star-chaser, who ran around each night urging musicians to come to his home to play. Too many of them did, and as a result the international exchange of ideas was not as fruitful as it might have been. Next year, the festival will prohibit musicians from playing in sessions other than those directly associated with the event, on pain of disqualification.

Another rule they're changing is one that bars musicians over thirty-five from competition. This seems a wise thing, since some jazz musicians don't reach artistic maturity until they're in their thirties, and a few until they're forty or more.

The festival will be approximately doubled in size next year, and will run six days instead of five. The hall will be rebuilt to twice its present capacity, and a discothèque for dancing will be set up by the Casino swimming pool. The budget has already been doubled.

Among the additions to the festival will be two prizes for the best jazz albums of the year—the best new recording and the best reissue. Awarded jointly by the festival and this magazine, they will parallel the awards given for classical records at the Montreux Music Festival in the fall by that festival's management in conjunction with HIGH FIDELITY.

The location of the festival—on the shore of Lac Lemman, with the French Alps looking down from across the water—is breathtaking. Hotel accommodations are easy to get, since the jazz festival is held in the off season, and rates are reasonable: a very good room can be obtained for \$8.00, adequate accommodations for as little as \$4.00. This makes the festival attractive to young people, particularly those on student budgets.

Jazz, which has been done a great deal of mischief by its friends, seems to have found a genuinely helpful one in the improbable city of Montreux, Switzerland. I think the Montreux Jazz Festival will become one of the most important in the world, and probably by next year.

GENE LEES

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THE LIGHTER SIDE

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

SYMBOL * DENOTES AN EXCEPTIONAL RECORDING

* **HINES, HINES, & DAD:** Pandemonium! Maurice and Gregory Hines, vocals; Chink Hines, drums; orchestra, Bill Reddie, Bob Freedman, and Ray Ellis, arr. *Yesterday: You're Just in Love; We Got Us*; seven more. Columbia CS 9679 \$4.79 (stereo only). Everybody talks about entertaining but few talents can do much about it. While new-thing music today concerns itself with restlessness, protest, anti-performing, impotent and self-sanctifying love, Hines, Hines, & Dad entertains with a kind of bursting joy which is timeless.

H, H, & D is the sort of act about whom one is inclined to say, "they must be seen to be appreciated." Yet such is their intensity and communicativeness, that this record (taped live before an adoring Parisian audience, many of whom probably didn't even understand English) succeeds beautifully.

Ordinarily, if one breaks down the ingredients of a smooth, fast-paced routine such as this, one finds that the real talent lies not in musicianship, but in the ability to *present*. While H, H, & D are hugely skilled at the mechanics of presentation—timing, delivery, choice of material—they are also extraordinary singers. So musicianlike is their work that they are convincing in styles from rock (*The Beat Goes On*) to blues to show songs (*Fiddler on the Roof* medley). Incidentally, they're great dancers, from tap to frug. The group's staging (by Stanley Kay) and orchestrations are sizzling.

A great many showy showbiz acts are dreadful. But if you're ever in Las Vegas and see the name of Hines, Hines, & Dad on a marquee, make it. Pleasure is guaranteed. M.A.

THE WICHITA TRAIN WHISTLE SINGS: Shorty Rogers and Mike Nesmith, arr. *Nine Times Blue; Tapioca Tundra; While I Cried*; seven more. Dot 3861 or 25861, \$4.79.

It's been a great season for misrepresentation on record, some subtle, some jaw-droppingly obvious. This bundle is the capper. What we see is a double-fold cover with the following words in the center: *Mike Nesmith Presents* (small



Hines, Hines, & Dad: a smooth fast-paced routine—and musicianship too.

black letters) *The Wichita Train Whistle* (large white letters) *Sings* (large green letters), plus the name of the record company (Dot). What would the average record buyer think?

Perhaps he might assume that this is an album for audiophiles, featuring the sound of train whistles with musical or vocal accompaniment. A more likely assumption—particularly for those who know that Mike Nesmith is a member of the Monkees—is that "The Wichita Train Whistle" is a new rock group, and the "Sings" refers to a vocal attempt. To check it out, the browser may open the album and look at the liner notes. All he finds is a column of vaporous free-form prose written by Nesmith. In the end, there's no way to find out what the album is about without playing it (and in most record shops, that means buying it).

In actuality, the album is one of the all-time clumsy attempts at combining big-band brass (for which Shorty Rogers can write so well) with rock-and-roll rhythms. Nesmith wrote all the crashingly dull tunes, and apparently Shorty Rogers arranged them (I find it difficult to believe, after hearing the Monkees, who can hardly play their instruments, that Nesmith had much to do with the technical arranging end, despite his taking credit for some of it). The orchestrations are chaotic and unpleasant, building to trumpets-with-their-heads-cut-off finales. With a touch of ill-placed apology, Side 1 begins with a snatch of Bach's Toccata and Fugue, in D minor played on organ. The kid's got class.

It's easy to see how the Monkees can be content by pleasing audiences of twelve-year-olds. One has the depressing suspicion that Nesmith is proud of this catastrophe, and that Shorty Rogers wishes it had never happened. M.A.

GROUP THERAPY: People Get Ready for Group Therapy. Tommy Burns and Ray Kennedy, vocals; Art Del Gudico, vocal, guitars, and bass; Jerry (The Kid) Guida, organ and keyboard; Michael Lamont, drums and percussion. *Foxy Lady; Hey Joe; Let It Be; The Exodus Song*; seven more. RCA Victor LPM 3976 or LSP 3976, \$4.79. This record is a parody (not intentional) of rock. The blues-oriented vocals are studied to the point of nausea. For reasons of what must be mutual protection, there is no indication of who is singing at any time. The guy who sings *Yours Until Tomorrow* and *Morning Dew* possesses a wobble mid-point between Maria Callas and Bert Lahr; strangely, no part of the wobble is exactly on pitch.

They do some good songs—Jimi Hendrix' *Foxy Lady*, in plastic psychedelic grooviness; *Hey Joe*, in a black blues style as authentic as Al Jolson—but they are really T*E*R*R*I*B*L*E. S.L.

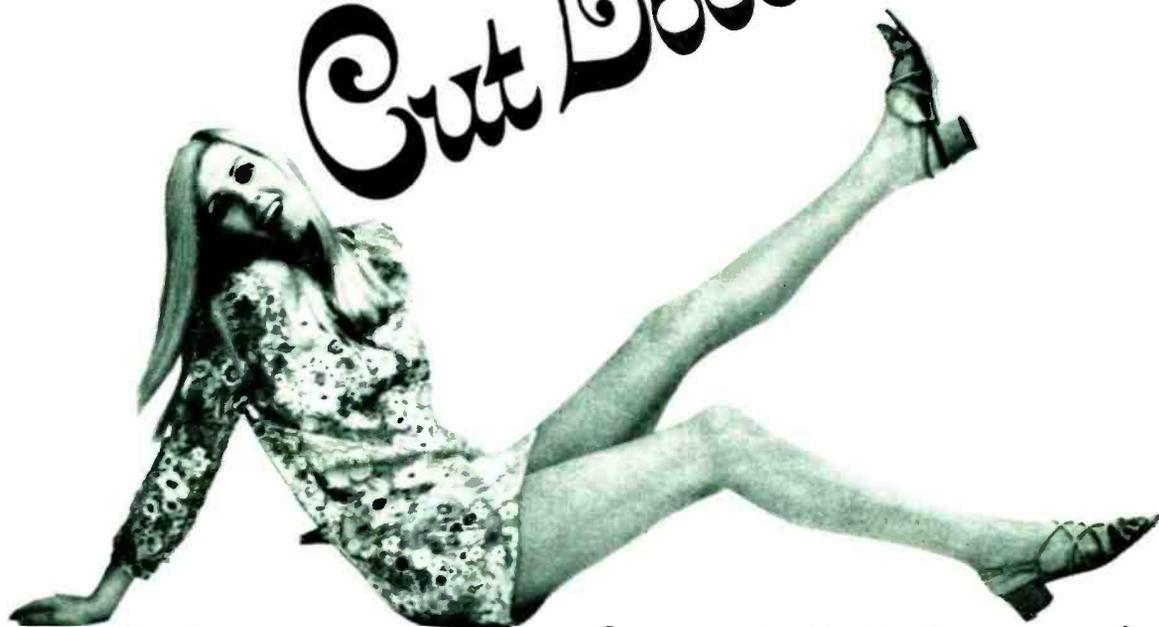
* **JERRY MOORE: Life Is a Constant Journey Home.** Jerry Moore, vocals and guitar; Eric Gale, guitar; Bill Salter, bass; Warren Smith, drums; Ralph MacDonald, conga. *This Is My Time; Winds of Change; Anti Bellum Sermon*; four more. ESP 1061 or S 1061, \$4.98.

ESP Records is a small company which presents comparatively unknown performers. It's a mystery why they compound the obscurity of their artists by omitting liner notes from most, if not all, of their albums. The record browser, often in a store where he is unable to play an album without buying it, is greeted by an album from an unfamiliar artist with no information about either him or his music. ESP doesn't seem to be giving itself much of a break.

On this album of singer/writer/guitar-

Continued on page 110

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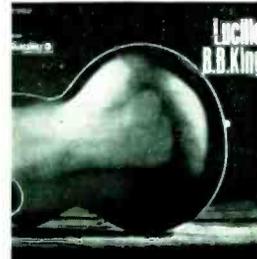
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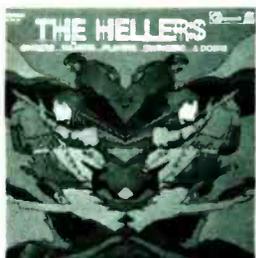
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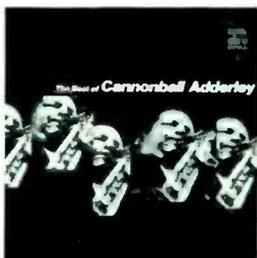
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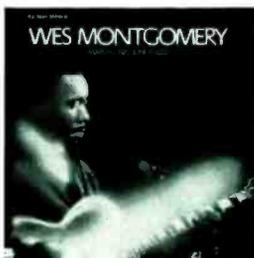
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ist Jerry Moore, the only musical data given are song titles and composers (compulsory, I believe), plus the names of the sidemen. Because Moore is good, I ran down some information about him. He is twenty-five, a New Yorker, the son of a preacher, attended college in South Carolina. He recorded briefly for Columbia before signing with ESP.

Moore's singing is strong and rich. Judging from his solid sense of time and his direct style, I'd say his roots are in blues, and rhythm and blues. He's the sort of singer who could have taken the mantle of Sam Cooke. But Moore is a product of today's generation. His songs, many of them originals, deal with discontent, the struggle for individuality, and so on. While this is probably Moore's prime area of interest, he is at his best with songs such as *Let Go, Reach Out*, in sweet and simple praise of love. The most powerful track is *Ballad of Birmingham* (music by Moore, lyrics by Dudley Randall), a touching story/song based on an incident which occurred during the racial explosion in that city. Moore's involvement with the story is deep without being pretentious.

The sidemen are first-rate, particularly guitarist Eric Gale, whose technique and feeling for the idiom are among the best I've heard. Bassist Bill Salter is best known for his work with Harry Belafonte and Miriam Makeba. Drummer Warren Smith, I believe, has a doctorate in music.

Despite the original material, Moore's real talent lies in his voice and its expressiveness. He's an interesting new talent, and we wish him well. M.A.

STEPPENWOLF: Rock vocal group with guitar and rhythm accompaniment. *Sookie Sookie; Berry Rides Again; Desperation; The Pusher; The Ostrich;* six more. Dunhill 50029 or S 50029. \$4.79.

Rock is rapidly arriving at a point where it is becoming indistinguishable from the easy-listening pabulum that Responsible Radio Personalities call Good Music. Strings, brass, textbook voice-writing have become prerequisite ingredients for more and more groups. The elemental sexual undercurrent, the uncleaned antibourgeois cant of rock—strongly anarchic—has been exorcised by Mr. Clean and the Good Guys. Thankfully, not all have succumbed. The Stones are still as scruffy as ever.

Now Steppenwolf comes along as another mortal enemy of the White Knight and White Tornado. Without relying on pornographically inspired Fug-like lyrics, Steppenwolf assures the listener that its five men know that rockin' and rollin' meant fornicatin' before it meant Rock-and-Roll.

They have a hard pulsating beat and treat their guitars as surrogate women, from whom they draw the most primitive sounds. Tribute is paid to various styles that have influenced rock. *Take What You Need* has country blues in it; *Berry Rides Again* romps along in nostalgic Chuck Berry fashion; *The Ostrich* is rhythmically cousin to Bo Diddley. Best cut is Don Covay's *Sookie Sookie*, socked home with pile-driving solidity



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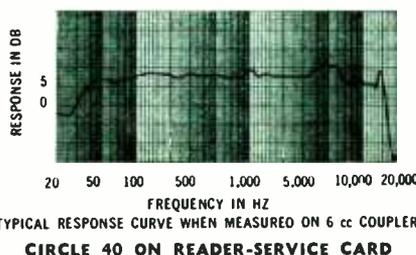
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perbly? Only an established singer is safe with such diversification, and most of them know better than to confuse an audience by trying it.

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There is little room in music today for new quality singers. Of all the recent aspirants, Michael Dees has the best chance, and we wish him well. M.A.

SWINGLE SINGERS: Spanish Masters. Swingle Singers, vocals; rhythm section; Ward Swingle, arr. *Sevilla: Andaluza; Tango in A Minor*; seven more. Philips PHM 200261 or PHS 600261, \$4.79.

Maybe it's a matter of specialized tastes. People keep telling me that the Swingle Singers are great and all that, but they insist that their gimmick has grown thin. Yet each new album they release knocks me out.

The Swingle Singers are an eight-member European vocal group which includes Christine LeGrand, Michel's amazing sister. They first swiveled heads with their "Bach's Greatest Hits," an award-winning album of Bach pieces sung in near-original form, but with the addition of a jazz-oriented rhythm section. Miss LeGrand added nonobtrusive but astonishing improvised solo lines in her unflaggingly fine soprano.

Continuing their flair for fresh album titles as well as musical approaches, the group plunged into Chopin and Schumann in "Getting Romantic"; Handel and Vivaldi in "Going Baroque"; Couperin and Telemann in "Rococo a Go Go"; and Wolfgang in "Anyone for Mozart?"

This time they've taken on the Spanish Masters (of whom there are comparatively few). One track is better than the next. My favorites are the traditional *Spanish Romance: Albéniz' Granada*; and Rodrigo's pulsating *Concerto de Aranjuez*. Most of the pieces are those which make up the basic program of any good classical guitarist. None of them is built for singers but the Swingles never take on singers' music. What they do is demonstrably impossible. That they do it so frighteningly well, and so entertainingly, is one of the quiet marvels of the music business. M.A.

MICHELE LEE: L. David Sloane. Michele Lee, vocals; Bill Justis, arr. and cond. *Honey: Goin' Out of My Head: Kiss Me Goodbye*; eight more. Columbia CS 9682, \$4.79 (stereo only).

Michele Lee is one of the good-risk new people. She has good looks, talent, presence, and a growing career. She first received attention in both the Broadway and film versions of *How to Succeed in Business Without Really Trying*. Recently she had her first hit single.

My only vehement complaint against Miss Lee occurred during the white heat of the Streisand craze, to which she succumbed completely. Happily, with the cooling of the Streisand thing (during which even such staunch pros as Eydie Gormé took to emulating Streisand mannerisms), Miss Lee has emerged to re-

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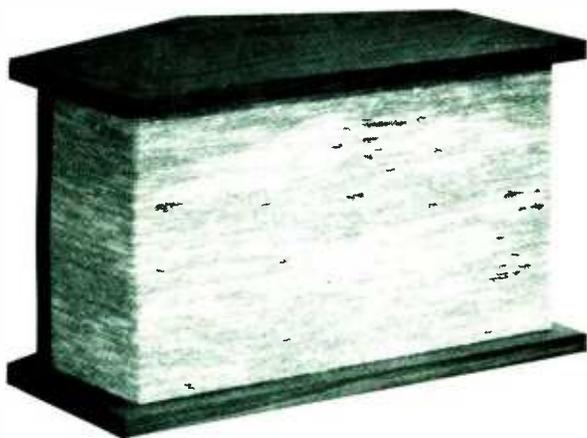
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In 'HIGH FIDELITY', Norman Eisenberg says:

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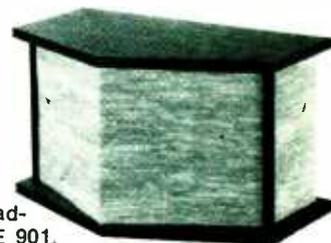
"I will say that as of now the Bose 901 strikes me as the best-sounding speaker system in its size and price class I have yet auditioned. Indeed, it rivals many systems built to larger dimensions and/or costing considerably more. In its midrange and highs—for clarity, full range, wide dispersion, open and natural sound—it is unsurpassed by anything I've heard . . . the 901 system is the closest approach to the concept of "sound conditioning" of a listening room yet encountered in a commercially available, competitively priced product . . . Add to these virtues the utterly clean wide-range response of a 901, its neutral, well-balanced, transparent quality on all program material, and you feel you've made some sort of stereo discovery. And it doesn't pall, either: you can listen to this system for hours on end without getting listener fatigue—if your own response to it is like ours, you'll be reluctant to turn it off and go to bed."

In New York, Audio Exchange says:

" . . . Ideally then, a home speaker system should be engineered to achieve this precise balance between reflected and direct sound. The 901 does achieve it. That's why it outperforms any conventional speaker we know of. With one speaker in front and eight rear speakers, the 901 produces a ratio of reflected-to-direct sound similar to that experienced in the concert hall. And that's minus audible resonances, which is the advantage of nine driver speakers simultaneously operating over the entire audio frequency range."

In Seattle, Henry Joncas at Stereo Center says:

" . . . the BOSE 901 Direct/Reflecting speaker system is one of the greatest breakthroughs in speaker design in my recollection of over 20 years of seeking the 'ultimate' . . . The quality and quantity of bass from this speaker is not only 'spooky' for its size but, in my opinion, vastly superior to any other dynamic speaker available . . . THIS IS A REVOLUTIONARY DEVELOPMENT WHICH YOU MUST HEAR TO BELIEVE!"



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All we want to say here is that until you have heard the BOSE 901 in comparison tests with the best speakers currently available, you have lost touch with the state of the art in loudspeakers.

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mind us what a really solid singer she is. Her hit, *L. David Sloane*, was followed by a song in the same genre, *I Didn't Come to New York to Meet a Guy from My Home Town*. Miss Lee brings charm to both tunes. She also has a lively feeling for Burt Bacharach material: *The Look of Love* (here the Streisand influence shows) and *Do You Know the Way to San Jose?*

Michele Lee is in the dead center of slick, mainstream show business. From that vantage point, she's among the most promising of tomorrow's biggies. M.A.

JAZZ

✱ **MUGGSY SPANIER: The Great.** Mugsy Spanier, cornet; the Bucktown Five, Charles Pierce's Orchestra, the Jungle Kings, and the Stomp Six. *Buddy's Habits; China Boy; Friars Point Shuffle*; nine more. Orpheum 101, \$4.79 (rechanneled stereo only).

✱ **NEW ORLEANS RHYTHM KINGS: The Great.** Paul Mares, trumpet; George Brunis, trombone; Leon Rappolo, clarinet; Jack Pettis, saxophone; Elmer Schoebel, Mel Stitzel, or Charles Pierce, piano; Lew Black, banjo; Steve Brown, bass; Ben Pollack or Frank Snyder, drums. *Eccentric; Farewell Blues; Panama*; nine more. Orpheum 102, \$4.79 (rechanneled stereo only).

✱ **JELLY ROLL MORTON: The Great.** Jelly Roll Morton, piano. *Grandpa's Spells; Kansas City Stomps; King Porter*; nine more. Orpheum 103, \$4.79 (rechanneled stereo only).

✱ **BIX BEIDERBECKE: The Great.** Bix Beiderbecke, cornet; the Wolverines. *Fidgety Feet; Jazz Me Blues; Oh Baby*; six more. Orpheum 104, \$4.79 (rechanneled stereo only).

✱ **LOUIS ARMSTRONG: The Great, 1923.** Louis Armstrong, cornet; King Oliver's Creole Jazz Band. *Alligator Hop; Chimes Blues; Dipper Mouth Blues*; eight more. Orpheum 105, \$4.79 (rechanneled stereo only).

These five discs are re-issues of collections originally put out on the Riverside label in its 12-100 series but not readily available in recent years since Riverside went bankrupt. They are basic elements for any well-rounded jazz collection, the type of records that should always be in circulation. This is particularly true of the Armstrong and Beiderbecke sets, which show us two of the giants of jazz

in their early but already well-defined form—Armstrong with King Oliver and Beiderbecke with the Wolverines—while the New Orleans Rhythm Kings set showcases one of the more influential jazz groups of the early Twenties and the Morton collection is a definitive demonstration of his piano style.

Beyond the fact that these discs *should* be constantly available, this set of releases is remarkably good from the point of view of sound (aside from an inexplicable slowdown in the midst of Morton's *Wolverine Blues*). The transfers from the old acoustical records have been done so well, the balance and quality are so striking, that it is a revealing experience to listen to them after trying to penetrate earlier transfers or worn copies of the originals.

This has been accomplished despite the fact that they have been doctored to achieve fake stereo. Fortunately, the results are fairly close to double mono so that the usual deadening and distortions of fake stereo are not particularly noticeable (which may be due, at least partially, to the fact that the originals had deadening and distortion built into them; one can only be glad that some of these problems have been alleviated). The packaging, however, is disappointing. A minor quibble is the art work that is spread across both sides of the double covers—photos of the musicians blown up and colored in such a garish fashion that it encourages ominous anticipation of what the fake stereo is going to be like. A much more serious flaw for records of such historic interest is the skimpy discographic information—none at all in fact, except on the New Orleans Rhythm Kings and Morton sets where only personnel and dates are given. But so far as the discs themselves are concerned, there can be no faulting them. They make these classic performances come through more brightly and vitally than they ever have before. J.S.W.

THE JAZZ GIANTS. Wild Bill Davison, cornet; Benny Morton, trombone; Herb Hall, clarinet; Claude Hopkins, piano; Arvell Shaw, bass; Buzzy Drootin, drums. *Black and Blue; Blue Again; I Found a New Baby*; six more. Sackville S 3002, \$5.00 (stereo only) (Sackville Records, 719 Yonge St., Suite 5, Toronto 5, Ontario, Canada).

Over the years, there must have been innumerable groups more or less like this that have been tossed together to fill an engagement in Columbus or Toronto or wherever followers of traditional jazz have shown a willingness to come out. Sometimes they work out. Sometimes they don't. The presence of Wild Bill Davison guarantees at least a few flashes of fire—which may go sputtering off if the rest of the group turns soggy or may roar like a battery of Roman candles if Davison feels the proper spirits moving behind him.

In this case, he has gone to neither extreme but, within unusually compatible circumstances, plays some intense though carefully modulated jazz. Claude Hopkins, a tremendously effective but disgracefully neglected pianist, is unobtru-

sively brilliant both in the rhythm section and in his neat, precisely stated solos, while Benny Morton, who has also been shunted gracelessly aside during the past two decades, emerges as a trombone stylist of unusual warmth and dignity. Buzzy Drootin keeps the whole group moving lightly with his steady, propulsive drumming. Herb Hall is a rather watery clarinetist and I could do without Arvell Shaw's long, labored bass solo on *Yesterdays*, but otherwise this is a bright, lively and—if the word can properly be applied to this essentially visceral music—thoughtful set. Davison, Hopkins, and Morton each has such a distinctive flavor that the tone and texture of every piece keeps changing as though it were being refracted through a prism, a helpful aspect when treating such well-worn items as *I Found a New Baby* and *Struttin' with Some Barbecue* and an added enticement on *Blue Again* and *I Surrender Dear*. J.S.W.

LARRY CONGER'S TWO RIVERS

JAZZ BAND: Low Country Jazz.

Larry Conger, cornet; Charlie Bornemann, trombone; Tommy Wix, clarinet; Ralph Goodwin, piano; Jim Spruill, banjo; John L. Haynes, bass; Tony Torre, drums. *Sobbin' Blues; Nobody Knows You; My Heart*; six more. Solo S 104, \$5.00 (stereo only) (Solo, Inc., Kirkwood Lane, Camden, S. C.).

In the course of making three LPs—which constitute the only contact that most of us are apt to have with a band that is located in Columbia, S. C.—Larry Conger's Two Rivers Jazz Band has developed from an amiable, hey-these-business-men-really-play-pretty-good-jazz band to a strong, assertive ensemble that can hold its own with the best traditional jazz bands in the country. Conger on cornet and trombonist Charlie Bornemann (who has gone out with the Dukes of Dixieland since making this disc) form a confident team that gives the ensembles plenty of guts and body. As soloists, they have the strong, expressive personalities, balanced with just enough subtlety, that give this kind of music the exuberant presence it calls for.

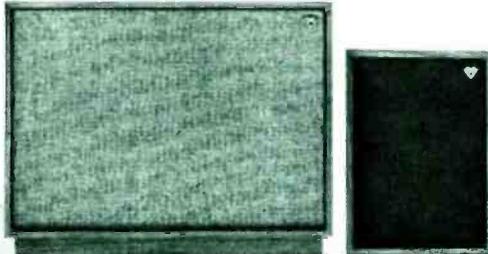
When they get going, they seem to inspire Tommy Wix to lift his clarinet work from a capable level to a colorfully vital attack. Not the least of the band's merits is a rhythm section that moves with a solid, rugged beat without falling into leaden monotony. The collection has its ups and downs. Listening to the first three selections on Side 2 (*Milenburg Joys, Honky Tonk, and Angry*), Conger's group sounds like one of the most inspired traditional bands ever assembled. But it loses some of its momentum when it gets to *Two Rivers Rag*. J.S.W.

MAX MORATH: The Entertainer. Max Morath, piano; Jim Tyler, banjo; Al Harris, guitar; Bill Turner, bass. *Slippery Elm; Ragtime Nightingale; Swipesy Cake Walk; Grace and Beauty*; eight more. Arpeggio 1204, \$5.00 (mono only). (Arpeggio Records, Box 125, Weston, Ontario, Canada).

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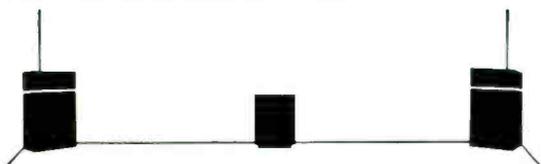
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peeked furtively through the rather rough recordings made by early rag men or the mechanical limitations of the piano rolls they cut, has been an elusive quality for the past forty years. For most of that time, the piano rag has been desecrated by the slapdash, pseudo-comedy performances of honky-tonk pianists wearing derbies and sleeve garters. In the past ten years, a new generation of young ragtime pianists has appeared who approach the old rags with understanding and respect. Possibly a bit too much respect at times but at least they have been offering hints at the true grace and beauty, to use James Scott's felicitous title, of these piano pieces.

Max Morath has been one of the more devoted laborers in this vineyard, but even Morath, to reach a broad audience, has hyped his performances up with period comedy—although he has usually kept the comedy and the rags separate and in their proper places. This collection comes from the plain, undeviating side of Morath. He plays an excellent choice of rags with deliberation and delicacy, emphasizing the warm, gentle qualities of these compositions. With gracefully decorative accompaniment from Jim Tyler's banjo and Al Harris' guitar, his playing has a delightfully low-keyed appeal. Most of the selections are classics of the genre, barring his own *Polyragmic* and one piece of special interest by Scott Joplin, *A Real Slow Drag* from his all but unheard ragtime opera, *Treemonisha*. It suggests that even though *Treemonisha* may not hold up as opera or as a production of any description, the music that Joplin wrote for it is well worth further exploration.

J.S.W.

* **BUD POWELL:** *Blue Note Cafe, Paris 1961.* Bud Powell, piano; Pierre Michelot, bass; Kenny Clarke, drums. *There'll Never Be Another You; Thelonious; Night in Tunisia; Lover Man;* four more. ESP 1066 or S 1066. \$4.98.

These recordings, made in 1961, come as a very pleasant surprise. By then it was generally assumed that Powell's best work was far behind him. The Powell recordings that were released during most of the Fifties revealed a pale shadow of the pianist who had recorded for Blue Note and Clef (now on Verve) between 1949 and 1953. From 1962 until his death in 1966, illness and a long period of convalescence practically removed him from any real professional activity.

So these performances may be among the last that he recorded. By then he had been playing with Kenny Clarke and Pierre Michelot for two years. They give him wonderfully strong support, and Powell himself plays with the ease and assurance that was characteristic of his earlier work. One aspect of his early playing that is not present here is the dazzling technical virtuosity that once made some performances seem all but incredible. The only up-tempo number in the set is *Dance of the Infidels*, in which he reaches for his old finger-bending attack. But even though there is commendability in his fingering, his articulation is no longer as positive as it once was.

At the other extreme, two slow tunes—*Round Midnight* and *Ah! More*—drag along in labored fashion. This is not particularly surprising because the slow ballad was never Powell's forte (ballads seemed to be a problem to all his contemporaries of the Forties with the notable exception of Milt Jackson). The rest of the tunes, however, are graceful, flowing evidence that Powell still had the ability to call on and project his distinctive jazz resources. These are swinging, lyrical performances that throw a warm and, at least momentarily, happy light into the darkness of Powell's final years.

J.S.W.

THELONIOUS MONK: *Underground. Raise Four; Easy Street; Boo Boo's Birthday;* four more. Thelonious Monk, piano; Charlie Rouse, tenor saxophone; Larry Gales, bass; Ben Riley, drums. Columbia CS 9632, \$4.79 (stereo only).

The thing about this disc is the cover photo. Absolutely brilliant. Superb. Something you can look at for hours on end. There is Monk, at an old upright, in a barn, surrounded by hand grenades, bread, wine, a field phone, graffiti (in French), maps, cheese, a cow, an allegedly stuffed Nazi, newspapers, flags, a printing press, dynamite, lamps, an underground pinup girl, a stained glass window. Photo by Horn/Griner. Cover design by John Berg, Dick Mantel.

As for the record, at least it can be said that this time Monk has recorded something besides the things he keeps recording again and again. He does repeat *Thelonious*. But the rest of the set is made up of less ubiquitous compositions. There's a waltz, *Ugly Beauty*, which could be played by Wayne King. *Green Chimneys* is built on an attractively off-the-wall riff. But *In Walked Bud* is burdened by a long, monotonous vocal, with and without words, by Jon Hendricks.

When Monk wasn't making it with a mass audience, one could feel that, once he broke through, he would emerge as an important and vital figure. But now that he has broken through, now that he has been accepted and has been around for twenty years, it begins to appear that his talent is much more limited than had been assumed. For the past ten years he has continued to record things he has recorded before or pieces that sound exactly like things he has recorded before. No really creative artist could possibly remain as uncreative for as long as Monk has. Although Monk is much younger than either Louis Armstrong or Benny Goodman, he has already sunk into the same late-career rut that they are in.

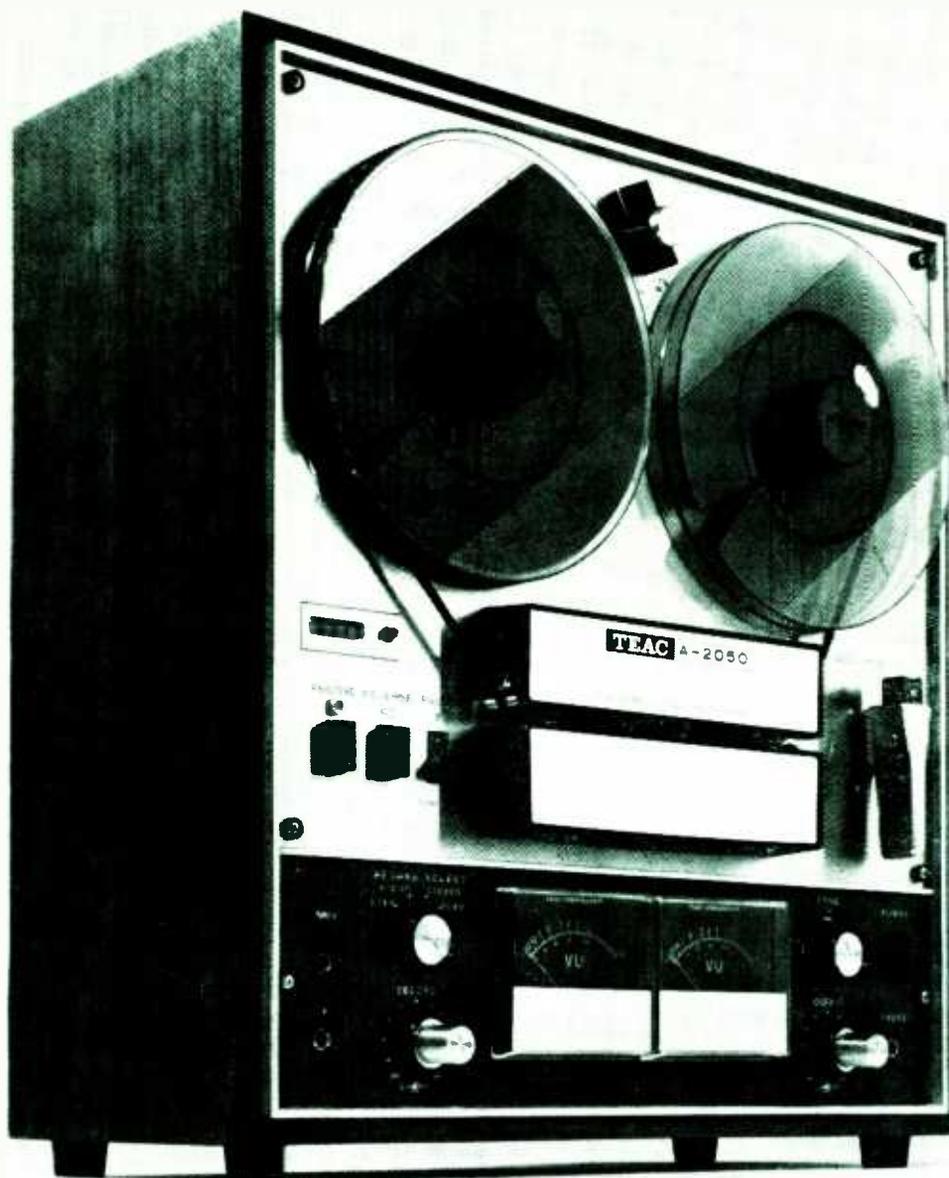
J.S.W.

TERRITORY BANDS, 1929-1933. Zach Whyte and His Chocolate Beau Brummels; Alphonse Trent and His Orchestra; Washboard Rhythm Boys. *It's Tight Like That; After You've Gone; St. James Infirmary; Old Man Blues;* nine more. Historical 24, \$4.98 (mono only).

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that concentrated on one section of the
country. In general, these bands were
overlooked by the major record com-
panies or, if they did get some recording
attention, they were given routine pop
songs that were not representative of their
best qualities. Mal Hallett, for example,
had a great territory band in New Eng-
land that, like the Casa Loma Orchestra,
was one of the precursors of the swing
era—although you'd scarcely know it
from Hallett's recordings.

Zack Whyte and Alphonse Trent, who
had celebrated territory bands at the
same time that Hallett was covering New
England, made a few records for Gen-
nett which have been brought together
in this set. Included are all the known
records by Whyte's band, which worked
out of Cincinnati and which gave both
Sy Oliver and Vic Dickenson their starts,
although neither was in the band in
1929 when it made these discs. Through
the somewhat muddy recording, it is ap-
parent that Whyte's band had polish,
strong soloists, and a lithe, relaxed
rhythmic attack. Any band that can pro-
duce a *West End Blues* that can be
spoken of on equal terms with Louis
Armstrong's classic version has to be
something.

Trent's orchestra, out of Dallas, is
studded with familiar names—Snub Mos-
ley, George Hudson, Peanuts Holland,
James Jeter, and Hayes Pillars who later
formed the Jeter-Pillars band; and, most
notably, Stuff Smith, whose fiddle and
singing (relatively subdued by his later
standards) are heard on three of the
band's five selections. Like Zack Whyte,
Trent led a solid, aggressively vital group
that swung hard and soloed with spirit
and imagination.

The Washboard Rhythm Boys, who
have the last two tracks on the disc, is
a studio group, not a territory band. But
its connection to the rest of the set is
established when it follows Trent's roar-
ing version of *I've Found a New Baby*
with *Dog and Cat*, which is actually the
same tune. The Rhythm Boys include
Clarence Profit on piano, Teddy Bunn
on guitar, Red Allen on trumpet, and
two charter members of the Washboard
Rhythm Kings, Jimmy Shine and Ghost
Howell. They blend the exuberance of
the Washboard Rhythm Kings and the
drive of a big band like Trent's in their
two tunes. J.S.W.

**JIMMY O'BRYANT'S WASHBOARD
WONDERS:** *Back Alley Rub.* Jimmy
O'Bryant, clarinet; Jimmy Blythe, pi-
ano; Bob Shofner, cornet; Jasper Tay-
lor, washboard. *Red Hot Mama;*
Skoodlum Blues; Washboard Blues;
Midnight Strutters; eight more. Bi-
ograph 12002, \$5.00 (mono only).

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Georgia Jazz Band and others. *Booze
and Blues; Stormy Sea Blues; Levee
Camp Moan; Traveling Blues;* eight
more. Biograph 12001, \$5.00 (mono
only).

Arnold Caplin, whose Historical Records
have resurrected various odd miscellanies
of jazz recordings made in the Twenties
mostly by small companies, has started a

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new label, Biograph (550 Fifth Ave., New York, N. Y. 10036). This apparently is in celebration of his association with John Steiner, the Chicago collector who, I gather, controls the rights to the old Paramount catalogue. Working from 78-rpm discs in Steiner's collection, Caplin has produced two sets that are primarily of historical jazz interest.

Jimmy O'Bryant was a clarinetist who worked the Chicago South Side in the mid-Twenties. He had a thin, singing tone, somewhat like that of Jimmie Noone, although he could verge into the vaudeville accents of Ted Lewis or Boyd Senter. The selections on his disc, recorded in 1925 and 1926, come through fairly clearly. This is worth commenting on because Paramount's recordings were not particularly good to begin with. And when the source is a well-worn 78, nothing much can be done to improve it when making an LP transfer. This is the prime difficulty with the Ma Rainey set. There are two good transfers of two good performances—*Toad Frog Blues* and *Misery Blues*—but the rest are covered with mild to dreadful surface noise. With patience, one can penetrate the murk to hear Ma Rainey's rich voice with its anticipation of Bessie Smith. But it takes effort and a devoted willingness. J.S.W.

THE BLUES AND ALL THAT JAZZ, Vol. 1 (1937-1947). Rosetta Howard, Rosetta Crawford, Trixie Smith, Georgia White, Blue Lu Barker, Peetie Wheatstraw, Johnny Temple, Joe Turner, and Cousin Joe; accompanied by the Harlem Hamfats, Henry Allen, Barney Bigard, Sidney Catlett, Tommy Ladnier, James P. Johnson, Teddy Bunn, Willie "The Lion" Smith, Lil Armstrong, Sam Price, Charlie Shavers, Sidney Bechet, Jonah Jones, Buster Bailey, Art Tatum, Edmond Hall, Kenny Clarke, others. Decca DL 9230 or DL 79230, \$5.79.

Reissues of recordings by blues singers are almost inevitably limited to a specialist audience unless they involve such celebrities as Bessie Smith or Big Bill Broonzy. Except for Joe Turner, the singers in this collection are not particularly well known today and might be overlooked by those hunting for familiar names.

The singers themselves are of varying interest—the women tend to have livelier, stronger manners of projection than the men (again, excepting Joe Turner)—but the accompanying groups are studded with top-notch jazz musicians playing with relaxed, informal pleasure. There are solo glimpses of Teddy Bunn, a delightful guitarist who was recorded far too infrequently, playing with Rosetta Crawford and Trixie Smith. Charlie Shavers brightens the Blue Lu Barker sides and Henry Allen pours some fire into Johnny Temple's monochromatic performances. Art Tatum glides gracefully through one of Joe Turner's pieces and Willie The Lion clip-clops along with Turner on another.

And where else on LP can you hear that gutty little band, the Harlem Hamfats? They back up Rosetta Howard's lay-it-on-the-line singing. These accom-

paniments were all anonymous when the records were originally released twenty and thirty years ago, and, because they were behind blues singers, the recordings have remained obscure. Gathered on this LP, they make up a fascinating series of informal views of excellent jazzmen working without pressure in supporting roles. J.S.W.

RIGHTEOUS BROTHERS: Standards.

Bill Medley and Bobby Hatfield, vocals; Side I arranged by Bill Baker. *My Darling Clementine; If I Ruled the World; Secret Love*; eight more. Verve 5051, \$3.79 or 6-5051, \$4.79.

In their better moments, the Righteous Brothers give an earnest imitation of Ray Charles, except that they never really learned to swing. (Ray Charles never had to learn.) Perhaps you're of the opinion that such negative views are best left unexpressed. So am I, except when performers ask for it, as with this set.

Picture the poor Righteous Brothers fan in his local record shop. He sees a new release, complete with smiling photo of the duo and the words, "The Righteous Brothers—Standards." He may even turn the album over before buying, check the list of tunes and scan the liner notes (failing to notice a certain explanatory sentence buried in the last paragraph).

It's not until he gets home and plays the disc that he discovers he's been had. For this is not the Righteous Brothers sound made popular by such hits as *Unchained Melody* and *You've Lost That Lovin' Feelin'*. What he's stuck with is two solo performances, Bill Medley on one side, Bobby Hatfield on the other.

Apparently the two performers have decided to go out on their own. By way of hedging their bet, they've put out an album which appears to be something it is not. When another successful duo, Bud and Trav, disbanded to go on their own, they risked everything; it was only recently that Bud Dashiell secured his own recording contract. The Righteous Brothers are slicker: they're trying out their solo wings on your record dollar.

As for the performances, what little charm the duo possessed is not enough to support two single acts. The result is two thin versions of white rhythm and blues, one tenor and one baritone. They both have nice smiles. M.A.

✻ **BILL EVANS/JIM HALL: Undercurrent.** Bill Evans, piano; Jim Hall, guitar. *My Funny Valentine; I Hear a Rhapsody; Dream Gypsy; Romain; Skating in Central Park; Darn That Dream.* Solid State SS 18018 \$5.79 (stereo only).

This album was made four or five years ago by United Artists and released in secret. Evidently U.A. is moving all its jazz catalogue over to its Solid State subsidiary, and this is giving rise to some interesting re-releases, including this album. "Undercurrent" has been hard to get almost since it was made. And it contains one almost legendary track.

The original producer wanted Evans and Hall, both superbly lyrical players,

to make an album of ballads. When the session was ended, Hall and Evans jumped into an up-tempo *My Funny Valentine* just to stretch their muscles. Fortunately, an engineer had left the mikes open and a tape running. The result was the best track of the album.

Good jazzmen swing with or without a rhythm section. But the power that Evans and Hall generated on *Valentine* without benefit of bassist or drummer is amazing.

They start out in modest counterpoint. Then Hall solos while Evans pushes him with low, chopped-out, broody chords, often on improbable accents of the rhythm. The dialogue grows more complex; Hall dives further into the material, but Evans sticks to him like the tail of a plunging kite. Then comes Evans' turn, and he plays one of the most imaginative solos he's ever recorded while Hall backs him with discreet chords that at last give way to a hard-strummed four/four accompaniment. They're thinking such integrated thoughts by this point that it's difficult to believe that all this is being extemporized by two separate intelligences. This two-minds-with-a-single-thought phenomenon is one of the strange, haunting, almost upsetting things about fine jazz; and this is one of the comparatively few times it's really been caught on record.

The collaboration of this album was so promising that Hall and Evans made another like it for Verve. It was, on the whole, a better album than this one, but it contained no single track as brilliant as *My Funny Valentine*, one of the great moments in jazz. G.L.

CHICAGO FOOTWARMERS: Hip Flasks and Hotcha! Mike Walbridge, tuba; Kim Cusack, alto saxophone and clarinet; Johnny Cooper, piano; Eddie Lynch, banjo; Glen Koch, drums. *Nagasaki; Angry; Crazy Rhythm; My Honey's Lovin' Arms*; seven more. Blackbird 12002 or S 12002, \$4.98.

ORIGINAL SALTY DOGS: Traditional Classics. Lew Green, cornet; Jim Snyder, trombone; Kim Cusack, alto saxophone and clarinet; John Cooper, piano; Mike Walbridge, tuba; Bob Sundstrom, banjo; Wayne Jones, drums. *Wolverine Blues; New Orleans Shuffle; Irish Black Bottom; Louisiana*; five more. Blackbird 12003 or S 12003, \$4.98.

The list of notable tuba players in jazz is not long, partly because the period when the tuba was the standard jazz bass instrument coincided to a great extent with the days of acoustical recording (so who heard the tuba?), partly because it was a background instrument that rarely got disentangled from the over-all sound of the rhythm section (so who heard the tuba?). We know the work of Cyrus St. Clair largely because Clarence Williams liked to let the tuba wander through the background of his records. And more recently there have been Harvey Phillips and Don Butterfield, who are primarily studio men.

Mike Walbridge of Chicago seems to be doing more with the tuba in jazz these days than anyone else. He is on

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both of these discs, serving as leader of the Footwarmers. His presence lends weight and authority to both the Dogs and the Warmers. The Warmers play relaxed, informal quartet and quintet jazz which flows pleasantly and easily on solos by clarinetist Kim Cusak and pianist Johnny Cooper, both of whom are also heard with the Dogs. The latter, a seven-piece group, has a lusty ensemble style that is kept properly in hand by cornetist Lew Green, who leads them firmly but does not make the mistake of pushing too hard. Their style is third generation Chicago and New Orleans, deriving from Lu Watters as Watters derived from the originals. They approach it in easy, sure-footed fashion, riding on the smooth buoyancy of a rhythm section that is keyed to Walbridge's rolling tuba.

J.S.W.

LOS CHIRIGUANOS OF PARAGUAY: Guarani Songs & Dances. Angel Sanabria, singer and guitar; Pablo Vicente Morel, harp. *Mercedita; Subo; Llegada; Viajera; El Arriero*; eight more. None-such H 72021, \$2.50 (stereo only).

An unpretentious album that provides a pleasant thirty-five minutes of very fresh melody. The *guaranias* of Paraguay (the name derives from the Indians, the *Guarani*, whose descendants are today's Paraguayans) are traditional songs much preoccupied with nature and love. *Subo*, beautifully sung and played on this release, is an outstanding example of the genre. Morel's *guarani* harp, a robust diatonic instrument of thirty-seven strings lends an exotic and often exciting quality to the music.

O.B.B.

SONGS AND DANCES FROM TURKEY. Recorded in Turkey and edited by Deben Bhattacharya. London International SW 99453, \$4.79 (stereo only).

Geographically, and to some extent culturally, Turkey has always been hung up between Europe and Asia. Hittites and Persians ruled it in their turn; Greeks and Romans engulfed it in theirs: the long twilight glow of Byzantium gave way to the sudden splendor and slow decay of the Ottoman Empire. And every element of Turkish history reflects in the indigenous music so brilliantly captured on this disc. You can hear echoes of the Balkans in *Nihavent Longa*, the iterative plaint of Arabic music in the song *Carsambali*; the title of another, *Trabzon Yol Havasi*, recalls the sunset glory of the medieval Empire of Trebizond that flourished briefly on Turkey's Black Sea coast. The recorded sound is better than one expects from a field recording, and the music is always vital, sinewy, arresting.

O.B.B.

THE AMRANIM! Israel Today: Songs of Jerusalem by the Amranim. *Ma Notetz; Debkat Hashalom; Levav Enosh; Sha-Shtil*; seven more. Verve Forecast FT 3043, \$4.79 or FTS 3043, \$5.79.

One of the more interesting albums in the current plethora of Israeli contemporary song. Not the least attractive element is the fact that the Amrani brothers, Shalom and Barak—of Yemeni ancestry—give us a fleeting glimpse of "Oriental" Israel. The two Yemeni songs they have recorded—*Sapari Tamo* and *Dror-Yikra*—are, in fact, the highlights of the disc to my ear. The duo is also dramatically and musically effective in the inescapable *Jerusalem the Golden* and in a driving, catchy battle song of the Six Day War, *Sharem-E-Shech*. The two Amranis sing in tight, sure harmony—usually with a guitar background—and Verve has provided superlative engineering.

O.B.B.

MARKO NOVOSEL: Tamo Daleko and Other Croatian and Dalmatian Songs. Marko Novosel, vocals; John Duda's Tamburitza Ensemble. *Tamo Daleko; Na Te Mislina; Na Rastanku Smo; Marice Moja*; nine more. Monitor MFS 494, \$4.79 (stereo only).

Essentially a pop singer with a plangent tenor voice. Yugoslav recording star Marko Novosel draws heavily upon his

O.B.B.

FOLK

USTAD ALI AKBAR KHAN. The Forty Minute Raga. Ali Akbar Khan, sarod; Mahapurush Misra, tabla; accompanied by tamboura. Connoisseur Society CS 2008, \$5.79 (stereo only).

Indian classical music, as epitomized in the ragas popularized recently in the West by the gifted Ravi Shankar and other artists from the subcontinent, has left its mark on the American scene. This exotic, incredibly complex, and often quite beautiful idiom has fathered such aberrations as raga-rock and acid-rock; almost any Indian practitioner can now play in the U. S. to packed houses of more or less knowledgeable devotees. Personally, I admit that I am attracted to the rhythmic intricacy and emotional intensity of Indian classical music, but the mysticism surrounding the ragas rouses a certain skepticism. Does an Early Morning Raga really sound better—or even different—at 4 a.m. than at 4 p.m.? What cataclysm of the psyche will occur if you listen to a Cool Night Raga on a hot August afternoon? *Je m'en doute.*

In any case, Ali Akbar Khan is a master of the stringed sarod and on this disc he beautifully elaborates the very ancient Raga Marwa (Late Evening and Nighttime). The first movement, *Alap*, is somber and slow and quite moving while the final movement, *Gat*, allows him to display his fantastic improvisatory ability within a fixed rhythmic structure. His virtuoso performance commands both attention and admiration. The recorded sound is as flawless and transparent as fine crystal.



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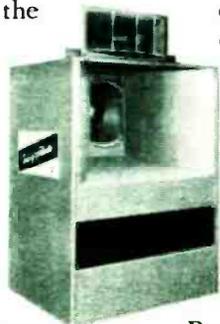
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nation's vast repertory of folk airs in this pleasant, rewarding album. Backed for the most part by thrumming *tamburitzas*, he sings of village life and love in a cleaner, simpler yesterday. Are the *Bragging Girls of Kaštelanke* prettier than those of Split? And, oh, the darling maids of *Vrbnik Overlooking the Sea!* See too how another winsome lass settles the argument between *Two Young Men from Brač*. Very melodic, very old world, and very engaging. O.B.B.

THEATRE & FILM

30 IS A DANGEROUS AGE, CYNTHIA. Music from the soundtrack of the film. Dudley Moore, composer and pianist. London 76010 or 82010, \$5.79.

BEDAZZLED. Music from the soundtrack of the film. Dudley Moore, composer, arranger, conductor and pianist. London 76009 or 82009, \$5.79. One of the most lavishly talented people in the entertainment world is a young Englishman who came to the attention of American audiences a few years ago as a member of the *Beyond the Fringe* company. Moore is both an actor and a musician. This is not a unique situation. Gerry Mulligan has done some acting. So has Alex Wilder. The French-American pianist and composer Jeff Davis, in addition to scoring some twenty French films, has appeared in a number of them. Perhaps the best example of this odd combination of careers is the trombonist Conrad Janis, who is a very capable actor.

But Moore appears to be pursuing both careers with a vengeance, and there is no sign that the one career is weakening his work in the other. The screenplay of *Bedazzled* is by Peter Cook, a *Fringe* alumnus who has the second lead in the film and the story is by Cook and Moore. Moore also collaborated on the script of *30 Is a Dangerous Age, Cynthia*. Then he acted in both films, wrote their scores, and played piano in them.

As an actor, Moore makes me laugh in all the ways Peter Sellers is supposed to and somehow never does. Yet his music is by no means dilettantish—as is, for example, that of Charlie Chaplin. The album cover of the *Bedazzled* score says that the music is "arranged" by Moore. That term can be flexible in meaning. Did Moore actually orchestrate (instead of merely sketch) the music? If so, he's an arranger of considerable skill as well.

Both scores reflect the pervasive influence of Henry Mancini—the use of jazz solo instruments over cushions of

strings; a certain way of using unison saxes, and so forth. And the *Bedazzled* music has a measure of the elegance that is Mancini's trademark. But Moore has his own groove too. He can write comic music with rare flair. In one track of *Bedazzled*, he satirizes rock with telling wit. In *30 Is*, he razzes both Wagner and the 1920's style of dance-band playing.

His piano playing is supremely tasteful and quite attractive. He doesn't really swing, mind you, though he puts the notes *almost* in the right places. But there is a lyricism to his work, and he has a beautiful touch and tone.

Dudley Moore deserves all the success that has begun to come to him. G.L.

THE SWIMMER. Music from the soundtrack of the film. Music by Marvin Hamlisch; Leo Shuken and Jack Hayes, arr.; Jack Hayes, cond. Columbia OS 3210, \$5.79 (stereo only).

The credits for this soundtrack album are confusing. The score is written by Marvin Hamlisch, but the album is arranged by Leo Shuken and Jack Hayes. While no information is given about Shuken or Hayes, the liner notes advise that Hamlisch is a Juilliard graduate whose previous credits include "dance arrangements" for several hit Broadway shows, plus the music for two of Leslie Gore's "prime hits." This is his first film score.

No matter who did what here, the result is one of the finest recorded film scores of the year. In it one can hear traces of the best of our film composers—Mancini, Mandel, Schifrin, Friedhofer—and the classical composers by whom these men were influenced. Well and good. Should not the newly hatched composer steal from the best? In several segments the flavor of rock is heard, but gently. All this is excellently structured around the score's lovely theme, *Send for Me in Summer* (happily, we are spared a vocal rendition).

I have not yet seen the Burt Lancaster film for which the music was written, but this album makes me want to see it. What better endorsement could the album receive—except to add that the disc is well worth the extra dollar. M.A.

ENNIO MORRICONE: Guns for San Sebastian. Original soundtrack album.

M-G-M 4565, \$3.79 or S 4565 \$4.79. It is unusual for a film composer to find a distinctive and personal style, but Ennio Morricone has done it. Morricone wrote scores for those three Italian-made westerns, *A Fistful of Dollars*, *For a Few Dollars More*, and *The Good, the Bad, and the Ugly*; the theme from the latter has become a hit. But there was a put-on quality about all three films—they are to westerns as James Bond is to spy melodramas—and the music reflected it. *Guns for San Sebastian* is a more serious film, and Morricone's music is comparably more serious. The man seems to have a genuine and original talent. The only troubling factor is an excessive similarity in certain places to his music for the previous films—the burred flute in unison with voice, for example. Maybe he's just milking a good thing; otherwise his score is strong and interesting. G.L.

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THE TAPE DECK

BY R. D. DARRELL

Bargain Bach. Although there are three stereo tapings of the Bach *Brandenburg* Concertos currently in print—the 1965 slow-speed version by Klemperer for Angel; the 1966 Casals version for Columbia; DGG's 1966 Von Karajan set, also including the second and third orchestral suites—for various reasons (the use of flutes rather than recorders in Nos. 2 and 4, the use of too large ensembles, a failure to observe baroque stylistic traditions, etc.) none of these is wholly acceptable to Bach connoisseurs. Ironically, the first truly satisfactory reel edition turns out to be also the first to appear at a bargain price: a performance by the Chamber Orchestra of the Saar under the late Karl Ristenpart (Nonesuch/Ampex EX+ NSA 3006, 3¾-ips, double-play, 99 min., \$8.95).

True, instrumental authenticity here is not carried beyond the use of a harpsichord (played by Robert Veyron-Lacroix) and recorders—you will hear neither gambas nor a true violino piccolo—but the playing is idiomatically baroque and, even more laudable, suffused with exhilarating vitality. Moreover, except for a somewhat high modulation level that demands playback reduction, the tape itself is admirably processed, and it does full justice to the strong, bright recording with its deft balances between soloists and *tutti* and its first-rate clarity of inner detail even in a warmly spacious acoustical ambience.

Nureyev's "Swan Lake" Soundtrack. Balletomanes among tape collectors must still lament the lack of Tchaikovsky's complete *Swan Lake* music on reels. (For that matter, there are only two truly complete disc versions, the originally mono Dorati/Mercury and Fayer/M-K sets.) Nevertheless, they'll surely welcome the present Angel release (Y2S 3706, 3¾-ips, double-play, 113 min., \$11.98) which presents the entire soundtrack of a Unitel film of Rudolf Nureyev's 1964 Viennese production starring Margot Fonteyn and Nureyev himself with the British Royal Ballet and John Lanchbery conducting the Vienna Symphony Orchestra.

Listeners who are not ballet fans will find certain drawbacks here: in comparison with the *Swan Lake* readings of Ansermet, Stokowski, Ormandy, and others, Lanchbery's is often slower or lacking in marked contrasts (his tempos are of course geared to the needs of actual dancers); the somewhat routine playing of the Viennese orchestra is not particularly enhanced by recorded sonics which, while expansively rich, seem rather remote and often lacking in perfect clarity; and the tape surfaces are

less than ideally quiet. But wait: there's a unique, and rather fascinating, aspect to this story. Nureyev (like almost every choreographer since Petipa, but more radically than most) has not only added to, subtracted from, and juggled the items in the familiar score based on the Petipa/Drigo production of 1895, but he has included four pieces not found there at all. Though I am not able to offer a positive identification of their source, it's a reasonable guess that they come from the original MS of 1877, large sections of which were skipped over by Petipa eighteen years later. Thus the present taping not only offers the most music on any reel version of the standard score (thirty-eight individual items as against thirty-two from Ansermet, the runner-up in this respect); with its exhumation of the delectable "new" *Swan Lake* music it also becomes a rare find for the true Tchaikovskyan.

New Talents. Two of the youngest-generation virtuosos make their tape debuts this month: the Russian pianist Nikolai Petrov, who was only twenty-three when he won the Gold Medal in the Queen Elisabeth Concours at Brussels, 1964; and the Israeli violinist Itzhak Perlman, only eighteen when he won the Leventritt Competition that same year. The former is soloist with the Moscow Radio Symphony under Gennady Rozhdestvensky in a first tape edition of the relatively neglected (and most unjustly so) Rachmaninoff Concerto No. 4, in G minor, Op. 40, which is coupled with the delightful Prokofiev No. 3, in C, Op. 26 (Melodiya/Angel YIS 40042, 3¾-ips, 52 min., \$7.98). Violinist Perlman is starred with the Boston Symphony under Leinsdorf in three warhorse concertos: Prokofiev's Second, in G minor, Op. 63; Sibelius' D minor, Op. 47; and Tchaikovsky's D major, Op. 35—plus a first tape edition of the Dvořák *Romance*, in F, Op. 11 (RCA Victor TR3 5029, 3¾-ips, double-play, 100 min., \$10.95; the Tchaikovsky and Dvořák works only are also taped in the cartridge R8S 1093, \$6.95).

Petrov, for all his seemingly effortless digital dexterity, misses some of the wit and geniality of Prokofiev's Third, but he is mightily effective in the curiously fascinating Rachmaninoff Fourth. In both works the Moscow Symphony provides darkly sonorous if at times somewhat coarse accompaniments, powerfully if not particularly brilliantly recorded in a slightly dead acoustical ambience. Perlman too, for all his formidable technical prowess, still has much to learn about projecting an individual interpretative personality. He is more smoothly accompanied than Petrov and more

vividly recorded throughout; but while his Prokofiev and Sibelius aren't far behind the most famous recorded versions (his Tchaikovsky comes off less well), it is only in the poetic Dvořák *Romance* that he speaks out with a distinctive lyricism, as well as an exquisitely beautiful violin tone, all his own. Yet for both these young artists, the beginnings are promising indeed.

Nonesuch Delights. In addition to the *Brandenburgs* already noted this month, Nonesuch is also offering a whole batch of outstanding single 3¾-ips reels, all in Ampex EX+ processings and priced at only \$4.95 each. In NSE 1174, 32 min., for example, we have the first work for electronic music synthesizer to be commissioned by a record company: Morton Subotnick's *Silver Apples of the Moon*—the delicious bell-like pings, piquant gurgles, and especially the bubbly B-side dance episode of which are sure to captivate even listeners normally repelled by electronic music experiments. In NSE 1120, 26 min., we are plunged far back in time, for music "In a Medieval Garden" by the Stanley Buetens Lute Ensemble. There are brief thirteenth-, fourteenth-, and fifteenth-century motets, airs, and dances by Obrecht, Dufay, Capirola, Borlet, and of course that most prolific of old masters, Anon. A soprano and tenor (Buetens himself) sing occasionally; lutes are augmented by viols, a krummhorn, and sometimes by percussion; and many of the antique tonal qualities, as well as the little pieces themselves, have considerable charm. (But they're all handled with such polite carefulness . . . in its own day this music surely was performed with far more gusto.)

There are repertorial surprises left even in the mid- and early nineteenth-century archives. NSE 1044, 35 min., provides the first tape edition of Schumann's boldly shouting *Konzertstück* for Four Horns and Orchestra, Op. 86, so seldom essayed in concert, along with the slightly more familiar *Konzertstück* or Introduction and Allegro, Op. 92, for Piano and Orchestra: the Chamber Orchestra of the Saar under Ristenpart performs both works, with pianist Roger Boutry featured in the latter. From the Napoleonic era in France comes a rousing program of "Military Fanfares, Marches, and Choruses" (NSE 1075, 37 min.) including pieces by Méhul, Gossec, Paër, Paisiello, and anonymous composers, robustly recorded in stirringly ceremonial performances by the famous Gardiens de la Paix de Paris band, under Désiré Dondeyne, with a fine anonymous tenor and the Jean Rollin vocal ensemble in several pieces.

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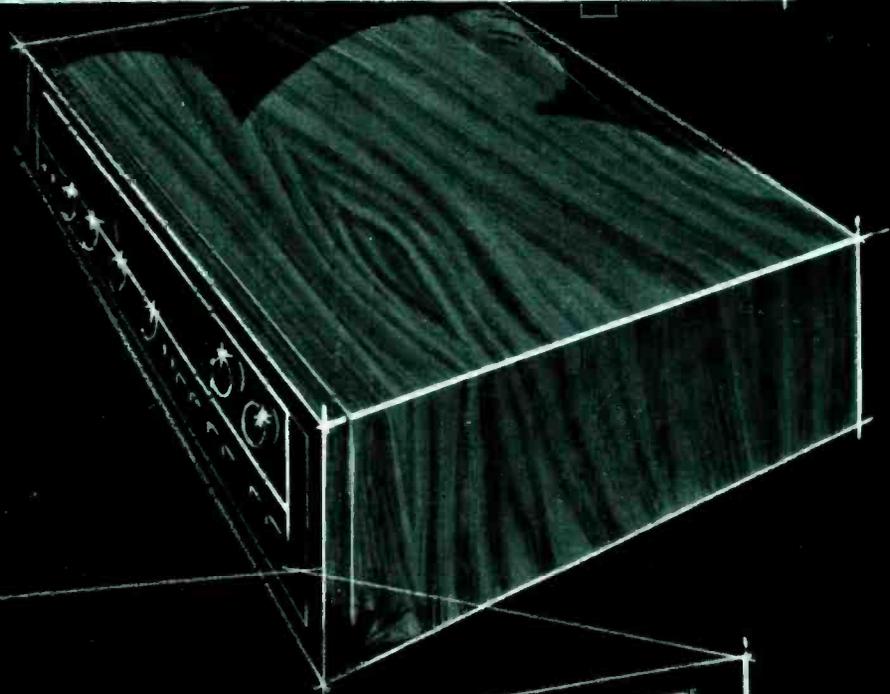
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