

Double Dargomyzhsky

By VICTOR SEROFF

IT HAS been a long-cherished dream of Edward Salvato, Jr., currently a captain in the U.S. Army, who is stationed at Fort Leonard Wood, Missouri, to circulate recordings of Russian operas, ballet, and symphonic works seldom performed in Russia and certainly with little chance of being heard anywhere else. This is indeed a labor of love, for Captain Salvato must be fully aware of the meager financial benefit this ambitious enterprise would bring him; the audiences would be restricted to collectors of unusual items and, of course, to those who are as interested in such works as he himself. For the debut of his company (Ultraphon Records) he chose two of Alexander Dargomyzhsky's operas, *Russalka* (ULP 101/103, \$12.96) and *The Stone Guest* (ULP 104/105, \$9.96).

Although in Russia Dargomyzhsky's name is closely associated with that of Michael Glinka—they are the two protagonists of Russian national music—he is practically unknown to the public at large outside of Russia. This is true despite the fact that *The Stone Guest*, as well as his theories concerning vocal music, had predominant influence in the development of Russian national music.

Ten years younger than Glinka, Dargomyzhsky became his close friend and was active in the production of Glinka's *A Life for the Tsar*—the first Russian national opera. This was the turning point in Dargomyzhsky's career. He made his first attempt at composing his own Russian opera, *Russalka* (*The Mermaid*), which he claimed was written more for his own pleasure and "the fulfilment of [his] fantasy" than for public performance.

For his libretto, he chose Pushkin's dramatic work by the same name, based on an old Russian legend. After writing six scenes, Pushkin left it incomplete in 1832. Dargomyzhsky actually used it more as a basis for his libretto, adding his own scenes as well as an end to the drama.

Dargomyzhsky finished the opera in 1855. Its first performance was given in St. Petersburg in 1856 at the Theater-Circus (later rebuilt as the Maryinsky Theater). Since at that time the success of a theatrical production de-

pended chiefly on the attitude of the royal family and the nobility, and the royal family did not even deign to attend the performance, *Russalka* was considered a failure. Although on the whole it is tuneful and not devoid of a certain dramatic element, to us it would seem old-fashioned, but in Dargomyzhsky's time it was "much too new and strange" for audiences accustomed to Italian operas.

Two years later it was produced in Moscow, but with the same reaction from the audience. Thereafter, it was given seldom—only during the summer months and was poorly staged and badly performed by second-rate artists. It was, however, resurrected by Feodor Chaliapin in 1898. His dramatic characterization of the old miller's role, particularly in the Mad Scene, made the opera. Ever since, it has been favored by basses and given quite frequently in Russia.

Pushkin's *The Stone Guest* is his own version of the Don Giovanni legend—actually, more of a variant of Mozart's. The Stone Guest is the statue of the Commandant, but in Pushkin's version he was Donna Anna's husband, not her father, as in Mozart's opera. Pushkin's treatment of the legend is, in my opinion, far weaker than that written by Da Ponte; it lacks the intrigues, involvements, and resolutions that make the Da Ponte-Mozart masterpiece so fascinating. The role of Leporello is indicated rather than developed, and the whole plot centers on Don Giovanni successfully



Feodor Chaliapin—"his characterization . . . made the opera."

courting Donna Anna through the final two scenes. When he almost succeeds in seducing her, the Stone Guest, who had agreed to come to his widow's house, enters the room. Donna Anna faints, and Don Giovanni feels the cold grip of the statue's hand, which presumably leads him to hell. (Incidentally, Don Giovanni had not invited the statue to dine with him, as is erroneously written on the jacket of the recording. This was in the Da Ponte-Mozart opera. In Pushkin's version, Don Giovanni asks the statue to come "late in the evening" to stand guard by the door of his widow's apartment, where Don Giovanni expected to achieve his latest conquest.)

Dargomyzhsky adhered strictly to Pushkin's text. He added nothing of his own, except for the two songs sung by Laura (one of Don Giovanni's *mille e tre*), for which there were no words in Pushkin's drama.

It is unfortunate that no librettos are supplied with the albums. While in other operas the mere knowledge of the story may suffice to follow the text, in this case it is indispensable to follow the words in order to fully appreciate Dargomyzhsky's remarkable achievement in writing recitatives, for they were the very core of his composition.

These albums were recorded by the members of the Bolshoi Theater with Eugene Svetlanov conducting *Russalka* and Boris Khaikin conducting *The Stone Guest*. In reviewing Russian recordings of other operas, I have mentioned that they are seldom made with the same singers and the same conductors. Whether this practice is to show a large roster at the Bolshoi, or for some other reason, I do not know. But this time the singers are, at least to my knowledge, unknown to our audiences, except for G. Vishnevskaya (soprano), who plays Donna Anna in *The Stone Guest*, and L. Kozlovsky, an excellent tenor (the Prince in *Russalka*). Vishnevskaya has been heard here in concerts and at the Met, and L. Kozlovsky has been introduced in previously imported recordings.

There is no way of identifying these "new" singers, or knowing how long they have been at the Bolshoi. Some have better voices and sound more experienced than others. One wonders why, for instance, Vishnevskaya was not asked to record the part of Natasha in *Russalka*, instead of Y. Smolenskaya, who sings the leading role but whose voice is not so beautiful as that of A. Borisenko (mezzo-soprano, the Princess in *Russalka*) and obviously less experienced.

For anyone who knows Russian, it
(Continued on page 59)

Some Matters of Degree

RECORD and cartridge manufacturers are taking a fresh and searching look these days at basic facets of the disc recording process. The answers they are finding may soon bring audible improvements to disc reproduction.

If a pickup is to trace a stereo groove in both its vertical and horizontal planes without distortion, the vertical angle of the playback stylus must match the angle at which the wave form was recorded on the disc. This problem—unknown with monophonic records, which lack vertical modulations—would appear to be simply solved by standardization of cutter head angles used in the record mastering process, and the Recording Industry Association of America (RIAA) did recommend a standard vertical angle of 15 degrees in 1961.

But by the time the standard was proposed, there were already many stereo cutters in use, cutting at such angles as 0 degrees (Ortofon), 10 degrees (Teldec), 23 degrees (Westrex), and 25 degrees (Fairchild). The Westrex cutter has proven most popular, and vertical tracking angles of 22 to 26 degrees are therefore commonest among today's cartridges.

It would have appeared that we were approaching a real, if unofficial, standard. But early last year CBS Laboratories announced a disturbing discovery: due to resilience of the cutter stylus and spring-back of the lacquer master after cutting, the angle actually being recorded by the "23 degree" Westrex cutter was 0 degrees, with similar errors affecting the other cutters. By tilting the cutter head, a true recorded angle of 15 degrees can be obtained. So at last the RIAA standard is being adopted. Even with older cartridges, the vertical tracking error will be cut in half. This source of distortion is being further diminished as U.S. cartridge manufacturers—ADC and Shure, so far—produce new cartridge designs tracking at this angle.

The new ADC and Shure cartridges attack another problem—tracing error—from another point: the stylus. Cutting styli must be sharp and wedge-shaped to cut a smooth and noiseless groove, but to trace this groove without wear, a rounded playback stylus is necessary. Round styli, however, cannot accurately trace the cutter's path.

The smaller and sharper the play-

back stylus, the better it can trace the groove—within the limits imposed by cartridge compliance, effective tip mass of the stylus, and other factors. Obviously, the smaller and sharper the stylus, the less force, resistance, and inertia it must bring to bear upon the groove walls if it is not to wear or rupture them. Modern developments have made such ultrasmall styli practicable, and this is ADC's approach in their new, 15-degree "Point Four" cartridges and their R30 needle (.4 and .35 mills respectively, as compared to the standard .7 to .5 mil radii).

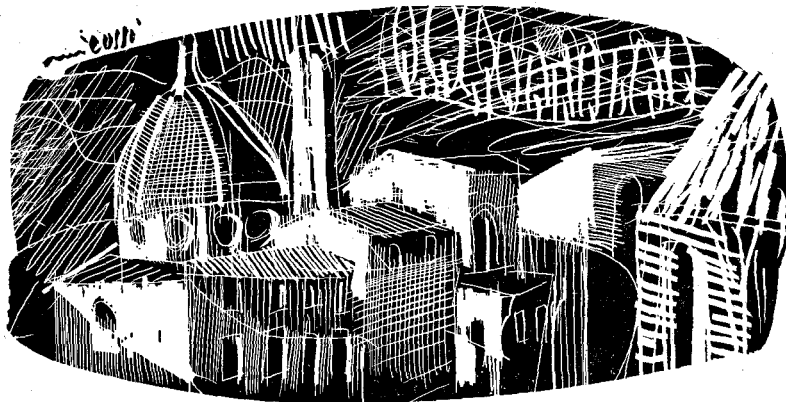
But the smaller styli are likely to "bottom," riding in the grit and irregularities at the groove bottom, especially on older, monophonic recordings. This and another problem—the "pinch effect" that causes spherical styli to ride up and down in the groove as its width varies—are solved by the elliptical stylus now available on the new Shure V-15 and Ortofon SPU-G/T-E cartridges. Elliptical styli travel broadside on to the groove direction, the narrow edges (the Shure has a .2 mil radius here) tracing the path originally cut by the chisel-shaped recording stylus, while the broader curve (.9 mil on the Shure) at the bottom edge of the playback stylus rides well up on the groove walls.

Tracing distortion has long been known, and one means of correcting it during the recording process was suggested in the 1930s: if the first master was played back and re-recorded, in reversed phase, onto a second master from which the record would be made, both the tracing and tracking distortions in the playback system used would be compensated for. Complexity and the lack of playback equipment standardization prevented this system from becoming widespread. But RCA

engineers have developed a "Dynamic Stylus Correlator" as part of the Dynagroove system, which shapes the recorded wave form electronically to imitate the shape of a groove cut with a rounded stylus. Thus tracing error can be compensated for without the noise and other defects that use of a rounded cutter stylus would entail. While this technique works best for playback with .7 mil radius styli (for which it was calculated), it is by no means true that only owners of low-quality equipment will benefit. To some extent, use of the Dynamic Stylus Correlator should benefit all listeners.

The cutting stylus, too, has received attention. CBS Laboratories has produced a new cutting stylus of precision-ground synthetic ruby that can both be shaped more exactly and uniformly and polished to greater smoothness than most other materials. The shape has been calculated for 15-degree cutting; lower groove noise and distortion without significant high-frequency losses are claimed.

Though it is likely that the next two or three years will see an increased standardization of many areas of disc recording and reproduction, there is one small, quiet breeze of change beginning to blow tentatively against one established standard: the RIAA equalization curve. As modern recording techniques produce material with more higher frequencies to be engraved on the disc, the high-frequency boost of the RIAA curve begins to look excessive and may, it is claimed, lead to overloading and distortion. While there is no doubt that we will never see a return to the old days of wildly varying equalization characteristics, when the serious listener had to be half engineer and half astrologer to play his discs correctly, we may someday see a single revised RIAA standard. Should this ever happen, attachments would probably be provided for today's equipment, to adapt it to play both old and new standards. But this is still speculation, and no change in the curve is under even the remotest consideration at present. —IVAN BERGER.



Recordings in Review

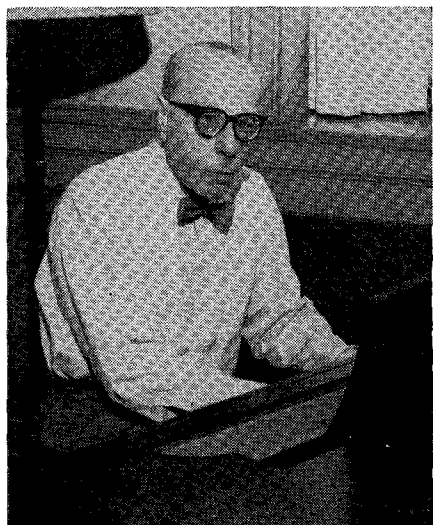
Sheer Perfection

MOZART: *Divertimento No. 2 in D* (K. 131), *Symphony No. 33 in B flat* (K. 319). George Szell conducting the Cleveland Orchestra. Epic LC 3873, \$4.98; stereo BC 1273, \$5.98.

The quality of the work being done by George Szell and the Cleveland Orchestra has been attested to on any number of good, and some fine, recordings. To judge from their collaboration here, it may be that the time has come to extend the categories to include the super-fine, perhaps even the great. For the moment, let it be said that the playing on this disk is sheer perfection—a category beyond which there is no other.

I stress “playing” rather than “direction,” for what made the NBC Orchestra under Toscanini great is the same as what makes the Cleveland, at its best, under Szell, great: a personal participation of every performer, no matter how inconsequential or inconspicuous, in the total quality. In such works as these, the nature of the music admits of little that is inconsequential, even less of what is inconspicuous, hence, the clarity, balance, and finesse of the result are as much a tribute to every member of the ensemble as to the organizational abilities of Szell.

This is nowhere more apparent than in the first minuet of the priceless *Divertimento* of the sixteen-year-old Mozart, with its volleys of French horn fanfares in the first trio answered in the second by the solo woodwinds. I know of no horn section anywhere that could match the mellow richness and complete assurance Myron Bloom, Martin



George Szell—“clarity, balance, finesse . . .”

Morris, Roy Waas, and Ernani Angelucci provide here; or the flute, oboe, and bassoon that could furnish so compatible an answer to their sound as the trio of Maurice Sharp, Marc Lifschey, and George Goslee.

The playing in the *Symphony* is of the same order of quality; as the performing group is larger, it bears less on the individual instrumentalist. But the total intelligence is more a component of the result than it is in almost any other American orchestra one can name.

Mozart in D minor

MOZART: *Concerto No. 20 in D minor* (K. 466). Artur Rubinstein, piano, with orchestra conducted by Alfred Wallenstein. HAYDN: *Andante and Variations in F minor*. Rubinstein, piano. RCA Victor LM 2635, \$4.98; stereo LSC 2635, \$5.98.

For reasons inherent in its nature, the D-minor *Concerto* of Mozart is not only the work with the longest history of recordings, but also the one with the largest current total of performances. But among the dozen or so currently available, none has just the qualities of this one, for it is a “first time” for Rubinstein, of his distinctively individual character.

That character has as much to do with the sound that Rubinstein produces from the piano as with any other single characteristic. It gives a mellow brilliance to every melodic formulation as well as a spacious sense of design to the filigree, thus enabling Wallenstein to do more with the orchestral score than is sometimes permissible in the interests of balance. From this sizable sonorous resource, the two interpreters have evolved a scheme of performance that leaves little doubt that this D-minor is the first of “public,” concert-hall concerti (as distinguished from those of chamber music intimacy), the antecedent of all to come from Beethoven, Schumann, Mendelssohn, Brahms, *et al.*

It would be all too easy to categorize this as just another fine Rubinstein performance. But why deny a performer the praise due him simply because he merits it more often than others? To come upon a performance of this quality from some A.A. (Arthur Anonymous) would be enough to reward a listener for a month of record sampling. This is to say that it has a magnificent equipoise between dramatic and lyric, a ripe sense of refinement in writing as well as an ever-young enthusiasm for

its élan and spirit. These are qualities truly Mozartian, which Rubinstein and Wallenstein can pass on with such assurance because they have previously satisfied each other's requirements. Rubinstein favors us also with the highly suitable Beethoven cadenza for the first movement, played (as are the Haydn *Variations*) with inimitable artistry.

The Kempe-Thomas *Lohengrin*

WAGNER: “*Lohengrin*.” Jess Thomas, Dietrich Fischer-Dieskau, Gottlob Frick, Otto Wiener (*Herald*), Elizabeth Grümmer (*Elsa*) and Christa Ludwig, with the chorus of the Vienna State Opera and the Vienna Philharmonic Orchestra conducted by Rudolf Kempe. Angel 3641, \$24.98; stereo S 3641, \$29.98; five-record set.

There are, as the above listing amply demonstrates, other performers of celebrity in this recording than Rudolf Kempe, who conducts, and Jess Thomas, who sings *Lohengrin*, but it is their efforts, in the end, that redeem the issue from various shortcomings and mark it as worthy of attention. Indeed, with Thomas but without a conductor of Kempe's knowledge and impulse, the whole venture might have fallen substantially short of the level of interest it achieves.

The real difficulty is that the Fischer-Dieskau as Telramund, Mmes. Grümmer and Ludwig as Elsa and Ortrud, and Gottlob Frick as the King, the cast doesn't have one other singer who was wholly capable—at the time of this recording—of meeting all the challenges in the roles they confronted. Fischer-Dieskau does some imposing declamation in the later segments of Act II, but he is frequently strained both in range and volume; Grümmer sounds well in *forte* but cannot sustain a *piano* without quavering (*Euch Lüften*, for an example); Miss Ludwig has a forceful top, but not the bottom for this role, deceptively labeled *Sopran* by Wagner—there were *Soprans* and *Soprans* in those days—and Frick's dry sound is even more perceptible on a microphone than it is in the theatre.

Despite all, Kempe manages to make an ensemble of them in Act II (the disposition of solo effort in Act I is such that the conductor can do little to counteract the abilities or disabilities) and builds the Bridal Scene to an imposing climax. The quality of effort to be expected is defined by the Prelude, in which the nuances of phrasing, coloration, and dynamics possible in this superb miniature are skilfully provided. Unfortunately, he does not have the Vienna Philharmonic alone to deal with in the acts that follow, but whenever possible it puts forth an eloquence of its

own to counterbalance the lacks among the vocalists.

For Thomas, this is by far the most imposing evidence of ability that has come along so far. Lohengrin is a more taxing challenge for a tenor than Walther von Stolzing, in which he has been heard at the Metropolitan, and Thomas succeeds in making him sound like a man as well as a tenor. This takes not only the artfully phrased, lyric, solo passages, but also those demanding dramatic phrases of the ensembles in which he is required to stand off, by himself, the curiosity of his wife as well as the anger of his enemies. In the end, of course, it is the curiosity that proves more costly than the anger. If Thomas had a bit more ring and luster in his sound . . . he might not perform so intelligently as he does.

One unindicated other malefactor has to be considered. That is the Theater an der Wien, which is used as an Angel recording studio in this project. It may turn out to be as good as any in Vienna, but the indications here are that it is dull for recording purposes, and that Angel hasn't learned yet to control what it can produce. Much of the first act is too far from the microphone, and even if one becomes adjusted to that, the balance seems to be calculated in terms of the largest volume of sound—the entrance to the Münster, for example—which leaves the lower levels wanting in definition. It is possible, of course, to do both, but Angel hasn't worked it out satisfactorily in this case.

The performance, incidentally, is textually complete, with much in Act II that is customarily omitted in the opera house and also in some prior recordings.

Nights without Magic

BERLIOZ: "Nuits d'Été." FALLA. "El Amor Brujo." Leontyne Price, soprano, with the Chicago Symphony conducted by Fritz Reiner. RCA Victor LM 2695, \$4.98; stereo LSC 2695, \$5.98.

BERLIOZ: "Nuits d'Été." RAVEL: "Shéhérazade." Régine Crespin, soprano, with L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. London 5821, \$4.98; stereo 25821, \$5.98.

Assuming that the premise of things equal to the same thing are equal to each other applies to music as well as mathematics, Miss Price should be adept with Ravel's *Shéhérazade* and Miss Crespin with Falla's *Amor Brujo*. How true that may be, I don't know; but it is rather outside the law of probability. Indeed, there is no particular basis of comparison in their singing of Berlioz, for Crespin's voice is heavy for



Régine Crespin—"four-square rather than insinuating."

this work although she sings the French well, while Price fails to project the necessary atmosphere although she is closer in vocal type to the work's requirements. In any case, neither singer approaches either the style or the artistic penetration provided by Eleanor Steber in her well-remembered collaboration on Berlioz with Dimitri Mitropoulos (recently reissued on Columbia, ML 5843).

These deviations from the best available standard in Berlioz are relatively normal, but not Miss Price's misguided attempt to accommodate herself to the requirements of Falla. She is not content merely to come as close as possible with her normal sound: she has indulged in a throaty kind of heavy attack, associated with flamenco style, producing results that can only be described as ugly. I say "associated with" because Miss Price doesn't persuade me that she has either mastered it, or is likely to. Above middle G (that is to say, on B flat or C), her control vanishes and she reverts to her natural timbre, which only makes for a kind of double vocal image, with now one sound and now another. In the "Canción del Fuego Fatuo," which lies lower than the opening "Canción del Amor Dolido," her variation in sound within the same phrase is even more pronounced. In the "Danza del Juego de Amor," Miss Price resorts to a kind of hollow hollering to project the notes. "I won't do. For that matter, it doesn't strike me that the late Fritz Reiner was up to standard in either the Berlioz or the Falla.

To complete the survey, it should be said that Crespin sings Ravel's *Shéhérazade* like the conscientious, well-schooled artist she is, but with little of the insight or understanding that Jennie Tourel provides in her performance. The Crespin attack is consistently blunt—four-square rather than insinuating or

oblique. In addition, Bernstein does more for the orchestral score than Ansermet.

A Fragmentary Falstaff

VERDI: "Falstaff" (excerpts). Fernando Corena, Renato Capecchi, Luigi Alva, Ilva Ligabue, Fernanda Cadoni, Lydia Marimpietri, and Regina Resnik, with the New Symphony of London conducted by Edward Downes. London 4154, \$4.98; stereo OS 1154, \$5.98.

Though most persons acquainted with it would consider *Falstaff* no more suitable to excerpting than *Das Rheingold*, London has compounded the culpable by providing the equivalent of the opening scene, Loge's Curse, and the Entry of the Gods into Valhalla on one side, and then doubling back to provide some of the Giants' music, a bit or two of Loge, and a long scene underground with Mime on the other. As the libretto excerpts are also provided in the sequence of the performance, a newcomer to *Falstaff* could well find himself wondering who has to do with what.

Clearly the motivation for this project was the Falstaff of Fernando Corena, for which London was not willing to underwrite a full-length performance. So, in the solo manner, the two scenes at the Tavern are combined with the matter surrounding "Quand'ero paggio," with the plotting of the ladies on side two followed by the whole scene of Quickly, Falstaff, and Ford. Lest some sense be provided by a conclusion on Falstaff's undoing, the only matter from Act III is Fenton's "Dal labbro il canto" and the succeeding duet with Nannetta.

However, what one would care to hear more of is not Corena's Falstaff—which is insufficiently characterized and vocally awkward for him—but the savourous Quickly of Miss Resnik, the robust Ford of Capecchi, and the flavorful Fenton of Alva. Ilva Ligabue (Alicia) and Fernanda Cadoni (Meg) are well known for their capacities in these parts, but Lydia Marimpietri, who sings Nannetta, is a new name. Brightness is the primary characteristic of her sound, and she knows well what to do with it in this role. Edward Downes, of Covent Garden, gets over the ground allotted to him in the hedge-hopping fashion required. For whom this issue is recommendable, other than members of the Corena Fan Club, it is hard to say.

—IRVING KOLODIN.

Coming March 21

Education in Cuba

An article by Roy Popkin

RECORDINGS REPORTS I: Orchestral LPs

WORK, PERFORMER, DATA

REPORT

Chausson: *Poème*. Sarasate: *Zigeunerweisen*. Saint-Saëns: *Havanaise*. Ravel: *Tzigane*. Wieniawski: *Légende*. Erick Friedman, violin, with Sir Malcolm Sargent conducting the London Symphony Orchestra. RCA Victor LM 2689, \$4.98; stereo LSC 2689, \$5.98. 4T Tape FTC 2163, \$8.98.

Friedman's suave and seemingly effortless performances are equally a tribute to the soundness of his equipment and the degree of self-effacement in his employment of it. In the end, however, there is little differentiation between the writings of the French (Chausson, Saint-Saëns, Ravel), Spanish (Sarasate), or Polish (Wieniawski) composers. They are, rather, reduced to the common denominator of "violinistic," which is hardly ultimate justice. Less self-effacement and more individuality of attitude would add measurably to the interest of Friedman's excellence as a craftsman. Sargent suits him as well as any Savile Row tailor, providing accompaniments cut to the exact measure of the outlines drawn by Friedman. A very good, quiet tape does especially well by Friedman's tone.

Chavez: Concerto. Eugene List, piano, with the composer conducting the Vienna State Opera Orchestra. Westminster 19030, \$4.98; stereo 17030, \$4.98.

Whoever thought of putting these forces together had a better than fair idea, for the work is much too good to have been condemned to neglect since it was performed in New York in 1942, and List is an excellent accessory to the conductor-composer's purpose. The Concerto is neither a virtuoso piece nor a straightforward symphonic exposition, rather one in which the individualized sonorities of the piano and the orchestra are set against each other. There are also some suggestions of the works for percussive instruments that Chavez was writing at the time. The excellent recording adds more than a little to the interest and attraction of the musical content.

Franck: *Les Éolides*; *Les Djinns*; *Le Chasseur Maudit*; *Rédemption* (Symphonic Poem). Aldo Ciccolini, piano, with André Cluytens conducting the Orchestre National de Belgique. Angel 36151, \$4.98; stereo S 36151, \$5.98.

The value here is good both in quantity and quality, for Cluytens knows the sound and pace appropriate to Franck, and the orchestra fulfills his intentions admirably. Whether or not this is the orchestra of the Belgian Radio, which has done some recording in the past, is not clarified in the information presently available, but it makes a sound claim for consideration, with particular credit for its horn section in the *Chasseur Maudit*. Ciccolini is a good choice for the solo part of *Les Djinns*, though it is not exactly an opportunity for an artist to make an impression on his own.

Haydn: Symphony No. 103 in E flat (*Drum Roll*). Mozart: Symphony No. 41 in C (*Jupiter*). Herbert von Karajan conducting the Vienna Philharmonic Orchestra. London CM 9369, \$4.98; stereo CS 6369, \$5.98.

It would be difficult if not impossible to find fault with any aspect of the physical performances, so well are the Vienna Philharmonic and von Karajan habituated to each other. Beyond that, of course, the amount of preparation that has gone into producing the kind of exactness and definition heard in these particular works must have been considerable. Having said this much, however, it is hard to add very much more, for the end object and intention advanced by von Karajan here relates to execution and very little else. The rollicking spirit of Haydn is kept on a short rein, so that, like a high-spirited dog, it is always being brought up in check. In the Mozart, the exaltation or upward surge of impulse in the fugal finale is drawn to a precise blueprint, in which the lines and staves become elements of a graph rather than a confinement from which the music is liberated.

Milhaud: *A Frenchman in New York*. Gershwin: *An American in Paris*. Arthur Fiedler conducting the Boston Pops. RCA Victor LM 2702, \$4.98; stereo LSC 2702, \$5.98.

Years ago Milhaud embodied some authentic recollections of a Frenchman in New York in the justly famous work called *La Création du Monde*. What he has written to the order of RCA as a companion piece, for recording purposes, to Gershwin's Parisian travelogue is synthetic if skilful, a tepid counterpart of the abundantly inspired Gershwin, lacking in the one quality with which the latter is so abundantly supplied—genuine enthusiasm for the place being described. RCA Victor deserves thanks for its effort to enlarge the repertory in a tangible way, but Milhaud has not done much to discharge his side of the bargain in the sections titled "New York with Fog on the Hudson River," "The Cloisters," "Horse and Carriage in Central Park," "Times Square," "Gardens on the Roofs," and "Baseball in Yankee Stadium." Fiedler has done more with the Gershwin than can be heard in this performance, which tends to date it uncomfortably with its exaggerated accents and too broad pathos.

Mozart: Concerto (K. 314). Marius Briancon, oboe, with Bernhard Paumgartner conducting the Mozarteum Orchestra. Concerto (K. 417). Louis Bernard, horn, with Paumgartner, etc. Concerto (K.299). Gaston Crunelle, flute, and Pierre Jamet, harp, with Paumgartner. Esoteric 609, \$4.98; stereo 5609, \$5.95.

"Counterpoint" and "Everest" are also named on the label of this record, suggesting that the three concerti were the product of the Everest enterprise before it was absorbed by a West Coast record maker. As those familiar with the work of Paumgartner would expect, these performances are thoroughgoing rather than scintillating or even animated. However, all four soloists are experts on their instruments (the sounds as well as the names define their French orientation) and the orchestra collaborates well with them. Doubtless there are individual recordings of each work (among the twelve for clarinet, nine for flute and harp, and three for oboe) that attain a higher musical quality, but the combination of the three on a single disk has its own appeal. Good recording.

Mozart: *Eine Kleine Nachtmusik*; Symphony No. 41 in C (*Jupiter*). Erich Leinsdorf conducting the Boston Symphony Orchestra. RCA Victor LM 2694, \$4.98; stereo LSC 2694, \$5.98.

The strings of the Boston Symphony are beautifully regulated to an ensemble effort of exceptional evenness and balance in the Serenade, which is a kind of end achievement in itself. However, the playfulness and fantasy in the music are rather grimly rejected, especially in the Romanza and Minuet. Leinsdorf's conception of the *Jupiter* is architecturally broad and tonally spacious, to the extent, indeed, that the first side (of over twenty-seven minutes) is unable to accommodate the fugal finale, which is put over to the second side. It, too, is impressively executed, but the total is blandly unexpressive for my taste.

Prokofiev: *Classical Symphony*; suites from *Lt. Kije* and *Love for Three Oranges*. Eugene Ormandy conducting the Philadelphia Orchestra. Columbia ML 5946, \$4.98; stereo MS 6545, \$5.98.

Whatever the cause—microphoning or transfer from tape to disk—this is reproduction of a quality superior to the average, and high Philadelphia Orchestra standard. Some part of it relates, of course, to the orchestral style of Prokofiev, which lends itself to brilliant sound results, and another part to the exceptional attributes of the orchestra itself, but it is the light and shade in the rendering of them that causes this comment. The performances of the two suites, especially the *Oranges*, is vividly multicolored and sonorous. In the Symphony there is almost too much of a glow for the modest purpose of the composer, the jokes becoming a little overpowered by the neon spot lighting of them. Withal, a record of demonstrably superior qualities.

Sibelius: Symphony No. 2 in D. Thomas Schippers conducting the New York Philharmonic. Columbia ML 5935, \$4.98; stereo MS 6535, \$5.98.

Thomas Schippers's problem in this work stems from one source—insufficient knowledge of the score. He takes the opening movement at a pace too fast for the character and content of the music and loses interest in the slow movement by incomplete correlation of the fragmentary interjections with the main line of the movement. Without such correlation the pattern of Sibelius's thought is more than necessarily disjointed. The Scherzo approaches a reasonable balance of material and manner, but the finale is overstressed and underdefined. Although the Philharmonic is not the world's best-sounding orchestra, it can have more richness, color, and character than it develops here.

Vaughan Williams: *The Lark Ascending*. Sibelius: Romance in C. Delius: Serenade from *Hassan*. Francaix: Serenade for Small Orchestra. Warlock: Serenade for Strings. Rafael Druián, violin, with Louis Lane conducting the Cleveland Sinfonietta. Epic LC 3875, \$4.98; stereo BC 1275, \$5.98.

Rafael Druián, who is concertmaster of the Cleveland Orchestra, and Louis Lane, who is its associate conductor, make a compatible couple in this engaging literature. It is almost uniformly well chosen, with the exception of the Warlock Serenade, a rather flimsy piece. Lane is highly successful in giving voice to the sentiment in the Vaughan Williams, Sibelius, and Delius pieces without oversteering it. The Francaix, which is typically lightheaded (it serves also for Balanchine's *A la Francaix*), comes off very well. Druián plays the solo works zestfully and with fine sound.

—IRVING KOLODIN.

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by S. N. SHURE, President, Shure Brothers, Inc.

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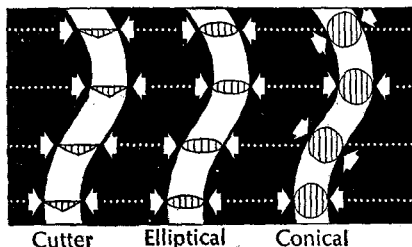
THE BI-RADIAL ELLIPTICAL STYLUS

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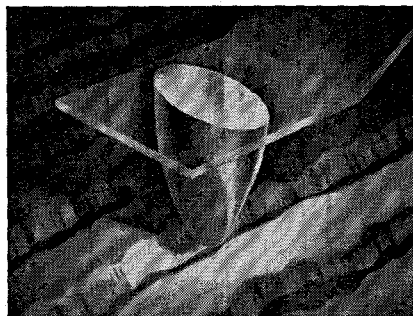
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You'll note that even though it has a broad front face with a frontal plane radius of 22.5 microns (.0009 inch), and it measures 30 microns (.0012 inch) across at the point of contact with the groove, the small side or contact radii are only 5 microns (.0002 inch). This conforms to the configuration of the cutting stylus and hence is not as subject to the up-and-down vagaries of the so-called "pinch-effect".

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RECORDINGS REPORTS II: Miscellaneous LPs

TITLE, PERSONNEL, DATA	REPORT
Chopin: Scherzi 1,2,3,4, (Opera 20, 31, 39, 54); Barcarolle; Fantasia in F minor; and Berceuse. Paul Badura-Skoda, piano. Westminster 19053, \$4.98; stereo 17053, \$4.98.	One would not need to know the name of the performer to determine, from the hard going in some of the technical passages presented to him, that he was not a pianist bred in the idiom of Chopin. However, it is equally evident, as the performances progress, that Badura-Skoda has more to say, musically and artistically, on the content of these works than many to whom the style comes more easily. Especially in the quieter moments of the Scherzi, the Berceuse, and the Barcarolle, Badura-Skoda evokes a mood and sustains an emotional rapport with the material that is distinctly his own. The reproduction of the piano is much above average.
Duparc: <i>L'Invitation au Voyage</i> ; <i>Sérénade Florentine</i> ; <i>La Vague et la Cloche</i> ; <i>Extase</i> ; <i>Le Manoir de Rosamonde</i> ; <i>Lamento</i> ; <i>La Vie Antérieure</i> ; <i>Testament</i> ; <i>Phidylé</i> ; <i>Chanson Triste</i> ; <i>Elégie</i> and <i>Soupir</i> . Gérard Souzay, baritone, with Dalton Baldwin, piano. Philips PHM 500-027, \$4.98; stereo PHS 900-027, \$5.98.	The penetration as well as the refinement of Souzay's art are conveyed not only in the quality of his vocal performances, but also in the appreciation of the composer's artistry expressed in his brief but comprehensive verbal comment. To be sure, one could have that ability and lack Souzay's vocal discipline, or possess the discipline and be at a loss for verbal skill, but together they make a congruent totality of values in this unusual artist. It is worth noting, too, that in these years of expanded emotional range, taking in such songs as <i>La Vague et la Cloche</i> as well as the more restrained <i>Phidylé</i> , Souzay has retained the vocal quality to make his efforts attractive as well as compelling. Dalton Baldwin's piano performance is in the rare category of assertive but not obtrusive. The balance in the recording moderates ideally to the advantage of both participants.
Schubert: Quintet in C (Opus 163). Budapest Quintet with Benar Heifetz, cello. Columbia ML 5936, \$4.98; stereo MS 6536, \$5.98.	Knowledge could hardly be more embracing than that which is disposed here by the Budapest-cum-Heifetz ensemble, defenders of the faith in this particular work even before LP. Fortunately, too, there is all the technical control that is desired to make that knowledge effective, especially in the superbly sustained Adagio which, in partnership with the marvellously songful Allegro that precedes, makes for 28:52 minutes of uninterrupted musical bliss. The Roismann-led ensemble launches its Scherzo at a challenging pace and sustains it well. Only in the finale does the impetus in the performance let down a little, as though these "Budapesters" were not quite sure of its tzigane rhythmic counterpulls. The stereo techniques are well used to clarify the instrumental interplay and define the function of the two cello.
Schönberg: <i>Verklärte Nacht</i> . Elgar: Introduction and Allegro. Britten: Prelude and Fugue. Victor Desarzens conducting the Chamber Orchestra of Lausanne. Westminster 19031, \$4.98; stereo 17031, \$4.98.	As in the Strauss record noted below, the Lausanne organization leaves something lacking in the best sound possible for a string ensemble. However, they compensate in the Schönberg with a kind of individual participation that provides an unusual combination of chamber music feeling with the larger sound and controlled dynamics of a conductor-directed group. The Britten Prelude and Fugue for the eighteen-part string orchestra is an early (1937) example of the composer's skills, well worth knowing. It also comes off well in this performance. However, the Elgar needs both a richer and a larger sound than the Lausanne ensemble commands.
Stradella, A: <i>S. Giovanni Battista</i> . Adriana Lazzarini, Giorgio Tadeo, Zimra Ornatt, Elena Barcis, and Alfredo Nobile. Carlo Felice Cillario conducting the Polyphonic Choir of Turin and the Angelicum Orchestra of Milan. Music Guild 34, \$5.98; stereo S 34, \$5.98.	For those to whom Stradella is known only as a composer who died three years before Handel's birth in 1685 (from whom the latter derived many stylistic precepts), this fine performance has much that is illuminating on precisely that point: the stride of the writing for the low male voice, the rise and fall of the recitative, the arrangement of instrumental and vocal elements. But it is even more absorbing for the beautiful formulation of the composer's melodic line, his expressive sense of contrast, the real emotion and piety he imparts to his own rather chaste version of the matters involving Salome, Herod, Herodias, and Giovanni Battista. The latter is written for a voice (male soprano, most likely) here provided by the mezzo Lazzarini. Her artistry is impeccable, though her sound is not always in control. All the others are good, with a particular credit for Nobile (Counselor to Herod) and bass Tadeo (Herod), who ought not to be confused with Giuseppe Taddei. Conductor Cillario, who recently presided over a <i>Tosca</i> with Callas at Covent Garden, shows the breadth of his musicianship by his adaptability to a totally different scale of values.
Strauss: <i>Bourgeois Gentilhomme</i> suite; <i>Metamorphosen</i> . Victor Desarzens conducting the Chamber Orchestra of Lausanne. Westminster 19026, \$4.98; stereo 17026, \$4.98.	By some odd chance, this is the only version of the delightful suite currently listed in the Schwann Catalogue, though at some times in the past there have been as many as six or seven (including the composer's own). Though Desarzens's players do not match in virtuosity some groups by which it has been favored in the past, all the performers are capable. Stephan Romascano, who plays the solo part, is a highly accomplished violinist. In addition, Desarzens does his work with a sense of the warmth as well as the wit in the music. The razor edge of execution is not so fine in this <i>Metamorphosen</i> as in the recent one under Klemperer by the strings of the Philharmonia Orchestra, but it is used skilfully by Desarzens to carve something distinctively his own from the score. The sound in both is desirably transparent and well balanced.
Tchaikovsky: Tatiana's Letter Scene (<i>Eugen Onegin</i>); Lisa's aria (<i>Pique Dame</i>). Rimsky-Korsakov: Princess's Lullaby (<i>Sadko</i>); Aria, Prologue (<i>Snegurotchka</i>). Glinka: Romance, Act III (<i>Life for the Czar</i>). Borodin: Yaroslava's Lament (<i>Prince Igor</i>). Netania Devrath, soprano, with Vladimir Golschmann conducting the Vienna State Opera. Vanguard VRS 1114, \$4.98; VSD 71114, \$5.98.	An artist of intelligence and determination could learn to sing these moody creations as well as Miss Devrath does, but it takes a unique combination of circumstances to engender the singularly right quality of sound she summons in several of them. Prominent among these is Tatiana's unaging recitation of her letter, for which Miss Devrath provides a beautiful blend of ecstasy and melancholy, with a vocal quality both even and expressive. Lisa's aria from Act III of <i>Pique Dame</i> requires more dramatic fervor than she can provide, but the Rimsky-Korsakov Lullaby and the Glinka Romance have the same overcast of silver-lined cloud that distinguishes the Letter Scene. Though explicit information is scanty, the presumption is that Miss Devrath's texts are in the original language, which adds flavor to the combination of word and tone. Also flavorsome are the orchestral backgrounds directed by Golschmann, who has a fine feeling for the dynamics as well as the colors appropriate to them. Sensitively supervised reproduction also contributes to the gratifying results.
Wagner: "Fanget an!", "Morgenlich leuchtend" (<i>Die Meistersinger</i>); "Höchstes Vertrauen", "In fernem Land" (<i>Lohengrin</i>); "Ein Schwert verhiess mir der Vater" (<i>Die Walküre</i>); "Immer ist Undank Loges Lohn" (<i>Das Rheingold</i>); "Allmächt'ger Vater" (<i>Rienzi</i>); "Nur eine Waffe taugt" (<i>Parsifal</i>). Jess Thomas, tenor, with Walter Born conducting the Berlin Philharmonic. DGG 19 387, \$5.98; stereo 136 387, \$6.98.	When was the last time a tenor sang too little, not too much, of <i>Parsifal</i> ? To be sure, what Thomas undertakes to sing here is but a thumbnail of that huge torso, but it is done with so much musicianship, aural appeal, and artistic sincerity that one can only wait for the day when Thomas may be heard in much more of it. The whole of the second side of this disk is of comparable interest, for it shows Thomas able to deal with the moderately baritone range of Siegmund as well as the immoderately tenoral range of Loge. The <i>Rienzi</i> excerpt is less successful, but that is about the most that can be said in a quibbling way about this cross section of the tenor as Wagnerite. In the music of Walther von Stolzing and Lohengrin to which the first side is devoted, Thomas is already well and favorably known. The orchestra under Born (a new name in this connection) plays powerfully and productively. —I. K.

The Other Side

The Callas *Tosca*, RPM

LONDON.

WHAT had hitherto seemed a curiously flat winter season for Londoners has suddenly come alive. The past few weeks have brought us memorable occasions in concert hall and opera house, as well as politically-inspired anxiety and ferment in the record industry. Before turning to phonographic topics of the moment, however, I am bound to report the most talked-about event in circles both musical and not-wholly-musical for many a year.

The question always asked today wherever opera lovers meet is, "Have you seen *Tosca*?" And, by the time these lines have crossed the Atlantic, several million Britons will be able to answer in the affirmative, because the entire second act of the new Covent Garden production is to be seen on television, as the climax of a *Golden Hour* show (Q: What is a Golden Hour? A: All of 85 minutes!) from the Royal Opera House, with José Iturbi, Nadia Nerina, and Rudolf Nureyev among the supporting acts.

What was there about this *Tosca* that caused all six scheduled performances to be sold out in a flash, despite the highest prices ever charged at Covent Garden except for certain Royal Gala Nights? There was, to be sure, the lure of a new Zeffirelli production, replacing at long last the original décor (after sixty-four years and 191 performances); two fine male principals were announced, including the greatest Scarpia of our day, as well as a promising new Italian conductor. Yet none of these accounted for the astonishing snob-appeal of this event, which caused tickets to change hands on the black market for up to ten times their face value; the magnet that so paralyzed the box office and deprived many genuine music lovers of the chance to attend a truly memorable occasion was, of course, Maria Callas, appearing at the Royal Opera House for the first time in five years and on any stage anywhere after an absence of eighteen months.

The surprising fact is that, for all the distasteful hullabaloo, the desperate scramble for tickets, and the customary disreputable attempts by the yellow press to rekindle the hoary old "tigress" myth, the performances emerged as some of the greatest in the annals of Covent Garden. Framed by resplendent and gloriously solid sets that were beautifully lit and supported by fine orchestral playing under Carlo Felice Cillario's capable but somewhat self-effacing direction, two of the greatest singing actors of the post-war era brought new

life to the most overtly melodramatic of Puccini's masterpieces.

On the first night—before an unsuspecting audience—Callas had triumphed in spite of having to struggle with a throat infection and a temperament. By the time I saw her, six days later, she was in better voice than for some years past, singing with fresh confidence and producing sounds of ravishing individuality in the lower and middle ranges, only an occasional "curdled" top note reminding us of the flawed instrument with which Nature saw fit to endow this supreme artist. Above all it was Callas's portrayal of Floria Tosca that held one spell-bound.

Within the record industry, however, the burning question of the moment concerns neither Callas, nor even the Beatles (whose triumphant entry into the United States has, during the past few days, almost pushed Cyprus and Cuba off the front pages of the popular press), but the Government's intention of making RPM illegal before this year's General Election. I should perhaps explain that RPM has nothing to do with turntable speeds: these initials stand for Resale Price Maintenance—the right of manufacturers to determine the price at which their products must be sold in the shops.

AS I write, the Bill to abolish RPM has yet to be published; we know already that, in response to pressure from inside and outside the cabinet, a tribunal will be set up to hear appeals for exemption on the grounds of 'public interest' from such industries and trade associations as are prepared to put up a case for the retention of RPM. That the record industry will seek the right to continue with RPM is a foregone conclusion, for it is feared that, once the supermarkets and other organizations solely concerned with exploiting the most obviously profitable lines enter the record business, the specialist record dealer will lose a vital portion of his trade that alone enables him to main-

tain adequate stocks of slower-selling classical disks.

Since the record manufacturers—short of trading directly with the public through clubs and such—are wholly dependent on their nationwide network of retail outlets for maintaining their classical repertoire, the possibility that many such outlets may be forced into bankruptcy or compelled to turn to other commodities represents a serious threat to future production of classical disks in a country whose population is so much smaller than that of the United States. It is said that EMI, in particular, views the prospects with the deepest concern and is ready to confront the RPM tribunal with the very real possibility that, unless the record industry's appeal is upheld, it may be forced to cease production of classical records altogether and concentrate its entire future activity in the popular market.

I SUSPECT that uncertainties of this type have been worrying executives of our major record companies for some months past and may well account for the marked shift of emphasis towards the popular repertoire in this winter's releases. It is now quite a time since Decca issued any major set: next month's *I Puritani*, with Joan Sutherland, will be its first operatic album of 1964, and last year's crop was certainly on the meager side. The February list does, however, contain at least one disk of uncommon merit and attraction: Mozart's Sinfonia Concertante, K. 364, and the G major Duo, K. 423, featuring Igor Oistrakh (violin) and David Oistrakh (viola), supported in the Sinfonia by the Moscow Philharmonic under Kondrashin. The technical excellence of the recording proclaims the fact that the sessions took place when these artists visited Britain last September (when the same soloists and orchestra, with Menuhin as conductor, performed the work at Albert Hall). The performance strikes me as greatly superior to HMV's

(Continued on page 59)

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The "Art" and the "Offering"

CONTRAPUNTAL writing at its most complex and most refined probably occupied the thoughts of the aging Bach as they have no other composer before or since. *The Musical Offering*, written less than three years before Bach's death, is nothing more than a set of canonic variations on a theme supposedly composed by King Frederick II of Prussia. The theme itself is simple, but Bach's manipulations of it never cease to astound for their ingenuity and vitality. There is somewhat less vitality, it might be argued, in *The Art of the Fugue*, Bach's last work and most exhaustive demonstration of the imitative technique and its developmental possibilities.

By its very nature, *The Art of the Fugue* is a more serious work; its function is as much educational as esthetic; its appeal, more intellectual than emotional. Although the *Musical Offering* presents the same kind of limitations in terms of audience attraction, it does so to a far lesser degree. Its general scale, after all, is smaller, while its opportunities for interpretive variety are greater.

This comparative generalization, like most concerning Baroque performance practice, is open to controversy. But in the current instance, it is well supported by a pair of recordings from Austria. On one, the Wiener Solisten perform *The Musical Offering* with fidelity to the style of the period, but enough liveliness and variety of instrumentation and dynamics to underscore the fact that Bach always wrote music, never just exercises (Bach Guild 658, \$4.98; Stereo BGS-5070, \$5.98). On the other, Wolfgang von Karajan (Herbert's brother) is joined by two fellow organists in a reading of *The Art of the Fugue* that has "touch me not" written all over it (Musica Sacra stereo import, AMS 44/45, \$11.96; 2 records).

This should not imply that the Karajan effort is without style or interpretative merits of its own. The Salzburg Kapellmeister is far too knowing a scholar for that. Yet it cannot be denied that he approaches Bach's ultimate masterpiece as if it were a holy relic—as if reverence plus the use of organs alone would justify inclusion of the work in the *Musica Sacra* series.

True to the custom of his day and relying, no doubt, on the probability that he would be his own interpreter, Bach was never very explicit as to which instruments should play *The Art*

and *The Offering*. The seven previous recordings offered four vastly different solutions to the problem of instrumentation in *The Art of the Fugue* alone.

Small ensembles were employed on the Harmonia Mundi and incomplete Concert-Disc versions; Glenn Gould played Volume I on a single organ (Columbia), as did Helmut Walcha the complete set on DGG; there were performances on solo harpsichords by Gustav Leonhardt (Bach Guild) and Gunnar Johansen (Artist Direct), and even a transcription for string orchestra by Arthur Winograd on MGM (see SR Dec. 6, 1957). Each of these raises the question whether the set was ever meant to be heard in a single consecutive sitting, and, if so, what can be done to give it as much variety and tension as is possible within Bach's self-imposed limitations.

In choosing to adapt the work for three small organs—two positives and one contrapositive—Karajan has done his best to simplify perception of the individual lines, without violating the kind of sound patterns one might have heard in the Baroque era. It is unfair, perhaps, to ask in how many places one would be likely to hear three organs simultaneously—in Bach's time or our own, for that matter.

Nevertheless, one is left with admiration for the clarity, musicality, and emotional restraint of the Karajan readings. Whether one finds these qualities persuasive enough to warrant repeated listenings depends, of course, upon one's power of concentration and esthetic preferences. The stereo recording, with its helpful separation of instrumental sources, is excellent.

If relatively little is said here about the *Musical Offering*, this is only because the work is somewhat better known, and the recording of it less controversial. Thankfully, major orchestras are slowly coming to grips with the fact that massive ensemble can only trample on the subtleties of such a work, and each of the six previous recordings utilizes a chamber orchestra of appropriate size.

Intimacy need not be synonymous with dullness, however. One is pleased to note that the Wiener Solisten's performance is more spirited than that of most of its competitors. Also, the Austrians demonstrate a better-than-average grasp of the inherent style problems.

—MARTIN BERNHEIMER.

SR/February 29, 1964

The Other Side

Continued from page 57

recent Menuhin/Barshai version, for these two soloists are wonderfully matched, and their instrumental command is little short of breathtaking.

Other current Decca issues, in addition to the final instalments of the Mozart Wind Music series and Ansermet's set of the Brahms symphonies, include a breezy but rather insubstantial coupling of Beethoven's Second and Fourth Piano Concertos from Katchen and the LSO under Gamba, as well as a new operatic recital by Birgit Nilsson. The latter is devoted to the German repertoire and features excerpts from *Fidelio*, *Freischütz*, *Oberon*, *Tannhäuser*, *Lohengrin*, and *Walküre*—a terrain in which Miss Nilsson is, of course, thoroughly at home. Yet, as with some other recent disks by this artist, the performances suggest an insufficiently self-critical approach (or perhaps a sense of hurry due to pressure from air-line schedules?). One knows that she can do better and that, were she at her best, these routine accompaniments by the Covent Garden Orchestra under Edward Downes would scarcely be worthy of her.

One of Decca's cheap reissues also deserves a passing reference: it contains fine performances of Beethoven's *Kreutzer Sonata* and Mozart's K. 454, transferred from 78 rpm recordings made about 16 years ago by the late Georg Kulenkampff and a young Hungarian pianist, Georg Solti by name.

Last, I must report the belated arrival, from Philips, of its eagerly expected album devoted to Beethoven's Piano

and Cello Sonatas, performed by Richter and Rostropovitch. The performances enshrined in these two disks certainly display the most consummate mastery, intellectual and physical, of two supreme instrumentalists whose strikingly divergent personalities (as revealed in the concert hall) never seem at odds with one another. Yet, at the risk of appearing churlish, I must admit that my reaction to this set was one of admiration rather than of personal involvement, whereas such artists as Serkin and Casals can make it quite impossible for me to preserve any feeling of detachment. Nevertheless, there can be no doubt that Philips has here given us one of the most distinguished chamber music recordings of our time.

—THOMAS HEINITZ.

Dargomyzhsky

Continued from page 50

is easy to follow *The Stone Guest*, for the nine singers engaged in this recording have perfect diction. But it is amusing, just the same, that when L. Arkhipova actually sings Laura's two songs, only a few words come across clearly. But of course this is a mere detail. On the whole, they are good recordings and we should be grateful to Edward Salvato for bringing these operas to our attention. They may not result in productions outside of Russia, but they can introduce these operas to those to whom until now they were merely names.

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Orientation Course

IT GOES without saying that this is a confused and confusing epoch in the arts. Virtually all the arts of history are in one way or another open for inspection. The opportunities for big talk are endless, and so are the temptations toward chi-chi and pretense. The esthetic scene is often bewildering, not only to countless laymen but also to professional commentators, including the jazz record reviewer. He is sometimes impelled to cry out silently, "Reviewer, orient thyself!"

Very well. I herewith take the liber-

ty of summarizing a recent attempt at self-guidance.

What is generally called modern jazz is usually dated from 1940, a time of numerically small but musically intense reaction against the big, cliché-ridden "swing" bands of the Thirties (these outfits were soon largely killed off by wartime economic pressures). The first musically noteworthy revolt against the "swing" stereotypes was called "bebop." It had its own short-lived mannerisms, but it made strong and lasting contributions: a freeing-up and diversification of jazz rhythms; an accompanying increase in the subtlety and elaboration of melody and harmony, with emphasis on linearity and chromatic textures; a return to the small band, which permits extraordinary rapport among the players. Skipping various twists and turns of the postwar period, it may be said that during the past few years modern jazz has included at least six busy schools or—it might be more appropriate to say—complexes. The six outstanding complexes of modern jazz at this time are:

elements drawn from jazz and from old or new "classical" music. Here, for instance, is the area in which you may find music of baroque or Debussyan or Bartokian or Weberian flavor intermixed with jazz rhythms and improvisation. All sorts of things are going forward, from the Italianate polyphony of John Lewis (composer-pianist-leader of the Modern Jazz Quartet) to the swinging polytonality of Gunther Schuller.

6. *Free style*. By this I mean the extremes of improvisatory license encouraged in such jazz as that directed by saxophonist Ornette Coleman (and recently by another remarkable sax player, Sonny Rollins). Here, after the establishment of a brief melodic motif or chord sequence, the players are often given virtual carte blanche as to beat, rhythm, phrase length, tonality, melody, harmony, dynamics, sonority—what have you? I suppose that this must be about the "freest" music ever made by men of considerable musical culture.


So much for the chief schools or complexes of modern jazz. Here I think it is salubrious to remind ourselves that although the history of the arts must take into account a great many schools, great history of the arts has been written not by schools but by superlative individuals who inspired them. This is exactly as true of jazz as of any other art. The only road to an appreciation of modern jazz is repeated hearing—which the phonograph makes possible—of the men who founded the schools.

By way of recent example I may mention three new LPs. Miles Davis's *Quiet Nights* (Columbia CL 2106) reveals his wonderfully songful trumpet in a Latin-American vein, with the arrangements and orchestra of Gil Evans. Here, the lonely Davis horn is heard against piercingly lustrous curtains of tone and discreet Caribbean rhythms.

Coltrane Live at Birdland (Impulse Mono A-50) is opulent modal music, with the leader on tenor and soprano saxophones; McCoy Tyner, piano; Jimmy Garrison, bass; and the extraordinarily subtle and galvanic Elvin Jones at the drums. Despite all his elaboration, Coltrane is to me one of the most movingly lyrical of jazz musicians; I mean nothing in the least facetious when I say that he reminds me of some ultimate snake charmer—and this particular cobra rises entranced and spreads his hood benignly.

Mingus Mingus Mingus Mingus (Impulse Mono A-54) presents that fiery man with ten other virtuosi in a highly emotional, richly improvisational program of music springing out of deep southern folk forms. Finally, there is a beautiful Mingus bass solo on the theme of "Mood Indigo," in honor of Duke Ellington.

—WILDER HOBSON.



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1. *Post-bop*. This music incorporates the "bebop" developments. It is usually strongly informed by the blues feeling. At its best it is ardent in spirit, sophisticated in detail, and it may be highly personal in invention. Its leading player-composers include Miles Davis, Thelonious Monk, Horace Silver.

2. *Rooted modernism*. Here jazz conspicuously harks back to American Negro folk-musical forms (work songs, blues, shouts, hollers, gospel singing). The general accent and elaboration are often rhapsodic; the music is sometimes intended to be expressive of the Negro revolt against American conditions. Perhaps the most gifted man in this field (bass player, composer, and dynamic leader of improvising ensembles) is Charles Mingus.

3. *Modal-scalar jazz*. The desire to sound out the possibilities of unusual modes and scales has led many jazz players to produce music that is pungently Flamenco, North African, Near Eastern, or Hindu in suggestion. Saxophonist John Coltrane, who has many other improvisatory skills, is an especially lyrical and exhaustive explorer in this area, and he has numerous disciples.

4. *Latin-American jazz*. Musical features of Latin-America, especially the Afro-Cuban bands, have often spurred modern-jazz players. Most recently the "bossa nova" music of Brazil has stirred such shining improvisers as trumpeter Dizzy Gillespie and saxophonist Stan Getz.

5. *Third Stream*. This term has been applied to a wide spectrum of compositions that combine, or at least juxtapose,

Bergman

Continued from page 49

is his capacity for *listening*." Ingmar Bergman's profession is that of a listener. And so is that of his wife the musician. They found immediate points of contact with each other in music. One wonders, without a clue, what it was she played for him during the first musical session.

"Octaves," recalls Ingmar Bergman. "Käbi played octaves from the bottom up and from top to bottom. They were extraordinarily provocative."

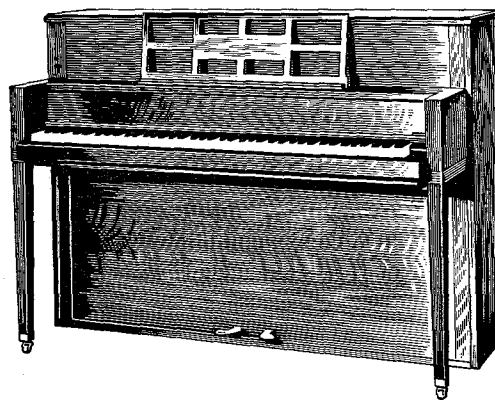
That, perhaps, is consistent with their musical life together. A row of sparkling tone columns in a hard passage of practicing attracts him more than neat exhibition music does. Building, of course, always starts with the foundations, no matter how uninteresting they may be for the onlooker, who saves his admiration for the ornament. In their discussions about music one often hears the word "analysis." It is a necessary methodology for them, keeping music's outworks in their proper place, a moral principle in art.

Käbi Laretei means much for Ingmar Bergman's experience of music. And Ingmar Bergman means much for her experience of theater. But they have violently contrasting origins. Käbi Laretei came to Sweden from Estonia, a refugee driven from a sheltered existence to make a fresh start in alien surroundings. She is the daughter of a minister of state, brought up in a cultivated social environment. She received a substantial musical education, but not until her first years as a refugee did she begin to make headway in her career as a concert pianist. She was successful and became a big name in Sweden early in the 1950s.

Käbi Laretei's position as an artist has nothing to do with her being the wife of Ingmar Bergman. The two make a precise distinction between private life and professional life. What would it profit her to be the wife of Ingmar Bergman if she is to devote herself to music? It is her playing that matters, nothing but her playing. Music is a manifestation of sincerity and equity.

Their son, Daniel Sebastian, is two years old. He arrived in the middle of a sabbatical year that they intended to devote entirely to joint studies of Johann Sebastian Bach. Probably no composer in modern times has ever enjoyed such exclusive attention as this. But little Daniel Sebastian came as a modulation, and the Bach Year was postponed. Then the Royal Dramatic Theater came and asked Ingmar Bergman to become their leader. It was a dark threat to their Bach Year, but a brilliant dawn for newly awakened Swedish culture.

SR/February 29, 1964

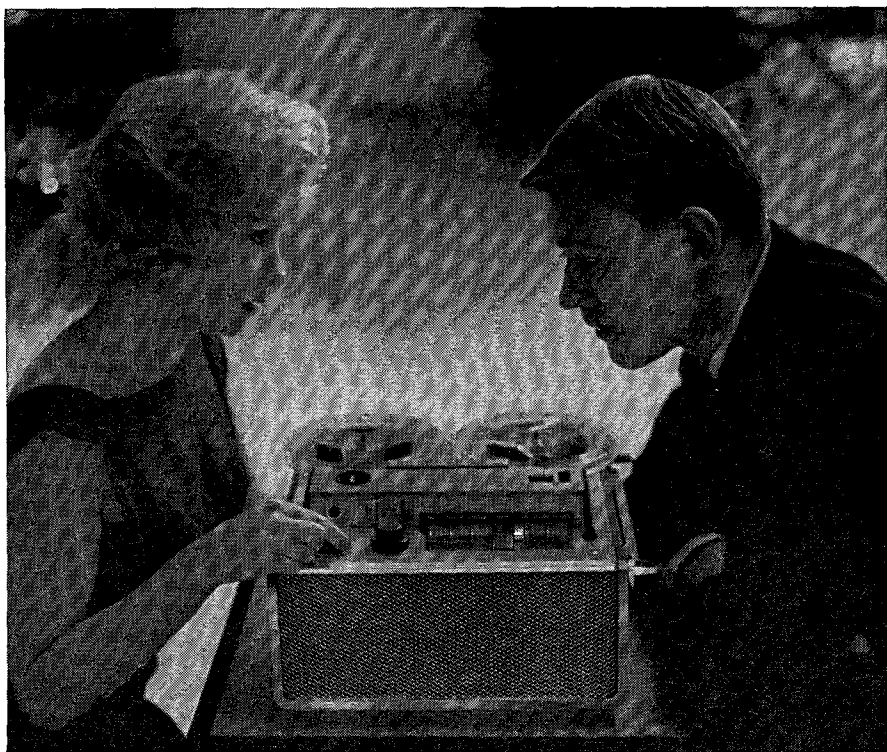


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LETTERS TO THE RECORDINGS EDITOR

The Met and Its Mood

THANK YOU FOR PRINTING Mr. Bing's statements about the state of the Metropolitan. As one whose opera-going coincided with the beginning of the Bing regime, I came to admire the Bing kind of opera in New York. Of recent seasons, however, I found myself picking carefully from the "increased" number of performances with a strong sense of uneasiness. On recent visits to New York (this is my first year out of the city since 1950), I exercised that "counterattraction open to anybody" and stayed home.

No one can deny that Mr. Bing has brought great singers, great conductors, and, on the whole, a quality appearance to the stage. I grew up on such things and came to love opera because of them. Where are they now, please? There was a time when Zinka Milanov was the "House Soprano" and Leonard Warren the "House Baritone." They sang many times during a season and were in prime voice. Who is the House Soprano (as opposed to the House Standard) now? Surely it is not one of the three "leading" sopranos: Sutherland, Nilsson, Price. Can anyone convince me, or the public, that Mario Sereni or Anselmo Colzani—second-rate artists with second-rate voices—are of a quality to be exposed in the leading roles of the Verdi repertory with the relentless frequency with which the Metropolitan presents them?

Since he lists his stage designers with some pride, does Mr. Bing really believe that Teo Otto (*Tristan and Nabucco*) has enhanced his stage? Rolf Gerard can be very good (*Don Carlo*), but what about the style of Rolf Gerard Cheap that is responsible for *La Sonnambula* or *Faust*? I note that Mr. Kolodin's nightmare of two seasons ago is recurring: during the weeks of January 6 and January 13, for example, casts were presided over by the Messrs. Schick, Varviso, Strasfogel, Rich, Adler, and once out of fourteen times by Schippers. Is this, in Bing's words, "a fair share of the best the world has to offer," particularly in a season that was *planned*?

As for the subscribers: they are a trapped and servile group at best. I once shared a subscription with a friend. We "voluntarily" paid 20 percent in addition to the subscription rate because we had no choice. The management tacked this levy to the tickets without asking, and at the Met that means take it or leave it. Naturally, few subscribers want to give up seats. They hope for better days or at least for a few good performances. Out of the ten nights of the subscription during the best of the Bing years, one could hope for five good ones. At bad times, three. The rest were "junk" that were easily sold to people who simply wanted to go to the Met—no matter what was playing or who was singing. This attitude, in fact, constitutes a good deal of Bing's "enthusiastic support." There is still an aura about the Met, an air of high standards. Some of it stems from pre-Bing days, some from the flood-time of

Bing's era, the middle and late 1950's. The aura is aided and abetted by the New York press, which, with few exceptions, praises where it should damn or excuses performances of poor quality. (Thus I subscribe to *Saturday Review*.)

I note with some mirth that Bing refers to Kolodin's "excellent" *Story of the Metropolitan Opera*, although the Guild did not seem to find this history to its taste when it was published. On page 382 of that volume is the story of the current Met. The year discussed is 1925 but the situation is the same. Henderson of the *Sun* spoke out then:

The experience of the years has taught . . . that the Metropolitan is not deeply touched by newspaper criticism. The public which patronizes the institution regards its offerings as of supreme excellence. . . . The writer is perfectly aware that *Carmen* was faulty from top to bottom . . . *Parsifal* anemic . . . Hoffman feebly done. . . .

And a Metropolitan publicist declared that "the management was making 'a serious and honest endeavor' to provide the best that 'physical conditions and available human elements' can furnish." Does it sound familiar, Mr. Bing?

JAMES VAN DYCK CARD,
English Department,
Washington and Jefferson
College.

Washington, Pa.

Silence Is Not Approval

AS ONE WHO HAS never written anyone to complain about anything, let alone about an opera, I should like to remedy that failing and disabuse Mr. Rudolf Bing of the notion that my silence signifies approval of his opera.

For the last thirty-five years, family friends of mine have kept subscriptions to the Metropolitan Opera that they more or less inherited; in recent years I have shared the cost of the subscriptions. I have done so because (contrary to Mr. Bing's tenets) I *crave* opera—live opera—and this is hard to come by even in the great cultural vicinity of New York. With all the tolerance in the world and all the gratitude that I feel for the chance to hear masterworks, I consider the last decade a sickening experience, as I witnessed a vulgarization of the Metropolitan audience and a lowering of its musical standards.

My subscriber friends and I are now attending only one performance, compared to ten some years back. As this unbelievably sickening season rolls on, I shall be amazed if we stomach more than three more.

We sell or give away our seats these days. There are "takers" for the tickets, but they are people who also have been curious to attend the Metropolitan, or those who, like me, adore opera even if given in a tent with inadequate rehearsal. Some of the performances I have seen in recent months were not even worthy of a patched tent.

Occasionally a good singer appears, or two good ones, on the Met's stage, but the over-all level of performing insults a great

tradition. I know of good singers who have appeared at the New York City Opera, too—even great ones! And I have seen casts there superior to Europe's. But the Metropolitan these days looks like a mecca for nondescript nobodies from abroad. When singers of name and reputation do appear on its stage, they appear to suffer from a Metropolitan *malaise* probably traceable to lack of direction. This, I am sure, is far more the fault than lack of rehearsal.

If Mr. Bing doesn't know how bad his performances are and can only take refuge in the dubious defense that he knows of opera houses that are worse, then woe to the Met! I can resign myself to many more absences from that great old theater. We shall keep our tickets, though, in the hope that one day a new regime will restore opera to a standard of optimum excellence and not to maximum petulance.

Mr. Bing almost succeeded in closing the opera recently, evidently to prove the point that he *could* close it if he *wanted* to. He may yet kill opera at its finest, maintain it at its lowest standard, and thereby, with his 97 percent of capacity, preside over the most thorough discrediting of opera as an art form that any opera impresario has yet been able to accomplish.

Every true opera lover had better resign himself to joining Otello in singing "Addio, sante memorie"!

FRANKLIN O. BURNALL.

Allentown, Pa.

Pause and Pangs

HEARTIEST CONGRATULATIONS for Irving Kolodin's condemnation of the current downward trend of the Metropolitan Operas (though how it can get much lower than its standard this year is certainly a question to give any expert pause and every opera devotee like myself severe pangs). It was only a few days ago that I expressed wonder to several of my friends who, after a number of performances this year, have given up attending one or two performances each week at the Met, at the silence of the New York critics over the incredible mismanagement of what should have been a model of opera production and presentation. But the very next day I did read a summary in the *New York Times* of the deplorable state of our biggest opera house and a review of what evidently was the same inept performance of *Ariadne* as misdirected by Varviso that Mr. Kolodin reviewed.

JEROME J. EDWARDS.

Maplewood, N.J.

Decrepitude and Disorganization

READING THE OUTBURST of the "misunderstood" husband of Metropolitan Opera resources reminded me that I was guilty of something that Mr. Bing claims proves he is right and everyone else wrong: the fact that satisfied patrons don't write letters to their editors, but only to the Metropolitan management. Well, I failed to write a letter to the editor to congratulate him for his article "A New Mood for the New Met" [SR, Jan. 25].

So I thank Mr. Bing for this reminder, but for nothing else.

I would only have retitled the article in

question "A New Management for the Met." If every production that I have witnessed in the last few years has not shown the growing decrepitude and disorganization of what was once a great and sincere operation, then the words one hears from its management would provide the proof needed.

If I had been on the receiving end of the gentle and forgiving criticism I have read for some of the monstrosities perpetrated on the Met stage, I certainly would hesitate before slapping out so petulantly at the critics.

So Mr. Bing thinks that full houses prove rightness! This is the mentality that would prefer *Abie's Irish Rose* to *Hamlet* in a repertory theater. Or *Tobacco Road* to *Medea*.

I don't know who Mr. Bing talks to if he fails to hear criticism of the opera, himself, his casting, and his lack of foresight. Perhaps it is only to himself and to the very staff responsible for the mess.

So Mr. Bing now says the Metropolitan is "fulfilling an important cultural mission . . . nobody is attacking the Metropolitan Museum for not showing contemporary paintings . . ." Can this be the same Mr. Bing who has loudly proclaimed that he is not interested in artists . . . only in performers? Can he not realize that the Metropolitan Museum does not deface the masterpieces entrusted to its care?

MRS. EDNA HAGERTON.

New York, N.Y.

Shoddy Treatment

I READ WITH KEEN INTEREST your recent article regarding the distressing state of affairs currently prevailing at the Metropolitan Opera House [SR, Jan. 25]. As you know, Harold Schonberg of the *New York Times* has echoed your sentiments in recent statements in that paper.

Is there not some way that the opera-loving public can be goaded into demanding reforms? I would welcome the opportunity to join with others in a resistance movement to the poor repertory planning and often poorer artist selection now employed by Mr. Rudolf Bing.

Prominent figures in the musical and critical world have rallied to the support of the Met in times past. Is there no one among you today to lead an effort to coordinate the already vocal opposition and to defy the shoddy treatment that the Metropolitan Opera management is currently perpetrating upon its patrons?

CHARLES W. GRIGGS.

New York, N.Y.

A Bas Lohengrin

IT MAY BE WORTH NOTING, apropos of the statistics in your article "A New Mood For the New Met," that when Rudolf Bing arrived at the Metropolitan in 1950, Wagner's *Lohengrin* stood second on the list of operas most performed. In the Bing years it has placed twenty-seventh. This melancholy statistic is paralleled in the case of the other Wagner works: *Tristan*, sixth during the previous regimes, ranks twenty-third for Bing's, and correspondingly the figures read *Tannhäuser* 8 (44), *Walküre* 7 (34), *Siegfried* 18 (59), *Götterdämmerung* 21 (40), etc.

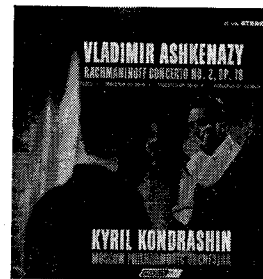
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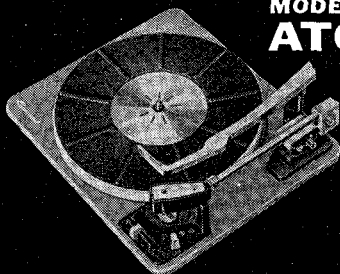


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This in fourteen years when Flagstad, Nilsson, Farrell, Crespin, de los Angeles, Varnay, Thebom, Svanholm, Vickers, Thomas, London, Schöffler, and Edelmänn were singing, and Schwarzkopf, Traubel, Melchior, and Fischer-Dieskau might have been.

It is certainly worth noting that in Bing's fourteen years there have been no student performances of Wagner. Rising singers and future audiences are schooled in Paggiacci and Tosca.

The (Rev.) M. O. LEE,
St. Michael's College.

Toronto, Canada

When to Applaud?

WOULD YOU PLEASE EXPLAIN sometime the background and justification for the American custom of refraining from applause at the conclusion of a movement of a symphony or concerto? This is pretty silly, you know. In Europe (and traditionally in the era of the three B's) people applauded when they felt like it. Why are we supposed to remain silent? I have always felt frustrated. Please explain.

WILLIAM LAAS.

Long Island City, N.Y.

EDITOR'S NOTE: More people prefer no break than those who do.



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SR/February 29, 1964

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(Continued on page 66)

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(Continued from page 65)

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(Continued on page 68)

CLASSIFIED

(Continued from page 67)

VACATIONS

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

WORKING CATTLE RANCH, Indian country, beautiful surroundings. A few guests this June. Richardson Hereford Ranch, Crawford, Nebraska.

SAN FRANCISCO ON A BUDGET? Charming, centrally located. Hotel Beresford, 635 Sutter Street and Hotel Cordova, 521 Post Street.

HOTEL PLAYA MAZATLAN, directly on beautiful tropical beach. Excellent international cuisine, best in Mexico. \$9.60 each, double occupancy, A. P. Mazatlan, Sinaloa, Mexico.

MEMORABLE MEALS and associations. Gregg Hill Lodge, Box 277, Stowe, Vermont.

CORTEZ, FLORIDA—An unspoiled fishing village on beautiful Sarasota Bay. Excellent food. Congenial long term residents. Near Bradenton and Sarasota. Reasonable rates. Brochure. ALBION INN.

PRIVACY of lakeshore cottages, pines, delicious meals, informality, extensive recreation program. June 20th to September 10th. Color folder. AAA. Chute Homestead and Cottages, Box 10, Naples, Maine.

WINDHAM HILL FARM, West Townshend, Vermont. Quiet country inn—books—music—good food. Skiing, skating and tobogganing.

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

TWO FOR TEE, or more—golf, surf bathing, sociality. Brochure: Atlantis Hotel, Kennebunk Beach 11, Maine.

BLUEBERRY HILL! Pussywillows! Lucullan food. Nothing whatever to do. Brandon, Vermont.

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

PATAGONIA, ARIZONA, Circle Z Ranch. Ultimate in riding, birdwatching, sun, siestas.

SUMMER STUDIES ABROAD

INFORMAL, RELAXED TRAVEL—Europe by station wagon, train. College, high school groups of 8, 16. Some include month of language study. Vacation stops, biking, festivals. **STUDENTS ABROAD**, Gertrude Lange, Director, 200 East End, NYC 28, ENright 9-1395.

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VICHY Study and Travel Group. Girls 15-17. June 30th-August 19th. Supervised. French studies. All sports. Touring. \$1,495, all-inclusive. Colvin Inc. Travel, 743 Fifth Avenue, New York. Plaza 3-2382.

PUTNEY SCHOOL is sponsoring three study-trips: Alaska; a Drama Trip to England, Scotland and Germany; and Egypt-East Africa. Write Putney School, Putney, Vermont.

PRIVATE HOMES in Argentina, Chile, Ecuador, and Peru still available for carefully selected exchange students, 15 through 18. Mrs. Lewis Bookhult, American Youth Exchange, 14215 South Biscayne River Drive, Miami 61, Florida.

TRAVEL

FOR STUDENTS 15-19. Special travel programs that emphasize doing, rather than just sightseeing, and close contact with people of other lands. Travel with European teenagers and live with a European family; speak French in France all summer; visit a Soviet Youth Camp; study Spanish in Mexico—or choose from varied list of trips planned to help you know a part of Europe well. For full catalogue write: George R. Shumlin, Director, The European Travel-Camp, Putney, Vermont. (13th year.)

ALPS OF EUROPE TOUR. See the resorts, magnificent vistas, cosmopolitan cities, hidden valleys, international spas of the 7 Alpine nations. 27 days. Departures: June 17th, July 15th, and August 12th. \$810.60, beginning Geneva. A few of the places you will visit include Chamonix, Courmayeur, Sion, Brig, Locarno, Lenzerheide, St. Moritz, Tarasp, St. Anton, Lindau, Garmisch, Innsbruck, Zell-Am-See, Cortina, Villach, Bled, Graz, Vienna. For folder, see your Travel Agent or Maupintour, 400 Madison Avenue, New York 17, N.Y.

SHAKESPEARE'S 400TH BIRTHDAY TOUR, April 9th-30th. Visit Shakespeare sites and join the anniversary festivities in Stratford, April 23rd. Festival performances and Elizabethan dinner included. Alliance Travel, 366 Fifth Avenue, NYC 1. Chickering 4-7100.

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WANTED: Congenial persons for informal European tour, including Greece—sailing June 20th, Mediterranean route. Dr. Stallman, 519 Glenwood Drive, Waukesha, Wisconsin.

NEW YORK WORLD'S FAIR THEATOUR—Complete package including hotel, theatre tickets, and other attractions. Your transportation to and from New York arranged at official rates. Complete domestic and international travel service. **EMPIRE STATE TRAVEL**, 201 West 46th Street, New York 10036.

MAUPINTOUR'S TOUR DIGEST. Describes Maupintour's complete selection of 1964 escorted tours and Host Holidays: Western Europe, 3, 5, and 8 weeks; Scandinavia, 3 weeks; Middle East/Holy Land, 24 days; Greece/Mediterranean, 15 to 30 days; Spain, 15 to 22 days; Morocco, 22 days; Around the World, 3, 4, and 7 weeks; South Pacific de-luxe cruise, 44 days; Cities of Central Asia, 50 days; Alps of Europe, 27 days; Russia by Motor Coach, 17 days; Eastern Europe Adventure, 53 days; Companion Economy USSR/Scandinavia, 28 days; Balkans/Southeast Europe, 29 days. For your free copy, see your nearest Maupintour office or write Maupintour, Box 612, Lawrence, Kansas.

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TRAVEL

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CITIES OF CENTRAL ASIA TOUR, July 5th to August 23rd, 1964. Visit Samarkand, Bukhara, Ashkhabad, Dushanbe, Alma-Ata, Tashkent, Baku, Erevan, Tbilisi, Sochi, Kabul, Tehran, Isfahan, Shiraz, Persepolis, Istanbul, plus Moscow, Leningrad, Kiev, Irkutsk. \$2,788 from New York by Sabena jet. For folder, see your Travel Agent or Maupintour, 400 Madison Avenue, New York 17, N.Y.

EUROPE—AN UNREGIMENTED TOUR! Discover this bargain. **TOURS**, 255-B Sequoia, Pasadena, California.

SOCIETY FOR PROMOTION of International Cultural Exchange. All-inclusive tours. Around the world, 45 days, \$2,195. Europe, 55 days, \$1,495. **SPICE**, University of Miami, P.O. Box 8111, Coral Gables, Florida.

THE TRAPPINGS ARE NEW but the rates are traditional at the Tudor Hotel in New York City. Comfortable accommodations, all with private bath, television and air-conditioning. Singles from \$7, doubles from \$10. Convenient to all transportation, restaurants, churches, shops, art, theatres, etc. Located in fashionable Tudor City, adjacent to United Nations. The modernized and gracious Tudor offers special family rooms featuring two baths. Write Tudor Hotel, 304 East 42nd Street. Phone 212-YU 6-8800.

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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.

VAGABOND VOYAGES UNDER SAIL—Longing for Tahiti? There's a South Seas Paradise within reach of your vacation schedule—and checkbook! Beachcomb tropic islands of Bahamas with me aboard magnificent 150-foot schooner, "TROPIC ROVER." Informal 10-day cruises, from \$175. Capt. Sid Hartshorne, Dept. D-1, 2010 S.W. 16th Court, Ft. Lauderdale, Florida.

PLANNING A VISIT to New York . . . on a budget? Then Beekman Tower Hotel is for you—because it offers everything you'll want and more! In the heart of midtown Manhattan's East Side—bright and cheerful guest rooms and suites overlooking the East River and near everything of interest. Two excellent but moderate priced restaurants plus famous Top O' The Tower Cocktail Lounge with its spectacular views of the city's fascinating skyline. Best of all are the attractive rates. Color folder on request. Dept. SR-5, Beekman Tower Hotel, 49th Street, at First Avenue, New York 17, Tel. 212-El 5-7300.

UNIQUE EUROPEAN SEMINAR leaving June 25th seeing top government, religious leaders. Box F-777.

TRAVELING this summer? Meet Europeans in unique, low cost, week long residential programs in England, Belgium, France, Germany, Holland, Sweden. Details from Royce Pitkin, Goddard College, Plainfield, Vermont.

SAILING EXPEDITION. Central American/Caribbean. Share adventure, duties, expenses. All-female cruises, too. Airmail: Yate Fairwinds, Club de Pesca, Cartagena, Colombia, S.A.

NEW YORK CITY, HOTEL BEDFORD, 40th Street, just east of Park Avenue. For the discriminating guest who prefers a quiet, friendly hotel right in the midst of town, near all shopping and entertainment. Just 1 block from the express subway to the World's Fair. Beautifully decorated rooms and suites, all with private bath, air-conditioning, TV and fully equipped kitchenettes. Superb restaurant and cocktail lounge. Family Plan available. Write Dept. SR for brochure.

SR/February 29, 1964

KINGSLEY DOUBLE-CROSTIC NO. 1560

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS

- A. Just fancy an elaborate old-fashioned equipage which can be worn around the neck! (comp.).
- B. Slang for the piano keys.
- C. Rapacious, crafty person who gains by extortion, swindling, etc.
- D. Dryden's word for frequently, continually.
- E. Something with which the poet hopes to crown America's good.
- F. Cleave.
- G. A climbing iron, best used in pairs.
- H. German neurologist known for work on forensic psychiatry (1840-1902).
- I. Subject of Shelley's famous poem on the vanity and futility of a tyrant.
- J. Fresh, comparatively untried, method (2 wds.).
- K. Former home of the Sun King, now of such as Nike, Madame Lisa, Madame Whistler, etc.
- L. A great one preceded the long time of poor harvests, acc'd to Joseph's interpretation of Pharaoh's dream (3 wds.; Genesis xl?).

WORDS

167 165 3 8 69 194 101 72 180 84
97 138 129 38 178 94 58
161 42 109 99 200
33 135 36 12 57 198
24 143 181 90 132 10 45 47 2 169 163
15 74 116 30 173 102
26 150 89 54 20 31 170
105 168 43 32 148 114 18 174 51 4 131
193 118 63 189 125 87 156 48 11 29
73 122 154 46 27 41
62 120 82 6 106 71
14 61 104 96 146 157 64 40 117 83 134

DEFINITIONS

- M. Introductory 2 wds. of a TV commercial explaining a method.
- N. To designate by a significant appellation.
- O. Eradicate something (3 wds.).
- P. Tints that sound like the name of a former U.S. statesman.
- Q. Chief adversary.
- R. Inexact.
- S. Resembling the smallest European deer.
- T. Restrain or discourage through fear.
- U. Long river in S. Tanganyika, part of its boundary, emptying into Indian Ocean N. of Cape Delgado (Port. sp.).
- V. Word, phrase, etc., not necessary to the sense, inserted merely to fill a vacancy, often an oath or exclamation.
- W. Give form to something. (2 wds.).
- X. Expanded to greater extent (2 wds.).
- Y. Capable of being turned inside out.
- Z. To be inflamed.

WORDS

9 144 185 85 127 196 53 76
139 184 128 100 124 111 115
86 172 119 192 22 195 149 56 79
93 39 107 75
13 166 52 91 155 37 164 179 103
59 183 121 35 25 176 152 67 50
66 159 77 136 182 16 88
17 188 92 65 81
23 147 187 130 160 175
34 110 126 49 190 145 162 60 80
112 141 21 55 197 44 133
19 68 123 5 113 95 186 28 140
7 151 142 70 171 137 78 98
158 199 191 177 108 153

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 and Third Editions.

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

Solution of last week's Double-Crostic will be found on page 9 of this issue.