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**E-V** The E-V SEVEN is the small speaker for people who don't really want a small speaker. Built in the shadow of one of the biggest speakers of them all (the vast Patrician 800) the E-V SEVEN refuses to sound as small as it is.

But why does an E-V SEVEN grow up when it's turned on? Our engineers point to years of painstaking exploration in the byways of sound. They'll patiently explain the virtues of our low

resonance 8" woofer and 3 1/2" cone tweeter with symmetrical damping (an E-V exclusive). They may even mention—with quiet pride—the unusual treble balance RC network that adjusts E-V SEVEN response more smoothly than any conventional switch or volume control.

But when it comes to describing the sound, our engineers prefer to let the E-V SEVEN speak for itself. And while they'd be the last to suggest that the E-V SEVEN

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**AMERICAN**

# record guide

NOVEMBER, 1967

**AN INDEPENDENT JOURNAL OF OPINION**



Alicia de Larrocha

profile is to be observed in the slow movement; the outer movements are less captivating, though each is a pagination of agreeable and nicely filleted textures. And even if the efficacy of a two-pronged instrumental debate is not proved, the performance is clean and seemingly to the point. The sound is excellent with the (possible) qualification noted. In the

companion work by Roussel—a composer to whom Munch has a special affinity—the playing is all one would want; the sound in this case is clear but somewhat abrasive. Roussel's three-part opus is beautifully organized, and it illustrates very well how old forms can be newly illuminated. This is, indeed, truly exciting music, excitingly performed. —A.C.

## From Epic—certainly one of the greatest piano recordings ever made

**T**HIS IS CERTAINLY one of the greatest piano recordings ever made, and I am at a loss to know whether to praise first the artist, the piano-maker, or the engineers. Since the last two are anonymous, let us first praise unknown men. This is a remarkably good recording technically, and I suspect that praise should go almost equally to Epic's technicians and the instrument itself. Everything is resonant and clear. The piano has an excellent, ringing top and its low octaves also are clarity itself; its action, too, is

**GRANADOS: *Goyescas—Books I and II; Escenas Romanticas; El Pelele;*** Alicia de Larrocha (piano). Epic set L2C-6065 or Stereo B2C-156, four sides, \$11.59.

Alicia de Larrocha (Photo by Duart, Barcelona)



fast and quiet. This instrument should be cherished, for great pianos are rare. And the recording captures in an absolutely faithful manner the sound I have tried to describe.

De Larrocha is by now a well-known quantity, and very little can be said about her that has not been said before. For me the lady is absolute perfection. *Goyescas* is extremely difficult music to perform, or just to get through. It is, in fact, among the most difficult of all 20th-century works for the instrument, making even those of Ravel (*Scarbo* not excluded) seem like child's play. De Larrocha somehow makes *Goyescas* seem like child's play! How her fingers and her by-no-means large hands can encompass the complicated three-staff writing in *Los Requiémbros* (at the point marked *Tempo I*) is a mystery to me. The *Poco più animato* section of the same piece is likewise a marvel. The two hands here must move with complete independence—each has its message, each its song—and more often than not the right hand is simply lost. Nor is technique all that there is to love in this utterly idiomatic performance. The final *Serenata del espectro* is really touching and achieves the composer's intentions perfectly. *El Pelele* is placed between the two books of *Goyescas*, which I think is a good idea. De Larrocha's playing here is even superior to that on her earlier Decca recording. The *Escenas Romanticas* are not on the same level musically, but they are indeed totally charming.

To sum up: Epic has given us the ideal mating of music and interpreter, ideally recorded. —W.B.

**HANDEL: *Sonatas, Op. 1—No. 15 in E, No. 10 in G minor, No. 13 in D, and No. 14 in A, for Violin and Figured Bass;*** Joseph Suk (violin); Zuzana Růžicková (harpsichord). Musical Heritage Society MHS-769 (Mono or Stereo), \$2.50 (by subscription).

ⓈTHOUGH Handel's Flute Sonatas have been extremely popular on records lately, those six of the Op. 1 set thought to be intended for violin have been rather neglected as a group. They are included, of course, in the complete Op. 1 performances done entirely on violin for Everest (LPBR-6143/ⓈSDBR-3143) and Westminster (W-9064/65/66); but they have not appeared otherwise since Columbia crammed all six, played by Alexander Schneider with Ralph Kirkpatrick and Ralph Miller, onto a single disc (ML-4787, now deleted). The MHS release offers only four of the six, and it is marked by some limitations as regards authenticity of style; Suk's tone and phrasing are somewhat romantic and he does very little in the way of embellishments. (There is also the absence of a cello or gamba to line out the bass, though this is not crucial.) Still, Suk is a first-rate fiddler and there is spirit as well as warm beauty in his playing; so that this record is certainly one to be enjoyed as a sample of violin artistry. Cautious but tasteful continuo realizations are provided by Růžicková (with whose name the MHS printers, floored by diacritical marks, still seem unable to cope). —J.W.B.

**HAYDN: *Mass No. 4 in G (Missa in honorem Sti. Nicolai);*** Boy soprano and alto soloists of the Vienna Choir Boys; Rudolf Resch (tenor); Alois Buchbauer (basso); Joseph Boehm (organ); Vienna Choir Boys; Vienna Cathedral Orchestra conducted by Hermann Furthmoser; *Mass No. 5 in B flat (Missa brevis Sti. Joannis de Deo);* Boy soprano soloists of the Vienna Choir Boys; Joseph Boehm (organ); Vienna Choir Boys; Chorus Viennensis; Vienna Cathedral Orchestra conducted by Ferdinand Grossmann. Philips PHM-500-134 or Stereo PHS-900-134, \$5.79.

ⓈEACH of these works is properly

classified as a *Missa brevis*; that is, they belong among the smaller works of their kind. The *St. Nicolai* dates from 1772; it is the more substantial of the two. There is a stunning *Crucifixus* section. Here, as in other parts of the Mass, the words are run together, with the various voices singing different sections of the text. The soft closing of the Mass is also remarkable. It all ends as peaceably as it had begun. The *St. John* may be placed approximately at 1775. It is as simple and direct as it is short. The most memorable movement is the *Benedictus*, for soprano solo with organ obbligato, here sung by a boy (as in the Wöldike recording). In this Mass, too, the final *Dona nobis pacem* fades away into eternity. Neither of these works is new to records, though No. 4 makes its first appearance in stereo herewith. No. 5 (coupled with No. 2) is available in a good performance featuring the Regensburg Cathedral Choir under its conductor, Theobald Schrems. A feature of that performance is the lovely singing of the *Benedictus* by Ursula Buckel; even so, the boy who sings that movement here is also strongly appealing. On the whole, I find this new recording preferable because of the fuller Philips sound and the more stately approach of Grossmann. —P.L.M.

**HAYDN: *Symphonies—No. 70 in D, No. 59 in A ("Feuer-Symphonie");*** Esterhazy Orchestra conducted by David Blum. Vanguard VRS-1161, \$4.79, or Stereo VSD-71161, \$5.79.

ⓈHERE is one of Blum's best records to date. No. 70 is an extraordinarily imaginative and inventive work by a veteran craftsman, and herewith it receives not only its first stereo premiere but also its first really viable recording. Its two predecessors were crude performances, badly recorded, by a Viennese group under Hans Swarowsky on Lyricord (LL-32) and by an ill-identified ensemble under one Marcel Bernard on Baroque BU-1823/"Stereo" BUS-2823. The only point of interest in the latter is that Bernard uses an "Ur" score, without the trumpet and timpani parts that the composer subsequently added; Swarow-