

A Masterly "Fidelio"

LIKE every work which is officially timeless, "Fidelio" is also the work of a time—post-Mozart, pre-Weber (which, needless to say, also means pre-Wagner). It is Otto Klemperer's awareness of both the timeless and the timely in Beethoven's score that makes his just-released version with the Philharmonia Orchestra and Chorus and a finely matched complement of vocalists (Angel S-3625-C/L, \$17.98) something more than merely new. It is the best-recorded "Fidelio" ever, and on the level of the best "live" ones I recall from a range of listening that includes such conductors as Richard Strauss, Arturo Toscanini, Artur Bodanzky (who had a fine feeling for this work), and Bruno Walter.

The knotty problem, in presenting "Fidelio," is, of course, the personification of the title role itself. More often than not, the concentration has been directed toward a vocalist who could deal with the heroic "Abscheulicher," on the premise that everything else would fall into place thereafter. Thus the inclination of some conductors is toward such

Wagnerian voices as Nanny Larsén-Todsen, Kirsten Flagstad, and the present Birgit Nilsson (to mention those who have been heard in New York). The other trend is to choose a performer with the fervor and appeal to make Fidelio-Leonore dramatically credible and take the risk that the big vocal demand may be slighted, or only partially fulfilled. Thus the choice of Strauss and Toscanini (in Salzburg) of Lotte Lehmann, or Toscanini's preference for Rose Bampton (whose career as a soprano was unfortunately brief) for his NBC broadcast, or Bruno Walter's belief that Regina Resnik could qualify in an English-language "Fidelio."

Given a conductor of the requisite conviction—and all those enumerated above certainly qualify—the listener can be persuaded to overlook the inevitable compromises in the impact of the work as a whole. The women of weight and range rarely can reduce their output to the intimate requirements of the canon quartet, while those who are able to take it in stride are inclined to stumble in the work's moments of high drama in the dungeon, or in the following "O namenlose Freude." The election of alternatives is, on the whole, simpler in the opera house, where vision and action

can supplement the bare impression of competence or incompetence that comes to the ear alone from a record. Thus, at the time of her "Fidelio" with Fricsay, Leonie Rysanek might have made a memorable heroine in the theatre, given the visual supplement lacking for the home listener. The sum of it is, really, that the ideal Fidelio existed, probably, only in Beethoven's mind alone. To succeed as well as Klemperer has here means only one thing: a new approach, in which the opportunities of the recording studio are utilized to create a result disassociated from the demands of theatre.

All of which is to say this is a performance with a point of view, and a cast painstakingly matched to that point of view. Whether or not the names are what would seem to be indicated by the roles with which they are associated, they have exactly the qualities that Klemperer requires to satisfy his point of view—they are all vocalists capable of clean, well-controlled articulation, able to fulfill his essential premise that as well as a performer can speak the text of "Fidelio," it is even more important to sing, sing, sing Beethoven's music.

For, in a literal sense, "Fidelio" is a *Singspiel*—half spoken, half sung. More important, the speaking should be confined to the connecting text and not (as is sometimes heard) be allowed to invade the lyric line, in a half declamatory, quasi-Wagnerian way. One first becomes aware of this after the opening scene of Marzelline (Ingeborg



Ludwig — "both the extension and the fervor."

Hallstein is her name and she is a delightfully pure soprano) and Jaquino (Gerhard Unger) with the entry of Rocco. He is not the customarily gruff, toneless bass, but the excellent Gottlob Frick, whose sound, abetted by the microphone, is as close as a German voice can get to a basso cantante. And when Christa Ludwig joins them as Leonore-Fidelio, the canon quartet becomes what it may be, but not often is—a miracle of flowing song.

That is all very well, one may say, but how does Miss Ludwig, abundantly well known as a mezzo, cope with the dramatic demands of Leonore's role, especially the treacherous "Abscheulicher"? The answer comes soon enough, and it is: very well indeed. Her rich middle tones are ideally controlled for the purposes of the prayerful prelude "Komm' Hoffnung," and—for the purposes of recording at least—she has both the extension and the fervor for a powerful delivery of the flourishes up to B that follow. To complete the list of performers in Act II, there is Walter Berry.

At face value, the most reassuring part in this project would seem to be Jon Vickers's participation as Florestan. However, this singer has delivered work of such variable quality in the last season or so that one had no conviction how he would perform this time. But—and the credit must certainly be in large part Klemperer's—he has not sounded nearly so well since his "Messiah" with Beecham. This is not merely a matter of competence to sing the notes: Vickers has demonstrated that in several opera houses previously. But there is a security, freedom, and ease in his delivery that reflect a performer and conductor at one in what they are trying to do.

With this kind of plastic material to mold, Klemperer is not impelled to add the dramatic emphasis as a kind of appliqué. Rather it proceeds from his own sure sense of where he is going, and the willingness of his cast to go the way with him. Among these must be included not only the cast, as enumerated, but also the orchestra, which plays the tricky score with virtuoso proficiency, and the individual enthusiasm of chamber music performers (including all the horn parts faultlessly produced). For a further detail, the Philharmonia chorus makes a rich sound throughout.

Noteworthy, too, is the concentration of the recording technicians on the best possible rendering of the musical sound, without sounds of chains rattling or teeth chattering. Like the work itself, then, this "Fidelio" is of a time (1962), but it has much in it that promises to be timeless. —IRVING KOLODIN.

'Bohèmes' from Rome and Florence

AMONG the several striking facets of Puccini's "La Bohème" as a theatre piece is its power to attract many different styles of performance. RCA Victor has turned out a glass and chromium version (LSC 6095, \$11.95), which is as shiny, miraculously joined, and impersonal as the industrial rectangles that tower above Park Avenue. Here and there the recording achieves isolated bits of sensitivity, the contributions of individual artists; but the general impression is one of high-gear industrial planning.

If the listener stays unmoved, it is not through lack of good intentions on the part of RCA Victor. Respectful care has been taken of the composer's indications. Balance between voice and orchestra is excellent, the instruments never overpowering or obscuring the singers; musical markings are scrupulously observed; dramatic action is effectively suggested and even the depth of the stage is implied by resourceful handling of the stereo channels. True, there is a plethora of sound effects, such as the tearing up of Rodolfo's manuscript, dropping of coins, clinking of glasses, handling of doors (Mimi's first gentle knock suggests, in this performance, an eager longshoreman reporting for work); but, on the whole, production and engineering are impeccable. What disappoints is the album's lack of spontaneity, of life-giving qualities.

Many operas of extreme technical difficulty might use with profit the sense of organization that marks the new "Bohème"—not, of course, as an artistic solution, but as a practical aid in performance. "Don Giovanni," "Falstaff," "Frau ohne Schatten," and "Wozzeck" are works that come to mind. But the lyric dramas of Puccini, and notably "La Bohème," depend for much of their magic on effects of the moment, on that Mediterranean spirit of improvisation (epitomized by the *Commedia dell'Arte*) which is never, not in the most serious works, to be discounted. Somehow, in the new recording, the show has been overrehearsed, the rapture beaten out of it.

This mechanized approach has worked superbly for the second act—the complicated scene at the Café Momus—where every shifting detail falls into place with such precision that the



Moffo—"her phrasing . . . chiselled."

overall effect is tremendous. Here Erich Leinsdorf conducts brilliantly; orchestra, principals, chorus, and stage band follow his lead in bravura style. Elsewhere, in the more relaxed and poetic pages, the recording wants atmosphere. The moonlit mood of the love duet, the elegiac feel of the death scene do not quite hold the listener. Partly responsible for this is the limited tonal effectiveness of the Rome Opera Orchestra, which conveys little instrumental glow.

THE CAST, on the whole, performs ably but with styles ill matched. This is most to be noted in the disparity between Anna Moffo's studied Mimi and Richard Tucker's macaronic Rodolfo. Somehow, these two artists might have been induced to meet on middle ground. Miss Moffo's tone is reticent, her phrasing chiseled; Mr. Tucker, more extrovert than any native Italian, sings as if the Bay of Naples were his personal discovery. These are not the elements of which operatic love is made. Robert Merrill, in top form, contributes a good Marcello, and Giorgio Tozzi does well by Colline. Too much of the ensemble, however, is lacking in sweep and in real—not synthetic—abandon. Despite the clinking of glasses and the buoyant blare of its military band, this new "Bohème" evinces no Latin fullness of heart. Of the remaining singers, Philip Maero offers a fair Schaunard; Fernando Corena, a vulgar Benoit; and Mary

Costa, a Musetta of small distinction.

Still another recent LP of "Bohème" (Deutsche Grammophon Gesellschaft, stereo 138764/65, \$13.96, monaural 18764/65, \$11.96) confronts the buyer. At a time when the historical range and variety of opera are being explored on all fronts, any further recording of this same work—so fully represented in the catalogue—would seem gratuitous unless a new Toscanini, Bjoerling, or Sayão were brought to light. When this much has been said, it should be added that the Deutsche Grammophon "Bohème" has its own appeal, especially for those who prefer a warm, provincial performance to an overly polished, big-time rendition.

Antonino Votto directs the orchestra and chorus of the Florence Teatro Comunale with understanding of the idiom. He never offends musically, often spins a soaring lyrical line, but misses out on some of the virtuosity that can enliven this score (as in RCA Victor's second act). His fine but subdued reading is not helped by the stodgy sound of the recording itself.

Renata Scotto, the Mimi, has been singing lyric roles successfully in Milan and London. The vocal texture would seem to be a lovely one, the style enkindling, the musicianship first-rate. Because of fuzzy engineering, it is hard in this new disc to evaluate her top tones, blurred and filtered like the "softened" close-ups in an old-time movie. Yet there can be no doubt, even now, of Miss Scotto's interpretative skill.

Gianni Poggi, the Rodolfo, is not the most dashing among tenors, nor the most mellifluous; but he does solidly enough in music which often tempts a performer to excess. Those who prize the sob technique may disapprove; others will applaud the directness of his approach.

Jolanda Meneguzzi, the Musetta, sings more opulently than the usual soubrette. Giuseppe Modesti is a convincing Colline; and Giorgio Giorgetti, the Schaunard, underscores the neglect into which this role has fallen. Orchestra and chorus maintain a serviceable routine.

There remains the Marcello of Tito Gobbi, strangely unrewarding and miscast. Somehow this noble artist strikes the wrong mood from the beginning. He is Scarpia—clipped, dark, and menacing—Iago, Macbeth, rather than the amiable Marcello. Since nothing that Gobbi undertakes is without distinction, one should note the virility of his tone, the sculptural splendor of his phrasing. They do not, however, add up.

In all, a competent performance of "Bohème" . . . but why another at this time?

—ROBERT LAWRENCE.

AUDIO '63

A Preview of the New York Audio Show

By IVAN BERGER

WHILE millions, indeed, billions of dollars and incalculable man-hours are being directed to the conquest of outer space, some much more modest sums and smaller investments of time are still being applied to the mastery of inner space—the areas to which man retires to replenish himself by home listening. Apartment living and the duple demands of stereo have provided two of the principal themes for this year's New York High Fidelity Music Show at the New York Trade Show Building (Eighth Avenue at Thirty-fifth Street), which will be in session from October 3 through October 6. To approach the domestic partner whose judgment in such matters usually prevails, "Ladies' Days" have been instituted, during which advice will be offered toward the solution of that knottiest of problems—how to match the requirements of high-fidelity reproduction with an existing or planned decorative scheme, maintaining, all the while, some respect for the family budget.

But, as in the past, the real test comes in what is shown by the exhibitors themselves. The major respect in which high-fidelity requirements are being shaped with a special eye to apartment living is in speaker design. Their bulk has long been a problem to those with small or crowded listening space. With stereo multiplying the space problem by two, speaker manufacturers have rigorously altered designs. Some of the new crop of "picture-frame" speakers can fit on—or in—any wall with little difficulty. One manufacturer has reduced his contribution to a trim two-inch thickness, and four- and six-inch units are becoming common.

But, for the man with space, skepticism, or both, there are larger units ranging from Acoustic Research's four models for the unabridged bookshelf to the mammoth Electro-Voice Patrician system (newly redesigned) and the KLH 10, a thin but far from compact full-range electrostatic unveiled last year. American Sintronics, a new exhibitor, promises to solve the stereo speaker problem with a new Unified Stereo Speaker System. It combines both systems in one bookshelf enclos-

ure, even claiming increased channel separation and better diffusion of the sound.

The trend toward new and harder speaker-cone materials has accelerated since last year. Reason: the stiffness of these new materials prevents "break-up," a major source of speaker distortion, and permits the cone to act as a more perfect "piston." Some manufacturers are changing not only the material but the form of the cone, to produce a flat front.

JansZen has a new design intended to decrease the bulk and cost of their electrostatic tweeters; their latest model places a single electrostatic panel at right angles to the listener between two exponential reflectors, diffusing the sound without the need for the usual bank of separately aimed panels.

Headphones—another answer to listening where space is a problem—have grown in popularity; fewer models than last year will be exhibited, but more and more tuners and amplifiers sport front-panel headphone jacks. Koss will introduce their first new model in several years, the PRO-4 Professional, with liquid-filled ear cushions.

AT the opposite end of the audio chain, some record players are growing smaller (notably the Weathers Synchromatic 66, a turntable and base only two inches high, and the KLH 11 portable), but the most important trend is the continuing one to lighter tracking weights (and less record wear). Where five or six grams was the standard two years ago, two grams is now common, and some cartridges and arms can track at one-half gram.

EMI is showing their viscous-damped EPU 100 integrated arm-cartridge, with a pick-up head whose compliance and effective mass have been accurately matched to the damping of the arm suspension in the EMI labs. Tracking at 2.5 grams, the EPU 100 rotates on a single bearing point, and is adjusted for the "minimum distortion" angle, rather than for "minimum tracking error." The arm incorporates a hydraulic lowering and raising device, a real boon in this feather-weight area where arms seem to float tantalizingly out of the user's grasp.

Empire's "Troubador" turntable will

be rotating in mid-air again to demonstrate the dynamic balance of their arm, which this year bears a new cartridge, the 880p. Tracking at one-quarter gram, the 880p holds the lightweight title for now, and claims virtually to eliminate record wear.

Even the packaged-console manufacturers are mounting the bandwagon: Zenith will show a new changer with two-gram tracking as well as belt drive, a pop-up stylus brush, and other ingenious features.

KLH takes a second venture beyond its specialized skill in loudspeakers with the KLH 11, a twenty-six-pound, transistorized stereo portable phonograph with Garrard changer, Pickering cartridge, a fifteen-watt transistorized amplifier with auxiliary inputs, and newly developed loudspeakers. In transit, the cover locks the changer mechanism in place, and the unit is covered by a five-year guarantee.

Transistors bring the trend toward the light and compact into the field of electronics. For the purist, Omega's solid-state tuner even has a transistorized tuning indicator, and Harman-Kardon's Citation "A" is a thirty-three-transistor stereo preamplifier with a virtually flat response (from one to one million cycles per second). Heath offers a seventy-watt, transformerless, semiconductor amplifier with bimetal circuit breakers replacing fuses and the less-often-used controls behind a foldaway panel (a decorator feature shared by the Fisher X-101-C). And Eric has transistorized preamplifiers in some of its integrated units for better matching to tape heads and magnetic pick-ups.

In the kit field there are two strong trends: the growing use of transistors and the growing number of kit lines from manufacturers who made their names with assembled equipment. Harman-Kardon is adding the "Award" series components to their kit models, and Sherwood, too, is joining Scott and Fisher as a kit manufacturer.

Dynaco is dressing up its present Dynakit preamplifier and tuner with optional, extruded-aluminum front panels, and showing two new additions to their line: a thirty-five-watt stereo power amplifier small enough to fit behind their present preamp or tuner, and

their first integrated amp-preamp, another thirty-five-watter.

Heath will show the first FM portable radio in kit form, but the ultimate entertainment kits will be the Transvision color television kit, available complete or as a series of seven packages for "pay-as-you-wire" assembly. A color TV study course is optional.

FM multiplex is giving a big boost to both FM and stereo; as many as 300 stations may be multiplexing by the end of the year. New York's twenty-four-hour multiplex station, WTFM, will broadcast a 110-hour stereothon from the show, beginning at ten A.M. Wednesday (an hour before the press ribbon-cutting ceremony) and continuing around the clock to midnight on Saturday.

With all this interest in multiplex, it is no surprise that every tuner manufacturer will display a multiplex tuner or adaptor, or both. Nearly every multiplex set-up now features an indicator light to mark stereo broadcasts—Sherwood offers a stereo light for tuners without this feature—and many have automatic switching as well. Scott uses an audible indicator.

Marantz will unveil a new tuner with an oscilloscope tuning indicator showing tuning accuracy, signal strength, frequency deviation, and multipath distortion—the latter to help align rotating antennas correctly. The IF section of their tuner will never need realignment, even after tube changes.

Multiplex broadcasts are increasing public interest in stereo taping, too. Many tuners now incorporate filters to eliminate beat-frequencies caused by interaction of the multiplex pilot tone and tape recorder bias frequencies, and Viking offers such a filter as an accessory.

The new Wollensak 1580 is a highly attractive unit with a new control panel designed with the convenience of both male and female users in mind. Concertone introduces a new transistorized portable with a built-in radio and many professional features, and a new model with plug-in heads and other innovations.

Citroen Electronics, a new firm, presents a two-speed heavy-duty transistorized portable recorder, and a universal rack for hanging portable recorders in automobiles. Dual, known already for their changers, introduces a three-speed portable stereo recorder, and Norelco goes them one better with a transistorized four-speed model, using an ultra-low speed of 15/16 inches per second.

These and many other exhibits will all be on display from 3:30 to 10:30 on Wednesday, Thursday, and Friday, and 11 A.M.-11 P.M. on Saturday.

SR/September 29, 1962

Directory

(Numbers at the end of an entry indicate the room or rooms in which items are displayed.)

ACOUSTIC RESEARCH, INC. Loudspeakers, turntables. 340-341-343.

ADVANCED ACOUSTICS CO. Solid state high-fidelity products, wide-range speaker systems. New Planar 1½ in.-deep systems; combination solid state amplifier with Planar speakers. 307.

AMERICAN CONCERTONE, INC. Stereo tape recorders. New model 605 stereo tape recorder. 441.

AMERICAN SINTRONICS. Unified stereo speaker systems. New Stereo Multiplier bookshelf system. Large unified systems. 322-323.

AMPEX CORP. Magnetic tape recorders. New "Fine Line" 1200 series 4-track stereo tape-recorder/reproducers; series PR-10 professional stereo recorder. 651-652.

AUDIO DYNAMICS CORP. Cartridges, arms, speaker systems. New line of loudspeaker systems. 446.

AUDIO ORIGINALS. Hi-fi/stereo cabinets. Models 202, 303, 336.

BELL SOUND DIVISION. Hi-fi components and Tape Transport. New model T347 Tape Transport, 2- and 4-track; 2419 FM stereo tuner with sentry light. 348.

BENJAMIN ELECTRONIC SOUND CORP. Truvox stereo tape deck and Miracord record player. New Truvox model PD-96 4-track stereo tape recorder/playback. 320-321.

BOGEN COMMUNICATIONS DIVISION. Components. New line of moderate-price components: RP60 (AM-FM) and RPF60 (FM) stereo receivers, TP250 FM tuner, AP250 (50-watt) and AP30 (30-watt) stereo amplifiers. 502-524-503.

R. T. BOZAK MANUFACTURING CO. Speakers, speaker systems, enclosures, cabinets. New cabinet stylings. 333-335.

BRITISH INDUSTRIES CORP. Wharfedale loudspeakers and speaker systems; Garrard record players; Gold Lion custom tubes. Wharfedale Achromatic speaker systems W40, W60, W70; new W90 3-way. 13 Gold Lion tubes. New versions of Garrard A and AT6. 330-331.

BURGESS BATTERY CO. Magnetic tape. New lengths for transistor portables and for taping LP records; tape merchandising arrangements. 445.

CITROEN ELECTRONICS CORP. Portable tape recorders. New model 550 2-track portable with 3-in. reels; model 660 with additional 2 speakers. 504.

DYNACO, INC. Amplifiers, tuners, etc., assembled and as kits. B&O portable radio. New SCA-35 amplifier-preamplifier; Stereo 35 amplifier; B&O 200 stereo microphone. 422-402.

EICO ELECTRONIC INSTRUMENT CO. INC. Kits and components. New RP100 transistorized 4-track stereo/mono tape deck; ST97 FM mpx tuner; test equipment. 522-518.

ELECTRO-VOICE, INC. Loudspeakers, loudspeaker systems, tape recording microphones. Complete display of speakers, crossover networks, level controls, related components. New Regina thin-line speaker system; new Patrician, Georgian, Marquis, Regency, Esquire systems and enclosures. 424.

ELPA MARKETING INDUSTRIES, INC. Thorens turntables and tone arms, Ortofon cartridges and tone arms. New Thorens BTD-12S tone arm with cueing device; Ortofon universal cartridge. 325.

EMPIRE SCIENTIFIC CORP. Record playback system. New "Troubadour" system with 880p cartridge and 980 arm 640.

ERCONA CORP. Amplifiers, tuners, speaker systems, tape recorders, microphones. New Leak Piston-Action speaker system, Point One stereo control center, Stereo 60 amplifier, Mark IV FM tuner with mpx output. 302.

ERIC ELECTRONICS CORP. Components. New model 5761MX receiver, model 3457MX FM mpx tuner, model 3157-MX AM-FM mpx tuner, MX600D adapter. 520-521.

FAIRCHILD RECORDING EQUIPMENT. New F7 cartridge with low mass moving coil. 433.

FISHER RADIO CORP. Consoles and components. New consoles; new X-
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Recordings in Review



Horowitz—"vital, full of impulse . . ."

Horowitz in Stride

CHOPIN: *Sonata in B flat minor*. RACHMANINOFF: "*Etudes-Tableaux*" (C, E flat). SCHUMANN: "*Arabesque*." LISZT: *Rhapsody No. 19*, Vladimir Horowitz, piano. Columbia KS 6371, \$6.98.

It has been said before, but it can be said again—for the supreme interpreter, who has mastered every challenge of his instrument and a sizable portion of its literature, there remains one challenge which is ever-new and unresolved: mastery of self. For one of the high standards and personal complexities of Vladimir Horowitz, time may be less an ally than an enemy, and the accommodation of self to its demands even more of a struggle than the acquisition of mastery in the first place.

Thus the awaited appearance of his first disc for Columbia—his first in three years, and the first he has ever made under any auspices other than those of Victor or its European affiliates—carried with it implications beyond the ordinary. How would it match to the only standard he need concern himself with—his own? Would it strive to match the glories of yesterday, or merge them with today's realities?

The best news about it, to my way of listening, is that the artist in Horowitz remains vital, full of impulse and the urge to communicate. The playing of the Chopin sonata is more inward

and meaningful than on some past occasions, the quest for simplicity of statement and shades of meaning stronger. Perhaps he doesn't play the first and last movements as daemonically as he once did: but who could imagine a lovelier phrasing of the songful trio of the scherzo, or a more powerfully restrained statement of the funeral march?

To speak of it, and the playing of the shorter pieces on Side Two, in terms of piano performance alone would be to miss the subtler values, the deeper undercurrents of meaning in this introduction to a new phase of Horowitz's artistry. Pianistically speaking, "anybody" can perform the notes of the Schumann "*Arabesque*" as "everybody" can the Chopin sonata. But it is the miraculous adjustment of force and speed that breathes life into every note, the sense of wistfulness and longing conveyed without bathos or sentimentality that charms the ear in a way that only a master can.

Thus, whether he plays the Nineteenth Rhapsody as fast as he did in the past, or the "*Etudes-Tableaux*" with more or less stormy grandeur, seems to me beside the point (though I cannot think of another pianist who could match the present performances). Repose, eloquence, insight—these things which cannot be taught—may be bought at the price (metaphorically, at least) of gray hairs and wrinkles, or not at all. For artistry of this quality, this is more than just a fair exchange—it's a bargain.

Candor compels the observation that the price put on the record is anything but a bargain. Packaging, artwork, and documentation are all impressive—but why not a plain container (and a lower price) for those who want *only* the music? The engineers have utilized the challenge of putting the Horowitz sound on record as an opportunity for supercraftsmanship.

Six by Bartok

BARTOK: *Quartets*, Nos. 1-6. *Hungarian Quartet*. Deutsche Grammophon SLPM 138650-52, \$20.94.

As a graphic guide to the evolution and development of Béla Bartók's sizable stature as a composer, nothing can approach, in detail and vividness, this group of six quartets. Spaced out over the years from 1910 to 1939, they have the particular interest of conveying the composer's increasing grasp of substance through the same "limited"

means of four strings ("limited" that is, if one is thinking in terms of orchestral colors and mass, but unlimited in the directness of their appeal to the listener).

In No. 1 for example, the model clearly is Beethoven, the context an idealistic expression of the creative impulse of a man not yet thirty. It is a work of character and high resource, not yet completely Bartók. In No. 2, of 1917, his attention had clearly been magnetized by Stravinsky, whose rhythmic innovations erupt on schedule, like an Old Faithful of music. Nos. 3 and 4 (1927 and 1928) strike me as a struggle on Bartók's part to carve something distinctively his own out of the innovations and experimentations that were absorbing his contemporaries and himself in that decade.

In No. 5 (of 1934), I hear a reversion to some earlier modes of thought as well as anticipations of things to come in the Concerto for Orchestra, the Music for Strings, Percussion and Celesta, the last concerti, etc. The folk element begins to show itself once more, but in a reminiscent, more stylized way. And reminiscent, too, of certain influences of his earlier years are suggestions of Smetana's "*Aus meinem Leben*" which may or may not be deliberate. Finally, in No. 6 of 1939, we have a full-circle return to the earlier aesthetic, now matured, refined, hardened even, to an expression as powerful as it is appealing.

The Hungarian ensemble is at least the fourth to present the cycle on the phonograph (others by the Juilliard, Parrenin, and Fine Arts Quartets preceded). On the balance of sound and sense, theirs is as good as any and better than all but the Juilliard. Their particular triumph, in works which contain so much that is superficially dynamic and detaining, is to relate these values to the deeper underlying ones of personality and meaning. The playing throughout is impressively exact yet full bodied. The reproduction could hardly be better.

Mercury in Moscow

PROKOFIEV: *Concerto No. 3*. RACHMANINOFF: *Concerto No. 1*. Byron Janis, piano, with the Moscow Philharmonic Orchestra conducted by Kyril Kondrashin. Mercury SR 90300, \$5.98.

Does a good recording made in one country differ from a good recording made in another country? Only to the extent, one would reply, that it reflects the atmosphere, the conditions, the sound of the music as it was recreated in one place rather than in another. In that respect, Mercury's venture into

Moscow with the encouragement of the USSR may be termed an unqualified success: for neither Janis nor the conductor and orchestra with which he performs would sound elsewhere precisely as they do here in the Great Hall of the Tchaikovsky Conservatory.

There is, to begin with, the sound of the piano itself (identified, by one of those who did the job, as a German-made Steinway of contemporary origin). It is rather duller in sound than those we are accustomed to hearing, not nearly so brilliant in its voicing as the American counterparts, with a somewhat muffled bass. As the nuclear element of the total sound, it naturally has an influence on the amount of brilliance permissible in the orchestra. What Mercury has done is to bring back a vivid document of the way music sounds in this space, but I find it frequently shallow, lacking the ring and vitality, for example, of the same team's work with Richter in London's Walthamstow Hall.

However, this is no indictment of the performances themselves, and especially of the freedom and warmth of Janis's own efforts. Virtuosity has always been his, since his Carnegie Hall debut of 1948, but he has now brought his interpretative concepts closer abreast of the sound he is capable of producing. Conversely, the Kondrashin-led Prokofiev and Rachmaninoff are more refined, less boisterous than some performances that have been heard on, and off, discs from non-Russians. Janis responds beautifully to the opportunities thus afforded, much to the gain of his artistic stature.

Red Alert for Nielsen

NIELSEN: *Sonata, Opus 35; Prelude and Theme with Variations, Opus 48; Preludio e Presto, Opus 52. Kai Laurssen, violin, with Eyvind Moller, piano.* Washington WLP 462, \$4.98.

For all who consider themselves devotees of Nielsen, the instruction today would be: "Act now or forever hold your peace." The material being what it is, and the source of supply presumably not being inexhaustible, how long this disc remains available would be anybody's guess. Moreover, it is likely to attract the attention of more than the devotees, both for its content and the manner of its performance.

Like much of Nielsen's music, these works for violin have a certain roughness of exterior, an outer shell which the listener must penetrate by his own perseverance to get at the inner core of meaning. In other words, this is not

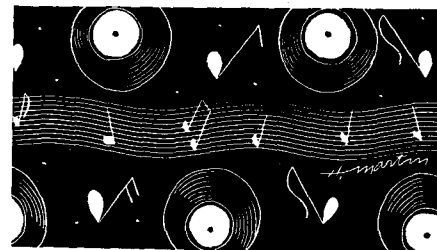
(Continued on page 57)

Handel for Voice and Keyboard

AT ROME in 1707, when Handel was twenty-one and handsome and popular with musicians and ladies, and absorbing Italy through every pore as perhaps only a Northerner can, he made a setting for solo voices, chorus, and orchestra of Psalm CIX, "Dixit Dominus Domino meo." It is a brilliant, vivacious, very un-Teutonic piece, full of bouncing rhythms, extended passages of coloratura, and wonderfully intricate passagework. And since the so-called "Handel Renaissance" began in Germany in the 1920s, the "Dixit Dominus" has been mentioned often by Handel commentators and biographers. Performances of this youthful masterpiece, however, have remained singularly rare. Then recently Cantate issued a nonstereophonic recording of it (640202, \$5.95), and one's hopes were high. Those hopes have proved justified by the playing of the Berlin Bach-Orchester and the singing of the Chor der Kirchenmusikschule Halle, under the direction of Eberhard Wenzel. The general, overall effectiveness of the piece is well served by them.

But this production also has two soloists—and, alas, has had an "editor." The soprano Ingeborg Reichelt and the alto Lotte Wolf-Matthäus both possess reasonably pretty voices. But neither of them has the technical command—the control of breathing, or the supernal agility—to cope with Handel's florid lines, much less to release the expressiveness imprisoned in them. Also (and perhaps because of the soloists' limitations), "in the present recording, with the exception of the two arias and the first movement, a small choral group performs the solo part." What, one cannot help wondering, would these eminent gentlemen think of a performance of, say "Der Freischütz," in which a small choral group performed the role of Agathe? That it falsified and distorted Weber's intentions and creation? Well, that is what the substitution of choral for solo singing has done to Handel's "Dixit Dominus." The disc is, then, enjoyable in part—especially as the monaural recording was accomplished handsomely. But a genuine recorded version of Handel's setting of Psalm CIX as he composed it in Rome more than two and a half centuries ago remains to be made.

No charge of scholarly inexactness can be made against the five-disc recording of all sixteen of Handel's Suites for harpsichord just issued by Experiences Anonymes (EA 500, \$24.90). Paul Wolfe is the harpsichordist, and he knows how to fill out as living music the shorthand notes that Handel published. Mr. Wolfe is technically impeccable, though given a little to monotony of registration (perhaps out of mistaken piety). No performer in his right mind, of course, would play all sixteen of these Suites at a recital. Nor would any audience in its right mind remain in the auditorium if he did. It is neither Handel's fault, then, nor Paul Wolfe's that a reviewer well may find himself weary by about the second side of the third record. Even with so much of a muchness, however, great individual movements stand out in a glowing light. Among them, as here performed and recorded, are the Fugue of the D minor Suite (No. 3); the Air with Variations of the E major Suite (No. 5), to which Alec Robertson, the writer of the accompanying leaflet, is unduly patronizing because someone nicknamed it "The Harmonious Blacksmith" and because it long has been popular; the Gigue of the G minor



Suite (No. 9); the Allemande of the G major Suite (No. 14)—to which Mr. Robertson is equally patronizing; and—above all—the moving Sarabande and tremendous Passacaglia of the G minor Suite (No. 7), which Mr. Wolfe closes with a very Handelian and in-the-style cadenza of his own, thus following in the footsteps of Handel himself.

These five records, then, are a treasury. Like most treasuries, however, they are meant to be dipped into, not used whole on every occasion. Otherwise the danger arises that this very fine recording may come to seem like an eight-course banquet with the same sort of dish brought in each time.

HERBERT WEINSTOCK.

RECORDINGS REPORTS I: Orchestral LPs

WORK, PERFORMER, DATA

REPORT

Beethoven: Concerto No. 5 in E flat. Rudolf Serkin, piano, with the New York Philharmonic Orchestra conducted by Leonard Bernstein. Columbia MS 6366, \$5.98.

Serkin has now recorded the "Emperor" three times, each time with some increment of interest over the time before. Perhaps this relates to the spacing of time between these "takes" (though stereo has been in since 1958, this appears to be Serkin's first version in that technique of the "Emperor"), so there is growth as well as change to be observed in his conception. Here he is inclined less to sheer physical stress than in his last (with Ormandy, whose orchestra may impose such stress, even if the conductor doesn't), more to vivacity and spirit that complement the strong strains of thought and emotion in the playing. Largely, too, Bernstein maintains a chamber music relationship with the soloist, and furthers the drama and power of Serkin's conception in the passages for orchestra alone.

Berlioz: "Harold in Italy." William Lincer, viola, with the New York Philharmonic Orchestra under the direction of Leonard Bernstein. Columbia MS 6358, \$5.98.

Lincer does his work with fine sound and musicianship, with rather more repose and narrative power than the treatment of the orchestral score by Bernstein. The latter's effort has many good moments, but a rather unsettled progression from section to section, movement to movement. Prevalingly, his dynamic contrasts are extreme rather than merely well marked, his reading of some key forte passages rather more explosive than the context warrants. At the pace he prefers, the pilgrims trot rather than merely march by in the second movement, and the "Orgy of the Brigands" escalates excitement to hysteria. On the whole a lesser performance than the Munch-Primrose, and not nearly so good as the Markevitch-Kirchner (Berlin Philharmonic) which is currently the best of all. There are lots of good effects in the stereo reproduction.

Bruch: "Scottish Fantasy." Vieuxtemps: Concerto No. 5 in A, Opus 37. Jascha Heifetz, violin, with the New Symphony of London conducted by Sir Malcolm Sargent. RCA Victor LM/LSC 2603, \$4.98/5.98.

Neither of these is new to the recorded repertory of Heifetz: indeed, his previous recording of the Vieuxtemps was also made with Sargent (Steinberg directed the orchestra in the earlier "Scottish Fantasy"). What is strikingly apparent, however, is that Heifetz's violinistic art as he enters his sixties is richer in tone, glowing with more colors than when he was leaving his forties. At that rate, his next versions (say a decade hence) should be something to dazzle the ears. For the while, however, it should suffice to say that while all sorts of pretenders are knocking at the door of the throne room, the king still reigns. The technical work in the Bruch is especially fine.

Bruckner: Symphony No. 7 in E. Wagner: "Siegfried Idyll." Otto Klemperer conducting the Philharmonia Orchestra. Angel 3636B, \$9.96, S-3636B, \$11.96.

This is not only one of the best recordings Klemperer has made in his recent period of intensive work with the Philharmonia, but as fine a representation of a Bruckner symphony as the phonograph can offer. For a detail, Klemperer elects to take the alternative offered by an ambiguous marking in the score ("gilt nicht," or "cancelled") and omit the clatter of cymbals and triangle at measure 177 of the slow movement. Thus, for me, eliminates a coarse, bumptious effect always at variance with the spacious eloquence of this superb movement. And, as Klemperer shapes it, molds it, breathes life into it, the climax is inherent in the statement itself without extraneous emphasis. To be noted, in particular, is the clean, strong line of sound Klemperer insists on throughout rather than the indulgent overblowing some conductors deem suitable to Bruckner. I wish I could be as enthusiastic about the "Siegfried Idyll," especially as it is performed by the preferable complement of players (sixteen) Wagner had in mind. However it is precisely in this respect, that the performance disappoints—too much of a restraining hand by the conductor, too little freedom for the players. In both works, the reproduced sound ranks high in clarity and balance.

Gluck-Mottl: Ballet Suite No. 1; Schubert: "Rosamunde" Overture, Entr'acte (No. 3) and Ballet (No. 2). Rudolf Kempe conducting the Vienna Philharmonic Orchestra. Angel S 35746, \$5.98.

The finesse and light touch which were prominent in the musical disposition of Kempe when he first appeared in the mid-Fifties is only occasionally evident in these performances—to best advantage in the "Rosamunde" Entr'acte (B flat) and Ballet (G). But in the Overture (the C major "Zauberharfe" commonly utilized in this context) and rather more distressingly in the Mottl arrangement of Gluck, he is inclined to a heaviness and indiscrimination which are no credit to him or the music. This is regrettable, for Kempe seems to have exchanged a personal style of his own for a very generalized kind of generalship. The Mottl suite, for those to whom the number is uninformative, includes excerpts from "Don Juan," "Iphigénie en Aulide" ("Air gai and lento," "Air gai"), "Orpheus" ("Dance of the Blessed Spirits"), and "Armide" ("Musette").

Milhaud: "La Création du Monde," "Suite provençale." Charles Munch conducting the Boston Symphony Orchestra. RCA Victor LDS 2825, \$6.98.

Spiritually, Munch has more affinity with the provençale aspect of Milhaud than he has with the product of his early enthusiasm for the timbres and rhythms of jazz. The latter are carefully enough related to each other within a conventional framework of tonal values, but the color and pulse from which they are derived are undervalued. Hence the blend of elements is dominated by the workmanship with which Milhaud organized his impressions rather than the cut and character of the materials. However, the sonorities and tonalities of the "Suite provençale" are beautifully recreated. Noteworthy, too, is the recorded sound produced under the supervision of Max Wilcox, more distinctively "Boston Symphony" than has sometimes been heard in the past.

Mozart: "Eine kleine Nachtmusik," Overtures to "Der Schauspieldirektor," Così fan tutte, "Le Nozze di Figaro," and "Die Zauberflöte"; Masonic Funeral Music. Bruno Walter conducting. Columbia MS 6356, \$5.98.

Despite any impressions to the contrary, none of these is a reissue; all are among the last recordings by the late Walter. Indeed, with the exception of "Eine kleine Nachtmusik," which was made in 1958, the contents of the discs date from his very last sessions in March, 1961. Contrary to chronology, the latter have much more verve and impetus than the former, which finds Walter in one of his too, too lovely moods of self-indulgence. But the "Schauspieldirektor" ("Impresario") may acquaint some who do not know it with a work of true Mozartian quality despite its neglect, and the "Così" performance is perhaps the best since the one by Fritz Busch in his Glyndebourne set. The sound throughout has been well equalized.

Mozart: Concerto in A (K. 219); Bach: Concerto in E. Erica Morini, violin, with Frederic Waldman conducting. Decca DL 710053, \$5.98.

This is what might be described as "violinist's Mozart," which is to say that it is beautiful in sound, but violin playing first, Mozart second. Slow passages (such as the introduction to the first movement, and the adagio) are stretched to sluggish lengths, and all sorts of violinistic effects alien to the style (slides, spiccato, etc.) are imposed on the composer. As for the finale, it is stretched over the end of the first side and the beginning of the second at inordinate length due to Miss Morini's leisurely tempo. The Bach is rather better regulated, though without real distinction. Waldman does his work well, and the ensemble is made up of able players.

Strauss, J.: "Feuerfest," "Tritsch-Tratsch," etc., polkas, "Roses from the South," "Wine, Woman and Song" and "Thousand and One Nights" waltzes. Eugene Ormandy conducting the Philadelphia Orchestra. Columbia MS 6352, \$5.98.

Ormandy works hard to make this succession of pieces conform to the description of "stereo sound spectacular" with which it is billed. However, the harder he works, the more distant the results from those appropriate to J. Strauss. For, after all, the bell clangs in the "Feuerfest," the battery in the "Thunder and Lightning," the shots in "Auf der Jagd" are mere punctuation of those conceits, not the sum and/or the substance of them.

—IRVING KOLODIN.

Knoxville Revisited

By OLIVER DANIEL

THE CONCLUDING paragraphs of an autobiographical essay by James Agee which first appeared in the *Partisan Reader* in 1946 and later as part of his Pulitzer-prize-winning "Death in the Family" constitute the text for Samuel Barber's evocative cantata "Knoxville: Summer of 1915" for soprano and orchestra. The setting was commissioned by soprano Eleanor Steber and was performed by her for the first time in 1948 with Serge Koussevitzky conducting the Boston Symphony Orchestra. Its lyric appeal won the affection of the audience, and a recording was made and released by Columbia in 1950; William Strickland conducted the Dumbarton Oaks Chamber Orchestra.

Despite Steber's popularity, performances of "Knoxville" were not too frequent and it became known primarily through the recording. It revealed all of Barber's familiar qualities: the long-lined melodic contours, the tasteful sense of orchestration, the absence of any striving toward artificial "modern-ity." Steber's performance was memorable. But, with the deletion of all 10-inch discs from the catalogue, "Knoxville: Summer of 1915" became a collector's item.

Since none of the major (or minor for that matter) companies seemed eager to rerecord this minor masterpiece of Barber's, it fell upon Steber herself to do so. Under her aegis a new recording has been made by Stand, a company of which she is co-founder. The name "Stand" is anagrammatically drawn from STEBER and ANDREWS, her married name. She has wisely coupled "Knoxville" with "Songs of the Rose of Sharon" by John La Montaine, and both were recorded during a concert given on January 13, 1962, in Trenton, New Jersey (SLP 420, \$4.98). The Greater Trenton Symphony plays adequately, and its conductor Nicholas Harsanyi leads them with sympathy and skill. Steber's voice remains fresh and clear, and her enunciation is clean and distinct. The text is easily followed even without reference to the printed version which is conveniently included on the jacket. The tempo of the new disc is more relaxed and it is actually a little more than three minutes longer than the earlier recording. The accompanying "Songs of the Rose of Sharon" by La Montaine are of considerable charm. They are conventional, sonorous, and effective. Pleasantly eclectic (in an agreeable sense) the cycle of songs is a well chosen coupling, and Steber sings them with warmth and fervor.

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MOZART: REQUIEM, K.626. "The best Mozart Requiem since years ago!"—Leo Lerman, Playbill. Wilma Lipp, Hilde Rössl-Majdan, Anton Dermota, Walter Berry, Vienna Singverein; Berlin Philharmonic, Herbert von Karajan, Conductor. Latin-English text.
LPM 18 767 stereo: SLPM 138 767

SVIATOSLAV RICHTER: PIANO RECITAL. "Superlative... elegant... totally ravishing performances." — Chicago American. Prokofiev, Sonata No. 8; Haydn, Sonata No. 44 in G minor; Chopin, Ballade No. 3; Debussy, Selections from Preludes I. Recorded in London.
LPM 18 766 stereo: SLPM 138 766



New—This Month



WEBER: DER FREISCHÜTZ — HIGHLIGHTS. Irmgard Seefried, Rita Streich, Kurt Böhme, Richard Holm, Eberhard Waechter; Eugen Jöckum, Conductor.
LPEM 19 221 stereo: SLPEM 136 221

DVORAK: CELLO CONCERTO. Pierre Fournier, Cello; Berlin Philharmonic, George Szell, Conductor.
LPM 18 755 stereo: SLPM 138 755

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LPM 18 715 stereo: SLPM 138 715

WILHELM KEMPF PLAYS MOZART. Piano Sonatas, K.310 & K.331. Fantasias, K.397 & K.475.
LPM 18 707 stereo: SLPM 138 707

LISZT: FESTIVAL MASS, "Graner." Soloists & Budapest Choral Society; Budapest State Orchestra, Janos Ferencsik, Conductor.
LPM 18 646 stereo: SPLM 138 646

DIETRICH FISCHER-DIESKAU: Songs of Franz Liszt. Jörg Demus, Piano.
LPM 18 793 stereo: SLPM 138 793

RITA STREICH: Songs by Brahms, Schumann & Richard Strauss; Günther Weissenborn, Piano
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RECORDINGS REPORTS II: Miscellaneous LPs

WORK, PERFORMER, DATA

REPORT

Bach: Sinfonias from Cantata No. 156 and Easter Oratorio; Fiocco: Arioso; Pierné: "Aubade"; Franck: Andantino; Templeton, A.: Scherzo Caprice, Siciliana; Senaillé: "Entrée et Cotillon"; Richardson: "Roundelay," etc. Leon Goossens, oboe, with Gerald Moore, piano. Angel S 35794, \$5.98.

Bach: "Zerfließe, mein Herze" ("St. John Passion"), "Ich will dir mein Herze schenken," "Aus Liebe will mein Heiland sterben" ("St. Matthew Passion"); Handel: "He shall feed His flock," "I know that my Redeemer liveth" ("Messiah"), "O! had I Jubal's lyre" ("Joshua"); Haydn: "With verdure clad," "On mighty pinions" ("The Creation"), "O welcome now, ye groves and bow'rs" ("The Seasons"); Mendelssohn: "Hear ye, Israel" ("Elijah"). Maria Stader, soprano, with the Munich Bach Orchestra conducted by Karl Richter DGG SLPEM 136261, \$6.98.

Beethoven: Sonatas, Opus 28 ("Pastoral"), Opus 81a ("Les Adieux"), and Opus 31, No. 2 ("Tempest"). Andor Foldes, piano. DGG SLPM 138784, \$6.98.

Castelnuovo-Tedesco: "Platero and I" (excerpts); Frescobaldi: Passacaglia, Corrente; Sor: Studies Nos. 3 and 17; Weiss, S.: Fantasie; Donostia, J.: "Dolor"; Debussy: "La fille aux cheveux de lin." Andrés Segovia, guitar. Decca DL 71005, \$5.98.

Liszt: "Graner Messe." Maria Werner, soprano; Olga Szönyi, alto; Alfonz Bartha, tenor; Andras Farago, bass, with orchestra and chorus conducted by Janos Ferencsik. DGG 138646, \$6.98.

Mozart: Requiem. Herbert von Karajan conducting the Berlin Philharmonic; the Vienna Singverein; and Wilma Lipp, soprano, Hilde Rössl-Majdan, Anton Dermota, tenor, and Walter Berry, bass. DGG 138767, \$6.98.

Mozart: Sonatas in A (K. 331) and A minor (K. 310); Fantasias in C minor (K. 475) and D minor (K. 397). Wilhelm Kempff, piano. DGG 138707, \$6.98.

Schumann: Quartet in A (Opus 41, No. 3); Stravinsky: Three Pieces for String Quartet. Quartetto Italiano. Angel S 35733, \$5.98.

Wagner: Wesendonck Lieder; "Immolation" Scene ("Götterdämmerung"). Eileen Farrell, soprano, with the New York Philharmonic Orchestra conducted by Leonard Bernstein. Columbia MS 6353, \$5.98.

Wesendonck Lieder; "Ich sah das Kind" ("Parsifal"), "Eine Waffe lass mich," "Der Männer Sippe" ("Die Walküre"), "Elsa's Traum" and "Euch Lüften" (Lohengrin). Regine Crespin, soprano, with the Orchestre National de la Radiodiffusion Française conducted by Georges Pêtre. Angel 35832, \$4.98.

Tired of "sound spectaculars"? Troubled with ringing noises in the head? Then you are commended to a full treatment of Goossens's "Elixir d'hautbois," a mixture of secret reeds, guile, and magic incantations guaranteed to refresh any musical palate. The substance for this recitation (the "etc." refers to brief pieces by such minor composers as Grat-Norbert Barthe, John Morgan Nicholas, F. S. Kelly, and Herbert Hughes) is hardly imposing, but, in combination with Moore, Goossens shows that there can be impact in playing at low dynamic levels as well as high. The recording is notable for its differentiation in detail.

Obviously designed for home consumption, this disc is no more acceptable to an international audience than a collection of German lieder sung in English would be in Germany. For, without consideration of the composer's intention, all the works are performed with German texts. This is a special iniquity in that, with the exception of the Bach excerpts, all the music is better known with English texts than otherwise. Miss Stader's admired musicality is inherent in all the performances, but the vocal strain of getting out "Had I Jubal's lyre" in German is a complicating factor even for one of her vocal control. Richter's Bach-beat is more than a little rigid for Haydn, Handel, and Mendelssohn. The recording is good.

If persistence alone makes a Beethoven "authority," then Foldes may come to that state eventually, but it will be in spite of a limited range of pianistic color, a pedantic treatment of nuance and dynamics, and a reading, on the temperature scale of temperament, hovering about 56-57. In short, beyond the ability to articulate most of the notated passages in time and good order, Foldes makes me little aware of why these works are considered consequential music. He comes closest in "Les Adieux," especially the slow movement, which has mood and expressivity, but the finale is merely fast, not exuberant. It would have suited my taste better had the side break occurred in one of the other works (if at all) rather than between the first and second movements of Opus 81a.

In their original conception, Castelnuovo-Tedesco's setting of the Nobel prize-winning (1956) poems of Juan Ramon Jiménez utilized a narrator as well as the guitar. However, in this selection of five from the total of twenty-eight, Segovia's artistry is quite sufficient to communicate the music's content. This is especially meaningful in "La Arrulladora" (lullaby), a work of great charm as well as harmonic ingenuity. The overside pieces show a more familiar aspect of Segovia's abilities which, however, can never become overfamiliar. Of special interest are the works of Sylvius Weiss (1686-1750) and José Antonio Zulaica y Arregui of Donostia (1886-1957).

If this work sounds like a cross-breeding of "Les Préludes" and the "Faust" Symphony, the reason is simple: it is a product of the same Weimar period (the early one) of Liszt's life, completed in the mid-1850s. As an occasional creation for the dedication of the Basilica in Gran, Hungary, it has a share of temporal interest, but it is difficult to take seriously today the kind of religiosity it embodies. Wagner's absorption of certain of its musical procedures for the purposes of "Parsifal" carries its own comment on the theatrical atmosphere it conveys. For one unversed in its values, this sounds like a good performance, though the pickup is a little distant and the sound fades out at low volume.

This effort is notable for the finely blended sound of the solo quartet (though Rössl-Majdan lets the performance down rather sadly late on the second side) and the refinement and discrimination of the musical execution under the direction of Karajan. However, it doesn't sound to me that he ever achieves a temperamental fusion between the Viennese vocalists and the Berlin instrumentalists. There is no real devotional fervor in the "Dies irae" or the "Lacrimosa," or supplication in the "Agnus Dei," resulting in a rather bland dissertation on the musical construction of the Requiem but not much evocation of its meaning.

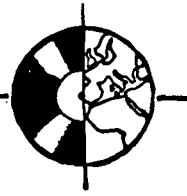
By most standards of Mozart playing, Kempff's is heavy in pressure, rather massive in sound, angular in rhythmic accent and phraseology. Such inclinations are a special liability in the A major sonata, with its lightly traced variations, menuet, and rondo "alla turca," though there is no doubt that Kempff imparts exactly the character of his choice to them, whether that accords with the listener's preference or not. In the fantasias, however, he penetrates to a good deal more common ground with the average listener's, particularly in the C minor. His analytic mind and attentive eye for detail organize its elements in a sequence more convincing than is commonly heard.

The Italianos do well with the songful content of the Schumann quartet which is, by much, its most distinguished entity. In the case of the Adagio molto it is the substance of a movement which few quartet writers of any time have surpassed, and Paolo Borciani and his associates (Elisa Pegreff, second violin; Piero Farulli, viola; and Franco Rossi, cello) perform it in that spirit. However, the group is less responsive to the special accent of Schumann's rhythmic writing in the scherzoso second movement and the finale, which somewhat undervalues these sections relative to the others. The three Stravinsky inventions have little to do with the idiom and resources of four strings, but the players do that little well. Fine incisive recording.

In the two works in which they overlap, the results are of a quality which does honor to both singers, though their inclinations are somewhat divergent. Miss Farrell, who had been over this ground years ago in a recording with Leopold Stokowski, musters a remarkably refined and intimate feeling for the texts as well as the musical line, which reminds one of her finest efforts (in the Angel song recitals). Crespin's treatment is somewhat more operatic—a fuller voice and more display of it, less a communication than an enactment of the content. However, this French singer (soon to be heard at the Metropolitan) commands a fine sound, and when she is wholly in command of the repertory to which she is now devoting herself, she should make many friends with it. At the moment, her treatment of the excerpts (not "arias" as the cover ignorantly describes them) from "Lohengrin" and "Walküre" suggests that she is still feeling her way with their dramatic content, though the vocal sound is always good. She is closer to the quality of the "Wesendonck" lieder in the "Parsifal" segment, a finely phrased, well-sounding performance.

—I. K.

THE OTHER SIDE



Shostakovich at Edinburgh and on Discs

THE NEWS that Richter had suffered a stroke and would be unable to come to Britain as planned came as a severe blow to many who had been hoping to hear him at the Edinburgh Festival or during the forthcoming "Gala Week of Great Soviet Artists" at London's Festival Hall. London, indeed, suffered the more severe loss, for, out of the originally planned nine concerts, the three involving Richter—his chamber music evening with the Borodin Quartet, a solo recital, and his joint Beethoven recital with Rostropovitch—have been canceled altogether. At Edinburgh some programs had to be rearranged, and Lev Oborin arrived at the last minute to fulfill certain of Richter's engagements, but the Festival as a whole is too vast and too diverse for its success to depend on the presence of a single performer, however renowned.

Vast and diverse it certainly is, but, since the appointment of Lord Harewood as the Festival's artistic director, it has also acquired a sense of purpose previously felt to be lacking. Realizing that, to justify its existence, a festival must do more than cram large quantities of music, expertly performed, into a three-week period, he decided that each festival should provide us with a comprehensive survey of one main and one subsidiary composer. This year Shostakovich was the central figure and, in the presence of the composer himself, we were given an unprecedented opportunity to study his considerable output of orchestral and chamber music.

The works performed included the Concertos for Violin and Cello, played by the two artists for whom they were written, most of the string quartets, and the great majority of his twelve symphonies. Two of the latter, Nos. 4 and 12, had never before been heard in this country. Both were superbly performed by the Philharmonia under Gennadi Rozhdestvensky; but, whereas the Twelfth Symphony—designed as a musical epic of the October Revolution—struck most of us as disappointingly commonplace and bombastic, the Fourth Symphony was clearly revealed as one of Shostakovich's most exciting achievements.

Those who have followed the composer's career since the First Symphony made him famous overnight in the late Twenties will know the curious history

of No. 4, which Shostakovich withdrew on the eve of its premiere in 1936, after several earlier works—notably his opera "Lady Macbeth of Mtzensk"—had been violently criticized in the Stalinist press. The familiar Fifth Symphony brought him renewed official favor, but in many ways No. 4 strikes me as a more

interesting and characteristic achievement, "bourgeois deviations" notwithstanding. We shall have another opportunity of assessing its worth at the Festival Hall on September 10, and it is to be hoped that EMI will seize this opportunity to record it for the first time.

HMV's September list does in fact contain a Shostakovich symphony, but it is once more the much-recorded No. 5—rather superfluous, one feels, despite a perceptive reading by Silvestri and the Vienna Philharmonic, when No. 4 and, above all, the magnificent Eighth are still missing from the catalogue. (The latter, incidentally, was splendidly
(Continued on page 51)

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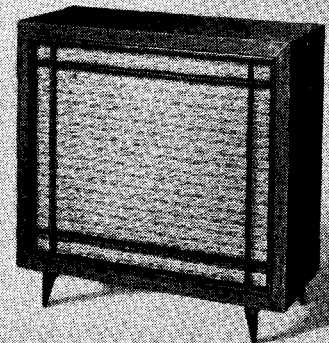
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THE AMEN CORNER

Among the Pointed Firs

DURING my annual stay in Maine. I have enjoyed two modern jazz LPs which might be generally characterized as calm, lyrical, and conspicuous for their good taste. Taste, of course, is a loaded word (like love, spirituality, selflessness, etc.), and its use may easily lead to a semantic rhubarb. I do not propose to deliver a lecture on any vast subject during the next few sentences and will merely say that I use the word taste, in the present connection, to imply grace and clarity of musical line and freedom from extravaganza. Apollo is the guide here, not Dionysus. These LPs are not for those who ask jazz to be "far out" or "deeply probing" or agog with social protest. I hope they may delight those who like to hear a few sensitive players in relaxed and songful moods.

The trumpeter Dave Burns, a most delicate improviser, leads a quintet which includes Herbie Morgan, tenor sax; Steve Davis, bass; Kenny Baron, piano; and Edgar Bateman, drums (Vanguard VRS 9111). Burns's muted solo of "Secret Love," against a haunting piano vamp, is specially moving, a suggestion of ways in which many of the finest ballads might be treated. It fully exposes the quiet essence of the tune, the kind of tune which one often hears magnified into vapid horror by choirs of ornate strings or choral effects suggesting the Wellesley Glee Club in some mass swoon of calf love. The commercial music makers have, in general, never learned that there are certain modest yet memorable melodies which yield their treasures only through the most discreet handling, and it is splendid to hear a fine jazz man illustrate the fact. The Burns Quintet are heard in various spirits, beginning with a traditional blues, and their musicianship is warm and expert throughout.

The same may be said of The Dave Bailey Quintet, with Bailey at the drums; Bill Hardman, trumpet; Frank Haynes, tenor sax; Billy Gardner, piano; and Ben Tucker, bass (Epic LA 16021). The fact that the drummer is the leader of the band need occasion no fear of artillery effects; Bailey is all discretion, a model for the young men who infest so many expensive sets of drumming equipment. He is happy to be part of a thoroughly ingratiating rhythm section, and Hardman and Haynes, in the front line, are admirably bright and disciplined soloists. One entire side of the LP is taken up

by two easy-rocking numbers in virtually the same middle tempo—a boon for those who like to dance. All in all, the music of the Burns and Bailey quintets is of a sort which, since it is not at all spectacular, gets much too little attention.

There is now a large memorial album entitled "Mildred Bailey: Her Greatest Performances: 1929-1946" comprising three LPs with a total of forty-eight tracks, plus highly informative personal notes and editing by John Hammond, Bing Crosby, Irving Townsend, Bucklin Moon, and Frank Driggs (Columbia C3L 22). At the height of her lovely and limited powers, with a good song and gifted accompaniment, her singing was one of the most beautiful things in American popular musical history. She had a small soprano voice of exceptional sweetness which she used with the utmost naturalness of phrasing and inflection. There was none of the phraseological distortion which has since become such a musical and public nuisance. She was not trying to capture with her voice any of the values specially pertaining to musical instruments; hers was a human voice in song. She sang in the lightly swinging rhythms of jazz, and, when the song suggested it, there was an hint of pathos unforgettable.

In the memorial album, her many changing accompanists include many of the best jazz men of her day. Sometimes they are heard to advantage, sometimes not. Some of the songs are classics; some are rubbish. In any case, Mildred Bailey usually does about as well as could be expected under the circumstances. I join John Hammond in thinking that the happiest combinations of voice, material, and musicians are to be found in the four sides Miss Bailey made with the intimate quartet of Bunny Berrigan, trumpet; Johnny Hodges, alto sax; Teddy Wilson, piano; and Grachan Moncur, bass. The tunes are "Honeysuckle Rose," "Willow Tree," "Squeeze Me," and "Downhearted Blues." But the singer also honors such favorites as "When Day Is Done," "Someday Sweetheart," "Rockin' Chair," "Don't Be That Way," "There'll Be Some Changes Made," and "Lover, Come Back to Me." And her supporting casts include Chu Berry, the Dorsey brothers, Roy Eldridge, Coleman Hawkins, Benny Goodman, Red Norvo, and Mary Lou Williams—just to begin the list.

—WILDER HOBSON.

The Other Side

Continued from page 49

played at Edinburgh by the Polish Radio Symphony under Jan Krenz.) EMI's new alliance with the American Epic label is made manifest this month by the appearance on Columbia of the première recording of Walton's Second Symphony. It is performed here by the Cleveland Orchestra under Szell—for whom Walton wrote the Partita, also included on this disc—and their superb playing has already drawn such epithets as "fantastic" and "stupendous" from the grateful composer. It is indeed a splendid disc, and it throws a favorable light on a work whose world première, at the 1960 Edinburgh Festival, failed to generate notable enthusiasm.

Among the new EMI releases we also find a Beecham miscellany which features, in addition to "The Arrival of the Queen of Sheba" from Handel's "Solomon" and Mozart's "Seraglio" Overture (both extracted from the conductor's complete sets of the two works), a rather tame account of Rossini's "Semi-ramide" Overture and some characteristic confections derived from Handel—"The Gods Go a-Begging" and two movements from the "Amaryllis" Suite. Purist Handelians will shudder at the way in which Sir Thomas dressed up some of these enchanting airs and dances, but he almost disarms criticism by the shapeliness and insinuating grace of his performances. How dull, by comparison, seems Kempe's account of some of Schubert's "Rosamunde" music and the rather humdrum Gluck-Mottl Ballet Suite, listlessly played by the Vienna Philharmonic.

Decca issues already in hand include a rather strange Flagstad offering entitled "Hymns from Norway"—a collection of hymn tunes and chorale melodies, sung in Norwegian to organ accompaniment—and a recital of English, Irish, Scottish, Welsh, and French folk songs by Peter Pears and Benjamin Britten. Britten's clever and endlessly inventive arrangements will probably infuriate many a folksy purist; others will find this sophisticated and witty entertainment delightful and frequently provocative. From the associated Oiseau-Lyre label come two splendid discs of twentieth century chamber music played by the Melos Ensemble, a highly flexible group made up of some of London's leading instrumentalists. The first of these is devoted to French music and features Ravel's familiar Introduction and Allegro as well as Debussy's splendid Sonata for Flute, Viola, and Harp; Roussel's Serenade; and Prelude, Marine, and Chansons by J. Guy Ropartz. These are fine performances, excellently recorded, but the other Melos disc is

perhaps even more welcome, for it contains Schoenberg's remarkable Serenade, Opus 24, for Septet and Bass Voice. This fascinating score, in which the vocal part—sung by John Carol Case—is confined to a single, brief movement, is magnificently played under the direction of Bruno Maderna and, believe it or not, this is the first stereo recording of Schoenberg's music to appear in this country.

Lastly there is an album of an unusual kind, issued to mark the seventy-fifth birthday of the distinguished Austrian-born painter Oskar Kokoschka. This tribute to a great artist, who found asylum in England when the Nazis vilified his work and hounded him out of Germany, consists of a sumptuously produced volume of photographs and color



reproductions, together with a disc—available in English or German—on which the painter speaks of his life and his work, his autobiographical jottings being interspersed with brief passages of music chosen by him. The personality which emerges from these grooves, as well as from the printed page, is indeed impressive—strong, simple, and of granite-like integrity. —THOMAS HEINITZ.



Royalty of the Recital Stage

One is the late Elisabeth Schumann whose lieder recitals outshone even the greatest of her operatic performances. Her lifelong friend and contemporary Mme. Lotte Lehmann called her "...the singer who best represents the style of lieder singing in its purest form."

The other is Elisabeth Schwarzkopf. Many say she is the only worthy replacement for Elisabeth Schumann. Like Mme. Schumann, she is an accomplished opera singer, but it is her lieder singing which captivates audiences—she is indeed "an empress of the lieder domain...", Jay Harrison, New York Herald Tribune.

Angel Records is proud to present these undisputed queens of the lieder in three

matchless new albums. Two contain virtually every Schubert song recorded by Elisabeth Schumann. They are available for the first time as additions to the critically acclaimed Great Recordings of The Century Series (COLH 130, 131). The third is Elisabeth Schwarzkopf's long-awaited disk of Hugo Wolf's Goethe Lieder (S) 35909.

Also available on Angel: Elisabeth Schumann, Lieder Recital (Hugo Wolf, Richard Strauss) COLH 102; Elisabeth Schwarzkopf, Schubert Lieder Recital 35022.



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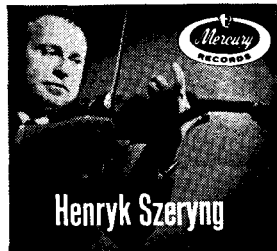
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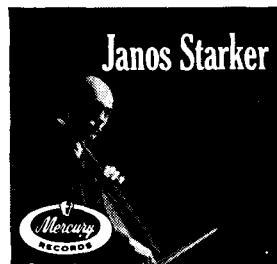
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Audio Directory

(Continued from page 43)

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GRAND AWARD RECORD CO. Command Records, Grand Award Records. Six new releases. 426.

GROMMES PRECISION ELECTRONICS, INC. Amplifiers, tuners, receivers. New E series E-24 and E-36 stereo amplifiers, E-104M and E-105M AM-FM mpx tuners, etc.; Custom series 24PG, 36PG, and 70PG stereo amplifiers, 101-BM FM mpx tuner, 102DM AM-FM mpx tuner, 502M and 500M AM-FM mpx receivers, etc. 408.

HARMAN-KARDON, INC. Stereo amplifiers, preamplifiers, tuners, receivers; stereo amplifier, preamplifier, tuner kits. New Citation A solid-state pre-amplifier control center; Award Series kits: A50K, A30K amplifiers; F50XK FM stereo tuner; Award Festival III and Recital II AM-FM/FM stereo receivers. 528-529.

HARTLEY PRODUCTS CO. Loudspeakers and systems. New model 312 12-in. cone, model 220MS speaker, model 310 10-in. cone. 600.

HEATH COMPANY. Electronic kits. New 70-watt transistor stereo amplifier, FM-FM stereo tuner, 4-track stereo tape recorder, Profile speaker system. 430.

KENWOOD ELECTRONICS, INC. Components. KW60 AM-FM mpx receiver, KS10 stereo bookshelf speaker system, KS8 speaker system, KP2 and KP2H 4-speed turntables. 604.

KLH RESEARCH AND DEVELOPMENT CORP. New model 11 portable stereo phonograph (26 lbs.), model 12 speaker system, mpx adapter. "Controlled Environment" exhibit. 642-644-645.

KOSS ELECTRONICS, INC. Stereo headphones. New deluxe model headset, shock-proof and shatter-proof. 637.

ELECTRONICS OF CITY LINE CENTER. Speakers, speaker systems, tuners, amplifiers, arms, cartridges. New IMF Styrene Pressure Loudspeaker. 420-421.

LESA OF AMERICA CORP. Record changers, players, phonographs. New model CD3/31 automatic changer, GT5/11 manual player, portables. 601.

MARANTZ COMPANY, INC. Stereo pre-

amplifiers, amplifiers. New FM multiplex tuner. 308.

McINTOSH LABORATORY, INC. Components. New FM mpx tuner MR65B; C110 stereo tuner-preamplifier; C11 stereo preamplifier; single-chassis stereo amplifiers: 240, 225, 275, 507-552.

NESHAMINY ELECTRONIC CORP. Electrostatic speakers. New compact Z-500 speaker system with electrostatic tweeter. 407.

NORTH AMERICAN PHILIPS CO., INC. Tape recorders, loudspeakers. New Norelco Continental 401 4-speed transistorized stereo tape recorder with 15/16ips speed. 500-501.

OMEGA ELECTRONICS CORPORATION. Transistor stereo amplifiers and tuners. New models. 303.

PACO ELECTRONICS CO., INC. Stereo, hi-fi, and test equipment kits. New speaker system, redesigned stereo amplifier-preamplifier, redesigned AM-FM tuner, new FM mpx tuner. 438.

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REK-O-CUT CO., INC. Turntables, tone arms, speaker systems. New Rondine 2 turntable; Auto-Poise automatic arm; Sonoteer speaker system; stereo single-unit speaker system; future products in prototype. 602-623.

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SCOPE ELECTRONICS CORP. EMI components. New Model EPU 100 pickup arm and cartridge, Model DLS 529 bookshelf speaker system. 416-418.

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tuners with "sonic monitor"; SK-4 3-way speaker system. 542-544.

SHERWOOD ELECTRONIC LABORATORIES, INC. Tuners, amplifiers, speakers, adapters. New S-2100 AM-FM mpx tuner, S-7700 AM-FM mpx receiver; SR2 Berkshire and SR3 Ravinia speakers; SLI Stereo-lite and kit; S-5600 stereo amplifier-preamplifier kit. 447.

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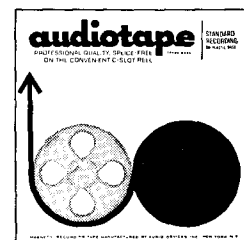
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Prospects for Fall

New records are usually announced from month to month, but a survey of leading manufacturers has produced the following directory to issues scheduled for October, November and early December. Listing is by composers to facilitate collation of items which are duplicated. Save for reissues (identified by *) all recordings are available in both stereo and monophonic form.

ADAM: "Giselle," ballet. Karajan, Vienna Philharmonic (London)

ANDERSON, L.: "Fiddle Faddle," "Blue Tango," etc. Boston Pops (RCA)

BACH: Brandenburg Concertos. Klemperer, Philharmonia (Angel)

Cantata No. 76: "Die Himmel erzählen die Ehre Gottes." Fritz Werner conducting, with Reichelt, Töpfer, Krebs, Kelch et al. (Epic.)

Magnificat. Bernstein, N.Y. Philharmonic, with Venora, Tourel, Oberlin, Bressler, Farrow, Schola Cantorum (Columbia)

Partitas & Sonatas for Unaccompanied Violin. J. Szigeti (Bach Guild)

St. Matthew Passion. Klemperer, Philharmonia, with Schwarzkopf, Ludwig, Fischer-Dieskau. (Angel)

6 Sonatas for Violin & Harpsichord. Y. Menuhin & G. Malcolm (Angel)

Suites Nos. 2 & 3 for Orch. Ansermet, Suisse Romande. (London)

4 Organ Concerti after Vivaldi. Anton Heiller (Bach Guild)

Transcriptions by Schoenberg, Stravinsky, & Webern. Abravanel, Utah Sym. Orch. (Vanguard)

BEETHOVEN: Piano Concertos, complete. Kempff, Leitner, Berlin Philharmonic (D.G.). "Emperor" Concerto. Alfred Brendel, Zubin Meta cond. (Vox).

Late Quartets. Budapest Quartet (Columbia), Loewenguth Quartet (Vox)

Late Piano Sonatas. Brendel (Vox). Symphony No. 3 ("Eroica"). Böhm, Berlin Philharmonic (D.G.)

Symphony No. 6 ("Pastoral"). Szell, Cleveland Orchestra (Epic)

BERG: Violin Concerto. Stern, Bernstein, N. Y. Philharmonic (with Bartók: Two Rhapsodies) (Columbia)

BERLIOZ: "Romeo and Juliet," complete. Monteux, London Symphony, et al. (Westminster). Munch, Boston Sym., soloists (RCA)

BRAHMS: Violin Concerto. Oistrakh, Klemperer, French Natl. Orch. (Angel)

Piano Music. Walter Klien (Vox, two 3-disc sets)

Sonatas for Violin & Piano, complete. Szeryng, Rubinstein (with Beethoven: Opus 30, No. 2) (RCA)

Symphony No. 1. Giulini, Philharmonia (Angel), B. Walter, Columbia Sym. (Columbia)

Symphony No. 2. Bernstein, N.Y. Philharmonic ("The Sound of Lincoln Center") (Columbia)

BRITTEN: "Young Person's Guide to the Orchestra." Bernstein, N.Y. Philharmonic (with Saint-Saëns: "Carnival of Animals") (Columbia); "Frémoux, Monte Carlo Opera Or (with Turina & Milhaud works, (D.G.)

CARTER: "Pocahontas" ballet suite. J. Monod, Zurich Radio Orch; and Piano Sonata. Charles Rosen (Epic)

CHAUSSON: Symphony in B flat. Munch, Boston Symphony (RCA)

COLERIDGE-TAYLOR: "Hiawatha's Wedding Feast." R. Lewis, Sargent, Philharmonia, Royal Choral Society (Angel)

COPLAND: "A Lincoln Portrait" (C. Heston), "Quiet City," "An Outdoor Overture," Suite from "Our Town." Abravanel, Utah Sym. (Vanguard)

DEBUSSY: Piano Music. Peter Frankl (Vox Box)

DELIUS: "Brigg Fair," Dance Rhapsody No. 2, "In a Summer Garden," "On Hearing the First Cuckoo in Spring." Ormandy, Philadelphia Orch. (Columbia)

DUKAS: "Sorcerer's Apprentice," "La Péri." Frémoux, Monte Carlo Opera Orch. (with Satie: "Parade") (D.G.)

DVORAK: Cello Concerto. P. Fournier, Szell, Berlin Philharmonic (D.G.)

Quartets Nos. 1-5. Kohon Quartet (Vox)

Stabat Mater. V. Smetacek, Cze Philharmonic, soloists (D.G.)

Symphony No. 4 (8). Giulini, Philharmonia (Angel), B. Walter, Columbia Sym. (Columbia)

FAURÉ: Ballade for Piano and Orch.

R. Casadesus, Bernstein, N. Y. Philharmonic (with Saint-Saëns Concerto No. 4) (Columbia)

WANDER: "Messiah." *Scherchen, London Sym., soloists (Bach Guild)

"Royal Fireworks" and Concerto a due Cori. Mackerras, Pro Arte Orch. (Vanguard); "Fireworks" and "Water Music" Suites. Stokowski (RCA)

"Saul," complete. Wöldike, Vienna Sym., Copenhagen Boys Choir et al. (Bach Guild)

HAYDN: Paukenmesse. Gillesberger, orch., soloists, chorus (Vox)

HONEGGER: "King David." Abravanel, Utah, Sym., with M. Singher (also Milhaud "Création du Monde") (Vanguard)

KHACHATURIAN: Suites from "Gayne" & "Spartacus." Composer cond. Vienna Philharmonic (London)

LOCATELLI: "L'Arte del Violino." Lautenbacher, chamber orch. (Vox)

MAHLER: Symphony No. 4. Klemperer, Philharmonia, with Schwarzkopf (Angel)

MASSNET: "Werther"—excerpts. Elias, Valletti, Souzay, orch. under Leibowitz (RCA)

MONTEVERDI: "Coronation of Poppea" E. Zareska et al. (Vox)

"Lagrime d'Amante," "Lamento l'Ariana" and other madrigals. Petit Vocal Ensemble (Vox)

MOUSSORGSKY: "Pictures at an Exhibition." Gary Graffman, piano (with Balakirev's "Islamey") (Columbia)

MOZART: Piano Concertos 21 & 23. Rubinstein, Wallenstein, (RCA)

Nos. 22 & 25. Brendel (Vox) 6 "Haydn" Quartets. Juilliard Quartet (Epic)

PAGANINI: Concerto No. 1. Erick Friedman, Hendl, Chicago Sym. (RCA)

PERGOLES: Concertinos. E. de Stoutz, Zurich Chamber Orch. (Bach Guild)

POULENC: "Les Biches," ballet. Prêtre, Paris Conservatoire Orch. (in Angel ballet collection)

PROKOFIEFF: "Love for Three Oranges" Suite. Fiedler, Boston Pops (with Chopin "Les Sylphides") (RCA)

Suites from "Cinderella" & "Romeo and Juliet" Ansermet, Suisse Romande Orch. (London)

PUCCINI: "Trittico," complete ("Suor Angelica," "Gianni Schicchi," "Il Tabarro"). Tebaldi, del Monaco, Simionato, et al. (London)

RCCELL: "Come Ye Sons of Art," etc. Deller et al. (Bach Guild)

"Dido and Aeneas." Janet Baker, Patricia Clark, Monica Sinclair. (L'Oiseau-Lyre)

RACHMANINOFF: Concerto No. 2.

Cliburn, Reiner, Chicago Sym. (RCA)

SCHOENBERG: "Gurre-Lieder." *Leibowitz conducting (Vox)

SCHUBERT: "Moments Musicaux" & misc. piano pieces. A. Brendel (Vox)

"Rosamunde" music, complete. Abravanel, Utah Sym., chorus (Vanguard)

Songs. *Elisabeth Schumann (Angel, two discs)

"Die schöne Müllerin." Fischer-Dieskau, G. Moore (Angel)

STRAUSS, J.: Waltzes. Reiner, Chicago Sym. (RCA)

STRAUSS, R.: "Also sprach Zarathustra." Reiner, Chicago Sym. (RCA)

STRAVINSKY: conducting his "Les Noces" (A. Copland, S. Barber, L. Foss & R. Sessions at pianos), "Renard" and "Ragtime for 11 Instruments" (Columbia)

TCHAIKOVSKY: Piano Concerto No. 1. "Surprise virtuoso" with Karajan, Vienna Sym. Orch. (D.G.)

Symphony No. 6 ("Pathétique"). Klemperer, Philharmonia (Angel)

Waltzes. Lane, Cleveland Pops Orch. (Epic)

TELEMANN: Suite for flute and strings in A minor. J. Baker with Janigro, Zagreb Soloists (also Mozart & Vivaldi works) (Vanguard)

"Tageszeiten" (secular cantata). H. Koch, Berlin Chamber Orch., Soloists (D.G.)

VAUGHAN WILLIAMS: Norfolk Rhapsody, English Folksongs Suite, Fantasies on "Greensleeves" and Theme by Tallis. *Boult, Philharmonic Prom. Orch. (Vanguard)

VERDI: "Aida" & "Trovatore"—highlights from recent complete sets (RCA)

WAGNER: "Lohengrin" & "Tristan" excerpts. *Flagstad & Melchior (RCA)

Overtures "Rienzi," "Flying Dutchman" & "Tannhäuser." Solti, Vienna Philharmonic (London)

"Walküre" complete. Nilsson, Brownstijn, Vickers, a.o., with London Sym. Orch. under Leinsdorf (RCA)

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—RICHARD FREED.

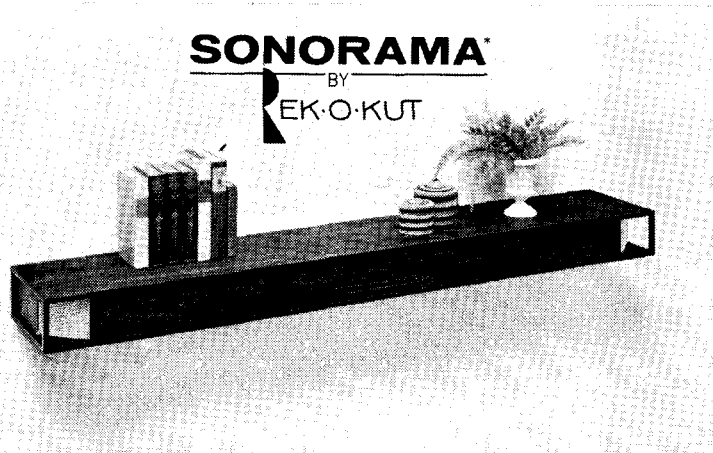
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LETTERS TO THE RECORDINGS EDITOR

"DON'T PRAISE MY CHARMS TOO MUCH"

IRVING KOLODIN'S DESCRIPTION of Los Alamos [SR, Aug. 25] greatly exaggerates our wealth and standard of living. I am sure he meant us no harm, but, because of the peculiar circumstances under which Los Alamos exists, a false picture of high living does us a disservice. The federal government operates not only the Los Alamos Scientific Laboratory but also all community services and almost all residential housing in the town. It has been government policy that we are to live in decent, but not luxurious circumstances. This is fair, but it seems to us that the government has often tried too hard not to make our life luxurious, and we therefore get upset when a glowing description of our town, such as Mr. Kolodin's, is circulated. We are especially sensitive about this now that disposal legislation is pending in Congress.

Los Alamos is a good place to live, but the attractions are provided mainly by the magnificent natural surroundings, not by man-made facilities. We are not economically underprivileged, but it is unfair to suggest that we live in luxury.

ALFRED R. KOELLE.

Los Alamos, N.M.

EDITOR'S NOTE: *This is the first time SR's music critic has been rebuked for a good notice.*

SUNK AS WELL AS CONCEALED

IN A LETTER about my April review of the London "Salome" and questions it raised on the boosting of individual orchestral strands in stereo Wagner and Strauss [SR, Aug. 25], Mr. Ernest Birchenough takes issue with my statement that Wagner submerged his orchestra at Bayreuth for the sake of underplaying certain of the winds and percussion. It is Mr. Birchenough's contention that Wagner, in sinking his pit, did so only to spare the audience a visual distraction. Since this is a matter not of opinion but of fact, I should like to quote from an old but still highly respected source book, "The Music Dramas of Richard Wagner and His Festival Theatre in Bayreuth" (Dodd, Mead and Co.), by Albert Lavignac: "The orchestra, which is made invisible by means of a double screen which partly covers it, is arranged upon steps which are a continuation of those of the spectators and descend a long way under the stage as into a kind of cave, which has received the name of the 'mysterious space' or the 'mystic abyss.' There the instruments are grouped by families, exactly as at large symphony concerts, except that things are reversed, the conductor and violins being above, and the noisy instruments below at the back."

As a diagram in the book shows—quite aside from the aesthetic factor of a concealed orchestra—Wagner was thinking in terms of terraced sonorities, with the full

force of brass and percussion softened and fused by depth and distance. Instead of placing his artillery in relief, he wanted to integrate it, tone it down.

ROBERT LAWRENCE

New York, N.Y.

SILVERSTEIN ON COLUMBIA

IN YOUR MAGAZINE [SR, July 28], there is a review of a recording of Bach and Bartók sonatas performed by Joseph Silverstein on Columbia records. The reviewer calls attention to the fact that Mr. Silverstein made this record for Columbia rather than—as might have been expected—for RCA Victor, with which the Boston Symphony Orchestra has a long-standing affiliation, Mr. Silverstein having recently been appointed Concertmaster.

The reason for the Columbia label is that this recording was made under the auspices of the Walter W. Naumburg Foundation, which has for a long time sponsored certain Columbia recordings of contemporary American music.

LEOPOLD MANNES, President,

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DATES FOR FISCHER-DIESKAU

COULD YOU PLEASE tell me, if you know, the dates and places of Dietrich Fischer-Dieskau's appearances in Boston, New York, and Washington? I noticed in an article by Gerald Moore [SR, June 30] that he was planning an American tour

ELEANOR HUMES.

New Haven, Conn.

EDITOR'S NOTE: *In Boston: Symphony Hall, November 14; in Washington: Lisner Auditorium, November 16; in New York: Carnegie Hall, October 30, all with Gerald Moore; also in New York, at Carnegie Hall, with the Pittsburgh Symphony on November 12, and in "The Rake's Progress" on November 20. For those elsewhere: he will appear in Chicago, Cleveland, and Pittsburgh (where he will sing "Das Lied von der Erde," as at his second New York appearance).*

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Recordings in Review

Continued from page 45

sic which makes an overt effort to capture the listener's attention—which may be one reason why it continues to be an enthusiasm primarily of those willing to make an effort on its behalf.

In the present case, that effort is most consistently merited by the two works of Side Two, for unaccompanied violin. The accompanying sonata for violin and piano, of 1912, does not have nearly the artistic assurance or the emotional directness of the solo works written a decade later. It has unquestionable character, but it is a little self-conscious in its quest for a new harmonic orientation.

By the time of the Prelude and Variations (1923), even more, the Preludio e Presto of 1928, Nielsen was free-wheeling his way through scale and tonalities with no need to add consciously what his annotator Mogens Heimann is made, in translation, to call "fresh" notes (defined as not being "part of the established tonal constellation"). He also sees in the Preludio e Presto a road marker leading to Bartók's solo sonata, but it is worth recalling that Ysaye had preceded both on this unaccompanied path.

As a violinist (Nielsen played in the Opera Orchestra of Copenhagen for sixteen years), it may be presumed that Nielsen knew his Ysaye. In any case, as a violinist, Nielsen certainly knew the violin, for which he writes with daring, based on a completely idiomatic sense of its capacities. Both of the unaccompanied works abound in contrapuntal interweavings, sorties from the highest to the lowest register, and ingenious combinations of multiple stopping.

It remains only to be said that Kai Laursen, hitherto unknown to international fame as a violinist, bears every

responsibility equitably, and is equal even to the special requirements of the Preludio e Presto (loose bow strings, a distinctive kind of mute). It would be a pleasure to hear him in works of the standard repertory, so well does he acquit himself here. The recording is very good, in every way.

In the Wings, Grace Brumbry

GLUCK: "Che farò senza Euridice" and "Che puro ciel" ("Orfeo");

VERDI: "O don fatale" ("Don Carlo"), "Re dell'abisso" ("Ballo");

MASCAGNI: "Voi lo sapete" ("Cavalleria"), BIZET: "L'Amour est un oiseau rebelle," and "Card Scene" ("Carmen"); GOUNOD: "O ma lyre immortelle" ("Sapho"); SAINT-SAËNS: "Mon coeur s'ouvre à ta voix" ("Samson et Dalila"), and Tchaikovsky: "Adieu, forêts" ("Jeanne d'Arc"). Grace Brumbry, mezzo-soprano, with orchestra directed by Janos Kulka. Deutsche Grammophon 138826, \$6.98.

It is, in truth, an extraordinary voice that Grace Brumbry has made for herself—opulent, pure, wide ranging, as direct in its appeal as it is in its attack on the problems in this German-made version of the mezzo's Civil Service Examination. The phraseology "made for herself" respects the changes that have come about in its impact and discipline since Miss Brumbry was first heard in a series of summer concerts in San Francisco several years ago.

In this collection—which admits no problem and recognizes no barriers to full command from Gluck to Tchaikovsky—Miss Brumbry is out of the neophyte class and vocally, at least, ready for launching on her career (which has, of course, already included a Venus at Bayreuth and a ceremonial visit to the White House). But in various other respects—command of verbal

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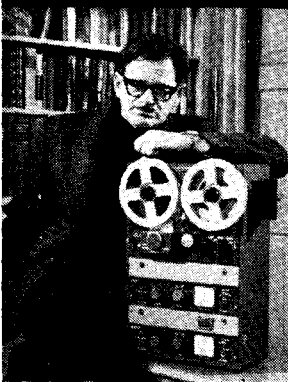


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detail, ease of transition from one mood to another, delineation of the character whose music she is performing—Miss Bumbry is somewhat ahead of herself, if she wants to have her artistic status judged by this recording. She does her best work in the legato phraseology of "My heart at thy sweet voice" and "Che farò" (less so in "Che puro ciel," which calls for more repose than she presently commands). She is least adept in the involved detail of the "Carmen" excerpts, for she has not yet discovered the secret of lightening her tones sufficiently to make them pliable. And when she is called upon to deliver the massive sound for "O don fatale" and "Re dell' abisso affretati," she tends to sound immature.

But this is a remarkable vocal talent, certainly, and one which is very close to high artistic standing. She should, however, have a reasonable time in which to solidify her command of the roles represented by these arias (which are, of themselves, not yet fully under command) before she enters the international operatic arena.

With all patience it can only be said that this collection has been stupidly put together, with "Che farò" preceding "Che puro ciel," which it follows in the opera, and the latter broken off without resolution before "O don fatale." Kulka is full of bounce and enthusiasm, but a conductor with greater experience might have been more useful to the singer. —I.K.

Music to My Ears

Continued from page 35

chaturian himself ("Gayne" in particular). Because it is difficult to imagine a composer with his demonstrated sensitivity also possessing so wide a streak of the meretricious, it can only be concluded that the latter is stitched in to protect his hearth and home. Good as this may be for local consumption, it hardly justifies an export visa—unless there is some secret cell in the Bolshoi apparatus which is conspiring to show proletarian art at its least distinguished.

Thanks to S. Hurok, there is dancing currently in New York almost everywhere but in the streets—and one could imagine that, too, could it be somehow arranged. In its current engagement at City Center, the Folklorico ensemble from Mexico City is presenting a replica of the program described here recently from its viewing in the Hollywood Bowl (SR, September 1). Its better qualities are enhanced by the advantages of a proper stage and an audience at close range, with an output of movement, music, and Mexicana that makes for a warmly colorful entertainment.

—IRVING KOLODIN.

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CHOOSE YOUR beautiful handwoven Irish tweeds at Carol Brown's, Putney, Vermont, U.S. 5 and 91. Order your coat. Try on the Irish sweaters. Buy unusual cottons for your own sewing. Fall Shows: Wellesley College Shoppers' Showcase, Burlington, Vermont, September 26th-27th; Putney School Harvest Festival, October 13th.

NO GUNS, no mechanical monsters. Send for free catalogue of Toys That Teach. Box A-57.

LEATHER GLOVES. Men's, Ladies'. Best quality. Reasonable. Free catalogue. F. R. Morrell Glove Co., Gloversville 2, N.Y.

"HOMEBREWING! Beers, Wines." Instruction Manual \$1. (Guaranteed) Crystal's, 28-BSR35, Milburn, N.J.

SUCCESSFUL TUTORING by correspondence for college entrance exams. Send \$2.75 for diagnostic test. College Entrance Preparation Service, Box 1104, Palm Springs, California.

SCIENTIFIC GERMAN TRANSLATOR, male, age 25-30, wanted for short term. \$250 plus transportation. Box A-14.

"GATHER YE ROSEBUDS while ye may. Old time is still a-flying." Apartments that are here today tomorrow may be rented. Spacious, well-designed flats at moderate rentals in handsome, modern fireproof buildings, at various choice East side locations. Air-conditioning, attentive doormen, carpeted halls, public "sun deck" terraces with congenial atmosphere. Dwelling Managers, Inc., 529 Fifth Avenue, New York 17, New York. Please contact Mrs. Malone at YUkon 6-1700 for further information.

OLDER WOMAN, knowledge of statistics and research, lifelong interest in European history, biography, art and culture, wants chance to do research for writers or help with research and notes on large book. Reads French. No family ties, could go anywhere. Box A-61.

WANTED: Live-in position. Woman in late thirties, college graduate, art major, light typing. Excellent references. New York area—prefer country to city. Box A-38.

FAMOUS FRENCH PIANIST—Cortot's, Ravel's pupil. Children, adults, advanced. Also French lessons. ENright 9-4244 NYC.

SINGLE MAN, 32, wants job in Europe, November/March, Am Golf Club manager, office; pianist. Suggestions? Box A-44.

(Continued on page 60)

PERSONALS

(Continued from page 59)

SPEAKERS FOR SALE. Matched pair Wharfedale WAF/2 modified, walnut cabinets, \$235. Defender 5-4165 NYC or write Box A-50.

HOW TO CAMP. Free booklet—for beginners, old-timers, families, group leaders. Send stamped envelope. *The Bonwills*, 48 Grannis, East Haven, Connecticut.

HUMOROUS PARODIES, SONGS, written to order. Any subject, occasion. Stewart, MOnument 6-0144 NYC, Box A-48.

GENTLEMAN AVAILABLE as aide, especially to handicapped person desiring attend opera, theatres, night clubs, etc., or travel anywhere in world. 15 years extraordinarily successful experience. Highest quality references. Box A-54.

ART DIRECTOR'S ASSISTANT. Highly qualified. Extensive picture research and editorial experience. Books, magazines, TV films. Part time preferred. Riverside 9-0588 NYC.

METROPOLITAN MOTHER MANIA. Party Puppets Pacify! Rod Young, Worth 4-8658 NYC.

YOUNG WOMAN, 23, university graduate, English major, well traveled, seeks creative work abroad. Writing, editing, teaching experience. French spoken. Box A-45.

EMPLOYMENT OPPORTUNITIES

YOUNG WOMAN with crisp penchant for continuous decisive spontaneities involving people, people, people, in that order. Non-calendar depth of humanities coupled with 2-3 years work experience desirable. Position is with undersigned. Resume to Don Ford, FordTech Agency, 50 East 42nd Street, NYC.

HOUSES AVAILABLE

For Sale

VERMONT. Beautiful early American house (1790s). Spectacular view, several barns, 200 acres, good timber, ski area. \$22,000. Will sell house, small barn, 8 acres, \$6,700. Miriam Bone, Broker, Belmont, Vermont, 259-2523.

DESERT MOUNTAIN VIEW, pool, horses. 3 bedroom contemporary, 2 baths—air-conditioned. Box 1063, Scottsdale, Arizona.

NEW HAMPSHIRE HOUSE, studio, 215 acres \$10,500. Owner, Box A-8.

ARE YOU THINKING of a place in Vermont? Send for our new "List of Properties." Herbert Douglas, Realtor, Arlington, Vermont.

RANCH HOUSE—Inspiring view, secluded, close in, 2 1/2 baths, acreage. Harmon Hoteling, Middleburg, N.Y.

For Rent—Furnished

DELIGHTFUL LIVING in Arizona's mild winter (or all year) at CAVE CREEK RANCH, secluded in exceptionally beautiful Cave Creek Canyon, Chiricahua Mountains near Douglas. 5 modern cottages: comfortable, insulated, completely equipped. Inspiring for photographers, birders, retirees. Write Cave Creek Ranch, Portal, Arizona.

SIASCONSET, NANTUCKET—Fully furnished, heated year-round house. 5 rooms, 2 baths, fireplace, modern kitchen. Beautiful view overlooking moors. Totally private but not isolated. Garage, but car unnecessary. Will rent till June to writer, artist, at fraction summer rental. References. Box A-53.

SPRECKELSVILLE, MAUI, HAWAII—Spacious, beachfront one-level residence. 4 bedrooms, 3 baths, ultramodern kitchen, beautifully furnished. Acreage studded with coconut palms; near shopping, airport. \$500 per month. Victor Martin, 1340 Balmoral Drive, Detroit 3, Michigan.

COMFORTABLE HOUSE in lovely Grafton, Vermont, available for year. Box A-51.

SHARON, CONNECTICUT. 4 bedrooms, 3 baths, oil heat, superb view. Secluded, accessible. \$135 (also unfurnished). Box A-59.

SKI LODGE—Danby, Vermont. Remodeled farmhouse—accommodates 18-24. Box A-47.

OFFICE SPACE AVAILABLE

LITERARY AGENT has spare offices on Park Avenue near Grand Central. Telephone LExington 2-0081 NYC.

CAMPS

VENI, VIDI: next year my boy (girl) will enjoy an "ideal" camp. Write and visit now! Also offer year-round boarding of children, and haven for chamber musicians, creative people. Appel Farm Art & Music Center, Elmer, N.J.

VACATIONS

KANDAHAR LODGE, MANCHESTER, VERMONT, beautiful fall vacationland. Elevation 2,150' midst the Green Mountain National Forest. Restful, informal, sports. Heated swimming pool. Excellent food, accommodations. Reduced fall rates. Brochure.

SNOWBIRD MOUNTAIN LODGE, Robbinsville, N.C. Exotic mountaintop location bordering Great Smokies. Small, secluded, informal. Folder.

CUERNAVACA for a restful vacation. Best Viennese Cuisine—all diets catered to. 12 acres of beautiful gardens, swimming pool, horseback riding. Personal attention—moderate rates. MILLER'S EL BUEN RETIRO, P.O. Box 430, Cuernavaca, Mexico.

THE HERMITAGE, A Country Inn. Beautifully situated on four (4) acres of landscaped lawns with a superb view of the Deerfield River Valley. Catering to a few discriminating guests who love gourmet food and peace and quiet. Individually decorated rooms. American and European Plan. Coldbrook Road, Wilmington, Vermont.

LA ORILLA, Islamorada, Florida Keys. Villas for lazy living. Quiet, tropical Paradise. Day-Week-Month.

A SERENDIPITER'S DELIGHT. A veritable jewel, codded in four and acres of lush woodland, high on the dunes above the blue Atlantic. Golden, sandy beaches, just a shuffle from your door. Each cottage a treasure of gracious hospitality. Epicurean cuisine. Discover the pleasure of gracious leisure. Write Dept. S-28, Gurney's Inn "On the Brink O' the Beach" at Montauk, L.I., MOntauK 8-2345.

READY TO RELAX and enjoy Fall on eastern shore of Chesapeake Bay? Land of pleasant living, 150 acre farm on water, family style meals. American plan \$45.00-\$52.00, \$8.00-\$10.00. Real estate available. Harpers, The Pasadena, Royal Oak, Maryland.

HERITAGE HILL—Holland (RFD Southbridge), Massachusetts. Open fires, snug beds, food aplenty. Brochure.

FALL FOLIAGE, country guest accommodations. Brochure. Ledgemere Farms, Castleton, Vermont.

THE SEASIDE, on unspoiled Longboat Key, Florida. New, year 'round family resort on private Gulf beach. Folder, rates upon request.

HIKERS, SITTERS, READERS, WRITERS: savor quietude, tangy air, the unspeakable beauty of Green Mountain autumn, the while enjoying comfort, informality, hilltop views and sumptuous dining at Southern Vermont's finest country inn. Tennis, golf, lakes nearby. From \$9.00 daily, \$45.00 weekly, full American. The North Wind, Wilmington, Vermont. 802-464-5416.

THE MANOR in Asheville, North Carolina, welcomes creative people. Pleasing rates, beautiful surroundings.

WINDY HILL, R.D. Box 160, Walden, New York. Informal, friendly. Music, books, sports, natural lake. Telephone Newburgh: 562-1232.

HOTEL PLAYA MAZATLAN, directly on beautiful beach, tropical setting. Excellent international cuisine, best in Mexico. \$15.20 double occupancy, American Plan, summer rate. Newly decorated. Elevator. Mazatlan, Sinaloa, Mexico.

COME EARLY TO TUCSON before heavily booked season begins. Near the University. Charming rooms and patios; excellent food. American Plan. \$11 to \$15 a day. CHRISTOPHER SQUARE INN, 1035 East Mabel Street, Tucson, Arizona.

SAN FRANCISCO ON A BUDGET? Charming, centrally located. Hotel Beresford, 635 Sutter Street.

BLUEBERRY HILL! Blazing foliage! Nothing whatever to do. Lucullan food. The Mastertons, Brandon, Vermont.

TRAVEL

CRUISE SMOOTH BAHAMIAN WATERS aboard 84' schooner yacht, GULLIVER. Available year round private parties of 4 to 12. Sailing, fishing, diving, exploring islands and quaint settlements. Total informality. Excellent cuisine. Fully licensed crew. Competitive rates. Our 9th year. Write air mail for folder and references: Bahamas Cruising Club, POB 22, Nassau, Bahamas.

A WEEKEND IN NEW YORK AT BEEKMAN TOWER HOTEL is the greatest! New, special package rates for two- and three-day visits are available. Write or call for information. If you're driving, ask for the road map showing how to avoid city traffic. You'll be near everything—steps from the United Nations, theatres, shops, museums and art galleries. Two excellent restaurants serve delicious food at moderate prices. The fascinating Top o' the Tower Cocktail Lounge offers magnificent views of the East River and the city as well as expertly prepared refreshments. Don't miss the fun! BEEKMAN TOWER HOTEL, 49th Street and 1st Avenue, New York 17, 212-ELdorado 5-7300.

SOUTH PACIFIC ODYSSEY. Mrs. Gladys Long conducts her second annual luxury cruise tour, sailing aboard Matson's SS MONTEREY March 17th, 1963, seeing Bora Bora, Papeete, Moorea, Rarotonga, New Zealand (8 days touring Auckland, Rotorua, Wairakei, Geyser Valley, Waitomo Glow Worm Cave, Christchurch, spectacular Milford Sound, Te Anau, Mt. Cook), Australia (Melbourne, Canberra, Sydney), Fiji Isles, Niuaufu, Pago Pago, and Honolulu. 43 days, beginning San Francisco. From \$2,773. All shore excursions and comprehensive sightseeing, special entertainments included. The best hotels. For brochure and reservations, write Mrs. Gladys A. Long, Maupintour Associates, The Mallis, Lawrence, Kansas.

THE TRAPPINGS ARE NEW but the rates are traditional at the Tudor Hotel in New York City. Comfortable accommodations, including private bath, from \$30 weekly. Convenient to all transportations, restaurants, churches, shops, art, theatres. Located in fashionable Tudor City, adjacent to U.N. Nations. Write Mr. Earl R. Powers, Manager, Tudor Hotel, 304 East 42nd Street or phone 212-YUkon 6-8800.

WINDJAMMER CRUISES—Here's adventure right out of the pages of Joseph Conrad! Sign aboard world's largest staysail schooner, Polynesia, and leisurely explore remote Caribbean Islands in complete barefoot relaxation and informality. For casual, thinking people who are tired of being pampered at plush, pretentious resorts, there's Sailing, Fishing, Skin-diving, and a daily ration of Grog, with small, friendly, coed group. 10 Days Before the Mast—\$175. Write for illustrated booklet: Capt. Mike Burke, Dept. 23, P.O. Box 1051, Miami Beach 39, Florida. JEFFerson 2-3407.

FREIGHTER TRAVEL. Ford's Freighter Travel Guidebook gives complete information on hundreds of lower cost trips you can take on passenger carrying freighters from U.S. and Canadian seaports to all parts of the world. New 20th edition shows where they go, how long they take, what they cost, gives addresses of Steamship Lines, everything needed for planning vacation travel. 112 pages fully illustrated, price \$2.50 postpaid. (No C.O.D.s). Ford's Freighter Travel Guidebook, Dept. 19, 2031 Glendon Avenue, Los Angeles 25, California.

SAVE MONEY ON YOUR NEXT TRIP to New York. New York is inexpensive if you don't insist on running with the herd. Stay at the Hotel Paris and use our folder: "New York for Free." All rooms with bath; free swimming pool; family rates. Write to M. L. Walter, Hotel Paris, New York 25.

MEXICO. Write today for free official information letter and illustrated folders. MEXICAN GOVERNMENT TOURISM DEPARTMENT, Paseo Reforma 35, Mexico City, D.F.

GREENWICH VILLAGE, U.S.A. Stay at the Hotel Albert, East 10th Street and University Place, NYC. Kitchenettes available. Moderate rates. Call ORegon 7-0100.

EXPLORE OFFBEAT MEXICO. Write Mr. Jordan, 265 West 14th, NYC 11, Suite 614, Algonquin 5-3410.

KINGSLEY DOUBLE-CROSTIC NO. 1487

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS

- A. Descriptive of the most modern forms of swing music; capable of arousing enthusiasm (2 wds.) (colloq.).
- B. A legal surrender of a claim.
- C. These organs of sight were lidless, acc'g to Rossetti's "The House of Life" (3 wds.).
- D. Cult of art and literature, negating beauty, whose tenets are intentionally obscure, popular in France 1917-20.
- E. Amer. engineer who invented the diving bell, built great bridge at St. Louis, etc. (1820-87).
- F. Adventitious sound of morbid origin heard sometimes along with normal respiratory sounds.
- G. Minor.
- H. A cell which develops a Word N.
- I. Medieval title given to one having an academic license to teach.
- J. One of last year's crop of a certain staple of diet originated in Peruvian Andes before 1500 (2 wds.).
- K. Breach.
- L. First part of hyphenated name of Assyrian king who defeated great Babylon (12 cent. B.C.).
- M. See Word Z (2 wds.).

WORDS

59 158 92 189 136 65

131 152 159 110 145 181

91 93 107 175 150 206 9 127 35 161

202 60 177 171

122 141 15 172

197 75 47 112

160 44 163 185 78 8

203 179 86 118 46 146 201 18 167 156

153 116 111 13 51 138 77 26

72 48 194 134 178 100 165 148 80

96 204 135 63 34 182 82

36 106 29 4 133 90 184

27 64 88 23 140 83 113 117

DEFINITIONS

- N. Minute stinging organ (see Word H).
- O. Imaginary being supposed by Christians to be a Mohammedan deity, now applied to a brawling woman.
- P. Bombastic language (colloq.).
- Q. Duke of Aquitaine who defeated invading Arabs, 721 and 732.
- R. Disagreeably chilly, damp, breezes (2 wds.).
- S. Lawful claim or title.
- T. Not very many (3 wds.).
- U. Calm, peaceful (as the fabled bird which stills the waves when nesting).
- V. Italian cop.
- W. A Venus's girdle is about the best-known of this sort of marine creature.
- X. English chemist who shared a Nobel Prize, 1937.
- Y. Irreproachably.
- Z. Followed by Word M, familiar way of referring to the largest body of individual underwriters in the world.
- Z¹. Very well-known Czech composer (1841-1904).
- Z². Bohemian violin virtuoso, well-known to all students for his bowing studies, etc. (1852-1934).

WORDS

87 94 38 67 169 53 143 132 115 19

3 176 6 61 49 209 32 142 56

30 168 126 74 157 89 22 147 166 84 193

196 28 45 144 10

104 174 188 17 99 208 79 97

63 81 128 5 105 76 57 37 73

120 98 54 200 186 31 4 190 58 62

101 192 41 11 183 2 205

69 173 39 108 137 119

102 85 164 114 154 55 12 43 21 139

66 130 170 7 50 1 121

207 33 109 125 70 199 95 25 149 198

40 124 24 162 187 155

129 195 71 123 103 191

16 20 180 52 42 151

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

1	X	2	U		3	O	4	T	5	S		6	O	7	X	8	G	9	C	10	Q	11	U	12	W	13	I	14	L	15	E	16	Z ²		
		17	R	18	H	19	N	20	Z ¹	21	W	22	P	23	M	24	Z		25	Y	26	I	27	M	28	Q	29	L	30	P	31	T			
32	O			33	Y	34	K	35	C	36	L	37	S	38	N	39	V	40	Z	41	U	42	Z ¹	43	W	44	G		45	Q	46	H	47	F	
48	J	49	O	50	X			51	I	52	Z ¹	53	N	54	T	55	W		56	O	57	S	58	T			59	A	60	D	61	O	62	T	
		63	S	64	M			65	A	66	X	67	N	68	K			69	V	70	Y	71	Z ¹	72	J	73	S		74	P	75	F	76	S	
		77	I	78	G	79	R	80	J	81	S	82	K	83	M			84	P	85	W			86	H	87	N		88	M	89	P	90	L	
91	C	92	A			93	C	94	N	95	Y	96	K	97	R			98	T	99	R	100	J	101	U			102	W	103	Z ¹	104	R	105	S
106	L	107	C	108	V			109	Y	110	B	111	I	112	F	113	M	114	W	115	N			116	I	117	M	118	H			119	V	120	T
121	X	122	E	123	Z ¹			124	Z	125	Y	126	P	127	C	128	S	129	Z ¹	130	X	131	B	132	N			133	L	134	J	135	K	136	A
137	V	138	I	139	W	140	M	141	E	142	O	143	N	144	Q	145	B		146	H	147	P	148	J			149	Y	150	C	151	Z ¹	152	B	
		153	I	154	W	155	Z	156	H			157	P	158	A	159	B	160	G	161	C	162	Z			163	G	164	W	165	J	166	P	167	H
		168	P	169	N			170	X	171	D	172	E			173	V	174	R	175	C	176	O	177	D			178	J	179	H			180	Z ¹
181	B	182	K	183	U			184	L	185	G	186	T	187	Z			188	R	189	A	190	T	191	Z ¹			192	U	193	P	194	J		
195	Z ¹	196	Q	197	F	198	Y			199	Y	200	T	201	H	202	D			203	H	204	K	205	U	206	C	207	Y	208	R	209	O		

Solution of last week's Double-Croctic will be found on page 8 of this issue.

SEPTEMBER 29, 1962

Saturday Review