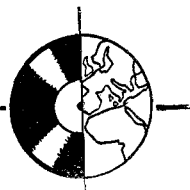


# THE OTHER SIDE



## New Blood for Glyndebourne

LONDON.

**N**OWADAYS, when Mozart no longer dominates the Glyndebourne repertory as once he did, it is no doubt difficult to know where to turn for works suited to this intimate theater (*Rosenkavalier*, this year's second production, really calls for a larger house). Conscious of this dilemma, the festival management last year submitted to its patrons a questionnaire designed to reveal what the public would like to see there. A witty article by Lord Harewood, published in the 1965 program book, analyzes the results. Almost 600 people completed the questionnaire, which consisted of four simple questions: 1) Which operas performed by Glyndebourne in past years would you like to see revived? 2) Which operas not so far performed would you like to see added to the repertory? 3) Which operas previously performed by Glyndebourne would you *not* come to if they were revived? 4) Are there any operas of which you never tire?

Needless to say, it was No. 2 that provoked the really bizarre answers, even allowing for a possible handful of habitués who may have sent tongue-in-cheek replies. Before we shake our heads too sadly (or split our sides, as the case may be) at the thought of Glyndebourne staging *Aida*, *Otello*, *Don Carlos*, *Prince Igor*, *Die Frau ohne Schatten*, *The Trojans*, or the entire *Ring des Nibelungen* (to mention only a few of the more outlandish choices), it is as well to remember that the late and lamented Mr. John Christie some years ago had the idea of putting on *Parsifal* (perhaps *al fresco*, for the Flower Maidens would have looked charming in *his* magic garden) and even discussed the plan with the Wagner family. As for Questions 1 and 3, related to the operas actually performed at Glyndebourne between 1934 and 1964, these evoked the kind of answers one might have expected on the whole: the operas most wanted are *Rosenkavalier*, *Don Giovanni*, *Orfeo*, *Le Comte Ory*, *Falstaff* and *Don Pasquale*, while the 'unwanted' list is headed by *Elegy for Young Lovers*, *The Rake's Progress*, and *Pelléas*.

It was left to question 4—operas of which you never tire—to show us the true feelings of Glyndebourne's public: here Mozart occupied five of the first ten places (with *Figaro* the outright winner, followed at some distance by *Don Giovanni*), the remaining five places

being shared by Beethoven, Strauss, Verdi, Rossini, and Monteverdi. Whether such information will really help Glyndebourne to plan its future seasons must be open to doubt, for any self-respecting company should be guided by the artistic conscience of its directors and not by public opinion polls.

After last month's batch of Klemperer records in honor of the conductor's eightieth birthday, it is now the turn of Szell and the Cleveland Orchestra on EMI-Columbia, because this great ensemble will be visiting London again later in June (on its way back from triumphant appearances in Russia and in various European centers). One of the two Festival Hall concerts is scheduled to include Samuel Barber's Piano Concerto, with John Browning as soloist, and this massively romantic score is featured on one of the new discs, together with William Schuman's *A Song of Orpheus*. I was especially impressed by the latter work, in which Leonard Rose is the excellent solo cellist, and it seems astonishing that neither of these important compositions is so far known to British audiences. The other Cleveland disc contains more familiar twentieth-century fare, Walton's *Variations on a Theme by Hindemith*, and Hindemith's *Symphonic Metamorphosis of a Theme by Weber* (a well-planned coupling, this), and these superb performances make one look forward all the more eagerly to Szell & Co.'s forthcoming appearances among us.

**O**THER EMI issues this month include a collection of early Brahms songs, impeccably performed by Fischer-Dieskau and Gerald Moore, a solid and lively account of Tchaikovsky's Fifth by the New Philharmonia under Georges Pretre, and a selection of highlights from the Giulini-directed set of *Le Nozze di Figaro*. Menuhin and his associates from the Bath Festival are involved in two discs devoted to British music ancient and modern. A lovely Purcell anthology consisting mainly of trio sonatas and string fantasias is hopefully labeled as Volume I. We can certainly do with more of this glorious music when it is so affectionately performed.

The other Menuhin issue contrasts two major works for string orchestra, Britten's *Variations on a Theme by Frank Bridge* and Tippett's *Fantasia Concertante on a Theme of Corelli*, with the Corelli Concerto Grosso drawn upon

by Tippett—Op. 6, No. 2 in F—included for good measure at Tippett's own suggestion. The Britten, composed in a few weeks during 1937 when the Boyd Neel Orchestra wanted to take a new British work to that summer's Salzburg Festival, is a brilliant tour de force: half affectionate tribute to his own teacher, half a humorous survey of musical Europe, designed to exploit the expressive range of a small string band with stunning virtuosity. Perhaps it is just a bit *too* clever. Tippett's *Fantasia* (which is conducted by the composer, whereas Menuhin conducts the Britten), on the other hand, is the work of a man who never sets out merely to entertain and who certainly lacks Britten's facility and genius for clarity; out of the lovely Corelli material he spins a contrapuntal web of great complexity which I find exceedingly beautiful and moving, but which may strike some as unduly dense in texture, even turgid. The performances, incidentally, are first rate and the stereo recording is exceptionally fine.

**D**ECCA, too, offers a Tchaikovsky symphony among its June releases, but it is the seldom-heard No. 2 in C minor, the "Little Russian," excellently recorded by the Vienna Philharmonic under Lorin Maazel. Following their recent successful series of Mozart discs, the London Wind Soloists under Jack Brymer's direction have now turned their attention to Beethoven, whose "Complete Music for Wind Band" fills one LP. This surprising compression has been made possible by excluding duets and trios at one end of the scale and, at the other end, music for military band—leaving us with the Octet, Op. 103, the Sextet, Op. 71, the Rondino for wind octet, a Quintet for three horns, oboe, and bassoon, and a little March in E flat for pairs of horns, clarinets, and bassoons. The opus numbers notwithstanding, these are all early works (the Quintet is, in fact, partly a reconstruction by one L. A. Zellner), but they are entertaining enough to warrant an occasional airing, especially when so finely played and so excellently recorded as here.

The renowned Italian pianist Arturo Benedetti Michelangeli, whose career has for so long been beset by ill health, reappears in London this month after an absence of some years and, for the first time, one of his recordings comes to us from Decca (previously he had been associated mainly with EMI). Unfortunately his fine performances of sonatas by Galuppi and Scarlatti, as well as a marvellously controlled yet somewhat impersonal account of Beethoven's Op. 111, were not in fact recorded by Decca but are credited to "BDM"—which no doubt accounts for the wooden and decidedly sub-Decca quality of the sound.

—THOMAS HEINITZ.

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## How to Hook Up Hi-Fi

**M**ANY OF the music-lovers best fitted by temperament to appreciate high fidelity's esthetic advantages are temperamentally least fitted to face the apparent complexity of installing a component system, with its myriad wires and instruction books. This month's column is intended as their guide.

Just as all roads lead to Rome, all wires lead to the *preamplifier*, which incorporates the system's volume and tone controls and a switch that determines whether tuner, tape, or phono will be heard at any given moment. While the number of connections on the back may appear confusing, they are all clearly marked, and not all of them will be used in most systems.

The *amplifier* is the unit with screw terminals on the back for connection to the speakers—usually marked "C, 4, 8, 16." The amplifier may be incorporated into a single unit with the preamp, in which case it is called an *integrated amplifier* or *control amplifier*. If the amplifier and preamplifier are separate, the amplifier's power cord should be plugged into one of the "switched" power sockets on the preamplifier's rear panel; the amplifier will then be switched on and off automatically when the preamp is. Audio cables should also be run from the amplifier's input sockets to the "amp" or "output" jacks on the preamplifier.

Stereo equipment has two *channels*, which are always marked—but not always marked "left" and "right." The left channel—usually the upper one when jacks or inputs are vertically aligned—may also be labeled "A," "Channel 1" or "L," and the right may be labeled "B," "2," or "R."

The *tuner*, the "radio" section of the system, is connected to the preamplifier in very much the same way as the amplifier, by audio cables to the "tuner" inputs—sometimes labeled "FM," "radio," "multiplex," etc.—and with its power cord plugged into another of the preamp's switched power sockets, if the preamp has one to spare. The tuner may be incorporated with the amplifier and preamplifier into a *receiver*, in which case these connections are all made automatically.

Most *antennas* terminate in a flat cable of the type used for television antennas, and the tuner's rear panel carries a strip of two or three screw terminals to accommodate this cable. If three terminals

are provided, the central one should not be used with this type of antenna. If your antenna cable is the round, shielded type, with a single conductor within a metallic sheath, check with your dealer for installment instructions.

The *record player*, whether a single-play turntable or a changer, should be connected to the "mag" or "phono" input of the preamplifier. If there are two "mag" inputs, labeled "high" and "low," try both, and use whichever one gives you adequate listening volume when the volume control is turned halfway or three-quarters of the way up. The record player's power cord should never be plugged into the preamplifier's switched power sockets; idler wheels within the player may be damaged if power is shut off without their being disengaged, and rumble will result. If the preamplifier has unswitched power sockets, these may be used, or the turntable can be plugged into any wall socket.

**A**LL of these connections, except the FM antenna, have been simple plug-ins. *Speakers* are only a bit more complicated. Most speakers will sound their best when their impedance is matched to the proper output tap of the amplifier. If the speaker's nameplate or instruction sheet identifies it as having an 8-ohm impedance, one speaker terminal should be wired to the amplifier output terminal designated by the number "8," if the speaker is 16 ohms, to the terminal numbered "16," and so on. The other speaker terminal should go to the "common" or "ground" terminal of the amplifier's speaker output terminal strip. Common lamp cord, available at any hardware store, can be used for these connections.

It does not matter which speaker terminal is connected to the amplifier's numbered connection. But it is important that both speakers of a stereo system be wired the same way, or serious bass losses will occur. Close examination of lamp cord will reveal a mold-mark, or "bead" running the length of the wire, on one side only. This can be used to identify the wires.

These are the basics of setting up a component audio system. Your dealer should be happy to answer any specific questions you may have about your components. And the answers to most of these questions can be found, with a little digging, in the small mound of instruction books that came with your components.

—IVAN B. BERGER.