

Audio Accessories for Christmas

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high fidelity

DECEMBER

THE MAGAZINE FOR MUSIC LISTENERS

By Robert Silverberg

The Return of the Vanished Mono



Joseph L. L.

BRILLIANT NEW RECORDINGS ON RCA VICTOR RED SEAL

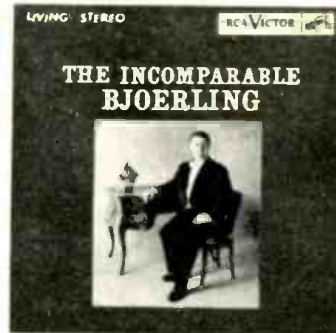
...In Living Stereo and Monaural Hi-Fi



Robert Shaw's intense devotion to the B Minor Mass is legend. Recently, on nation-wide tour, he gave over 45 performances of the monumental masterpiece! The New York Times calls his reading "a near flawless presentation." It is yours in a superb new recording, with sound that is crystal clear. Has a beautiful 12-page brochure with Duerer woodcuts. Ideal for Christmas.

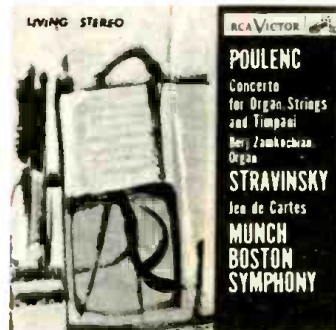


First and only Bjoerling commemorative album in stereo and monaural, and the only album of Bjoerling recordings made during the last three years of his life—at the peak of his career. Among the twelve selections are arias from "Tosca," "Turandot," and his stunning projection of the Ingemisco from Verdi's "Requiem."



A most unusual debut... Pierre Monteux (age 86 no less!) and the magnificent sounding Chicago Symphony together on records for the first time. Monteux and the Franck Symphony are old companions; their long association is reflected in a rich, warm performance. Monteux's first stereo recording of this work.

Poulenc and Stravinsky, two famous Munch specialties, delight and dazzle the ear with spectacular sound. The Poulenc "Concerto for Organ, Strings and Timpani" is pungent and witty. Stravinsky's whimsical ballet, "Jeude Cartes," is a satirical musical game, full of wry humor. Its subject—Poker! A stereo "first."



Birgit Nilsson's first recorded song recital will come as a wonderful surprise to the thousands who know her only as a golden-voiced Wagnerian soprano and as the icy Princess Turandot. Her art also shines brilliantly in the more intimate recital repertory here. Includes songs by Grieg, Schubert, Wagner, Strauss, Sibelius.

"Today it is Rubinstein's name that in the minds of music lovers everywhere has come to be synonymous with Chopin and the instrument for which he composed such immortal music," says critic Biancolli. This is a beautiful concerto, played as only Rubinstein can play it. It is his first stereo recording of the work.



the world's greatest artists are on... **RCA VICTOR** 

The most trusted name in sound



NO "FLUTTER AND WOW"
FROM THE
NEW

empire troubador...

(record playback system)

EXCEPT IN THE ENTHUSIASTIC RAVES OF THE EXPERTS The Buddha listens to the incomparable performance of the New Empire Troubador with silent pleasure. But other users are more communicative. "I found speed variations—that is, flutter and wow—to be inaudible," writes top equipment reviewer, Larry Zide, in his Sound Ideas column in the American Record Guide. "Total rumble, vertical plus lateral," he continues, "was lower than any turntable I have ever tested." And from Don Hambly, Station Manager of KRE AM/FM, Berkeley, California, comes this appreciative note—"As the art develops, we find that the turntables we have been using for our AM/FM

stereo broadcasts since early 1958 are becoming inadequate. We have long realized that belt driven tables would be the best to use, but had not been impressed with those on the market. The Empire tables, however, have all the basic requirements of design and simplicity of operation and maintenance that we have sought."

It's small wonder that the most exacting listeners lavish such praise on the Empire Troubador. With its 3 speeds, 33 $\frac{1}{3}$, 45, and 78, hysteresis-synchronous motor; calibrated stylus force adjustment and perfect dynamically balanced arm. Note: the Empire Troubadour will play most records at less than 1 gram.

Empire Troubador consists of: Empire 208 "silent" turntable. Empire 98 perfect dynamic balance arm. Empire 108 mono-stereo cartridge, Dyna-Lift* attachment & handsome walnut base... complete price \$200.00. *Patent Pending

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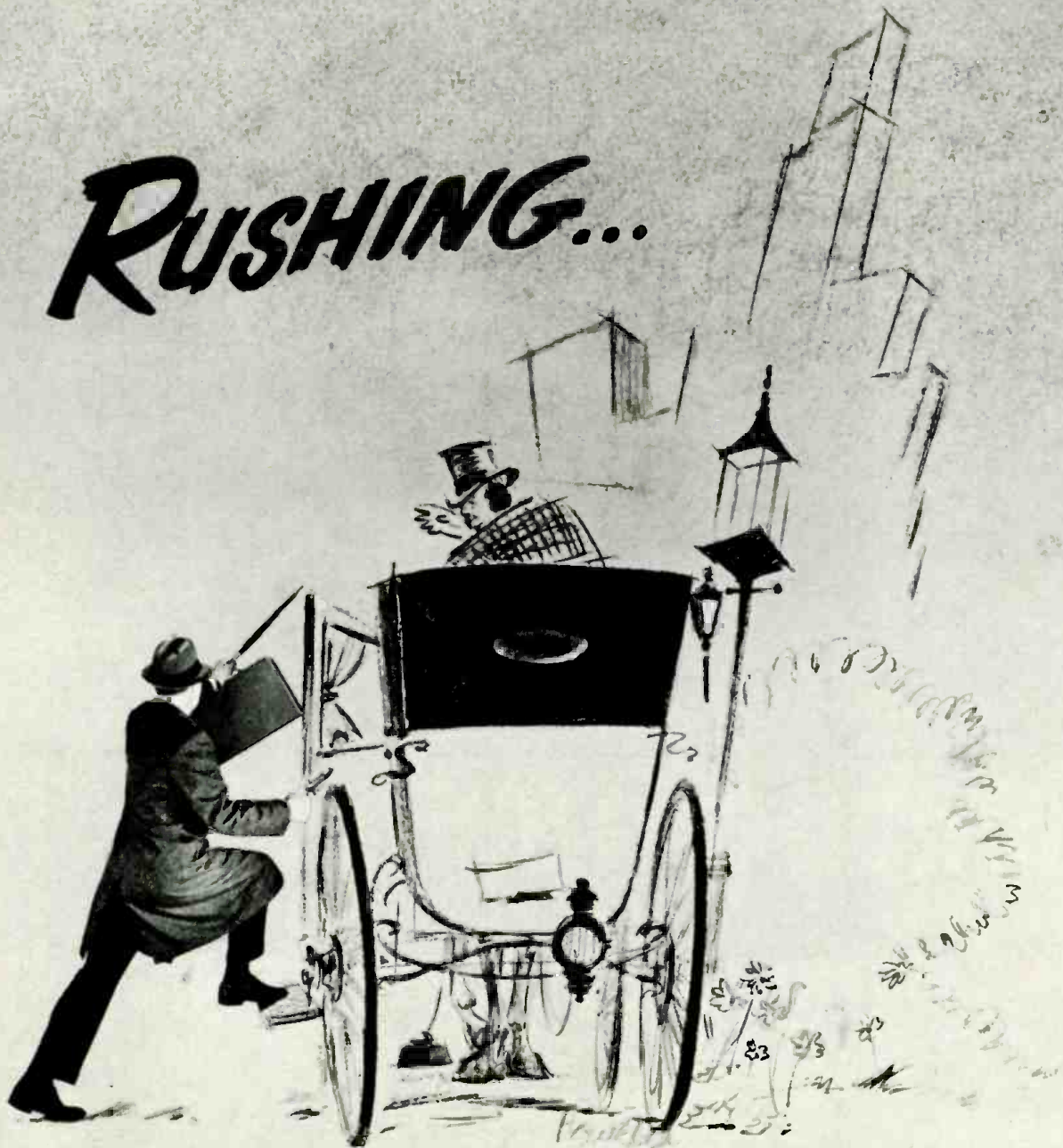
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CIRCLE 45 ON READER-SERVICE CARD

DECEMBER 1961

1

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DECEMBER 1961
volume 11 number 12

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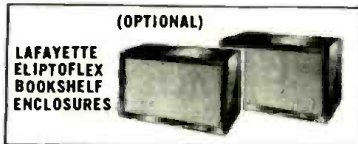


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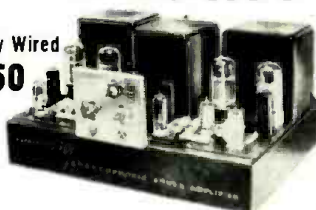
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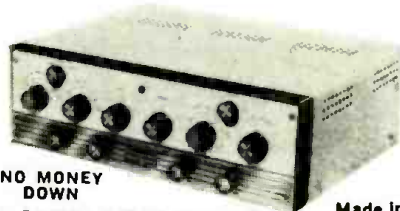
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AUTHORitatively Speaking

Else Radant's account of the Viennese Mass is not really a Christmas tale, but we feel it's particularly appropriate for a season of rejoicing and we have so titled it: see "A Happy Allegro and a Shout for Joy," p. 46. Miss Radant, formerly an editor of Vienna's *Welt am Montag* and now that paper's correspondent in Italy, writes here of her own childhood in Austria, of midnight Mass at St. Stephen's (where the Vienna Philharmonic plays Mozart), of the glorious outpouring of music which the churches of her native city provide. The story is one we think you'll like.

Robert Silverberg is the owner of some 1,500 long-playing records, but like even the most dedicated of collectors he didn't always purchase at the time of its release every item his heart desired. And then he found that many much wanted recordings, especially of less familiar music bravely put forth by venturesome small companies, had been granted only a brief spell of life. He mourned, as did we all, while the deletions soared. But now suddenly there come glad tidings: little labels are being revived and lost repertoire restored. For "The Return of the Vanished Mono," turn to p. 50.

We won't say a word in this space about "Letter from a Talent Scout—or What's Hot in Georgia," p. 53 (in fact, we're incapable of doing so; we regard this contribution as *sui generis*), and we're not at all sure how its author acquired his intimacy with the profession therein delineated. Since his graduation from West Point, R. L. Hillman (Major, U. S. Army) has been permanently attached to the military. In the course of duty he has done some extensive traveling, which may have included Columbus, Ga.; we know it included active engagement in Korea and a three-year assignment in Salzburg. In any case, we can say that Major Hillman gives his spare time to reviewing books, designing furniture, making mosaics—and listening to recordings of Segovia.

George Stevens, whose tribute to Donald Francis Tovey appears on p. 57, began to read *Essays in Musical Analysis* in the early Thirties when the first volume appeared in this country, and he is still reading them with pleasure and enlightenment. Onetime Editor of the *Saturday Review*, long-time Managing Editor of J. B. Lippincott Co., Mr. Stevens is by avocation a cellist; he has given that instrument much "diligent application," but claims it needs something more.

Charles Tepfer made his first appearance in HIGH FIDELITY last July with "High Fidelity Servicing." In this issue he takes up in detail a specific aspect of that general subject: the component, your FM tuner; the problem, its alignment. Always a matter of great interest to audiophiles, the coming of stereo multiplexing gives FM listening a new excitement. To be fully prepared, read p. 59 and following.

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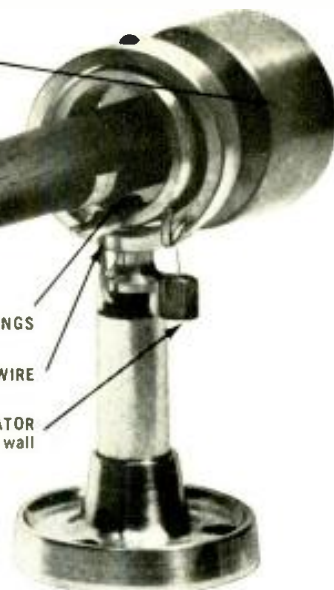
ADC-1 STEREO CARTRIDGE.

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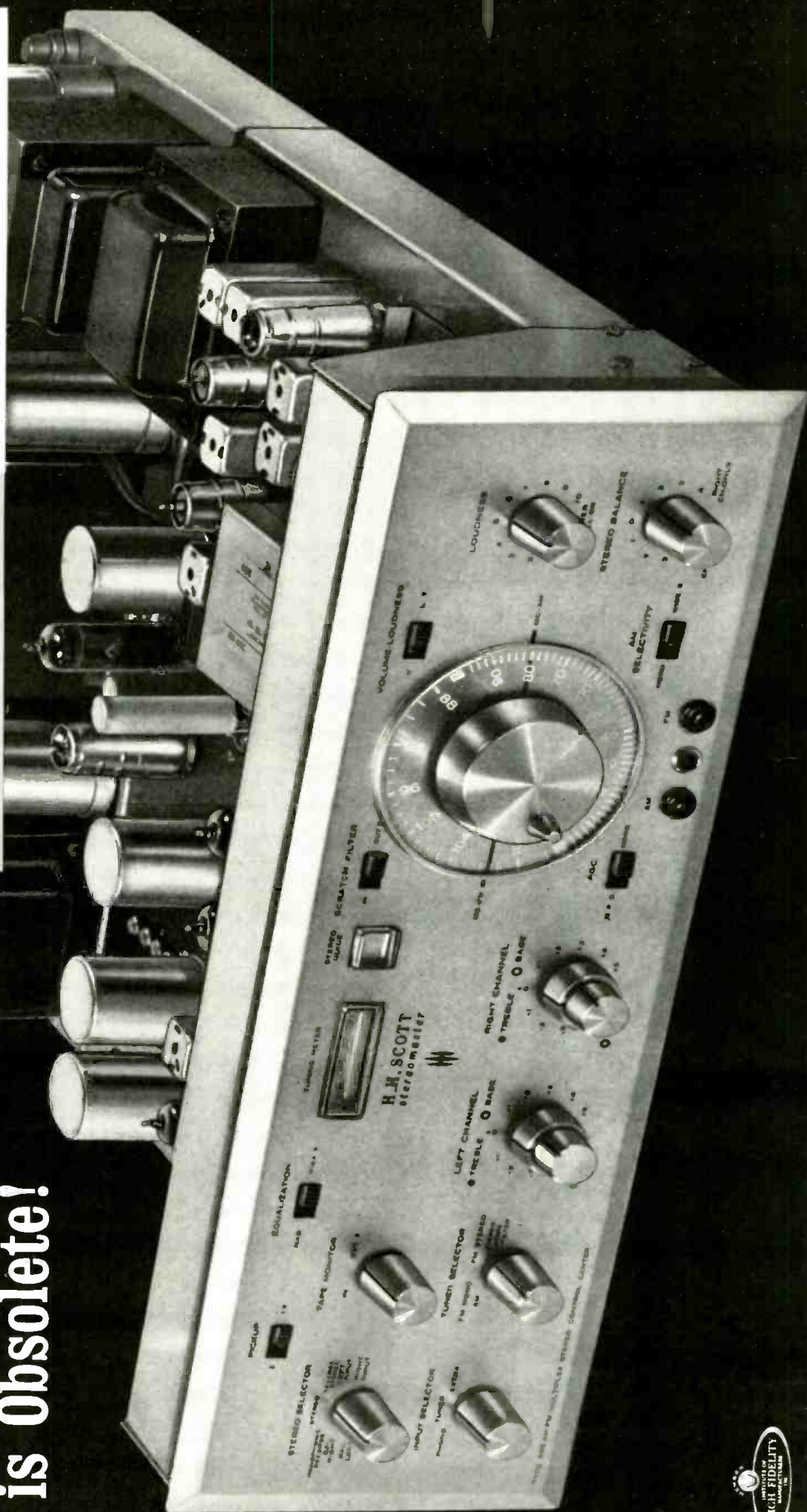
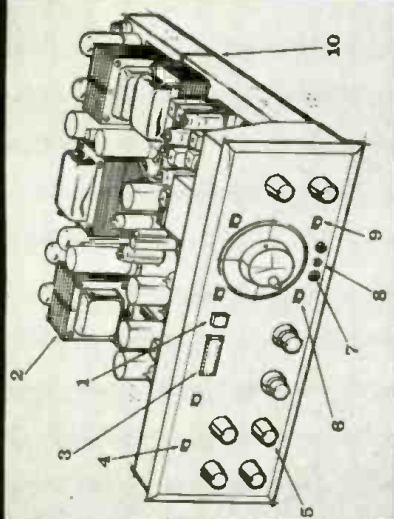
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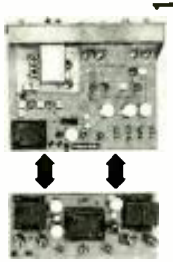


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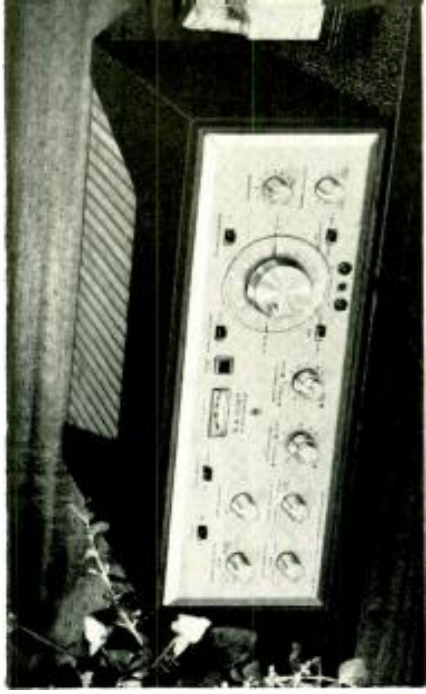
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*Write for actual letters



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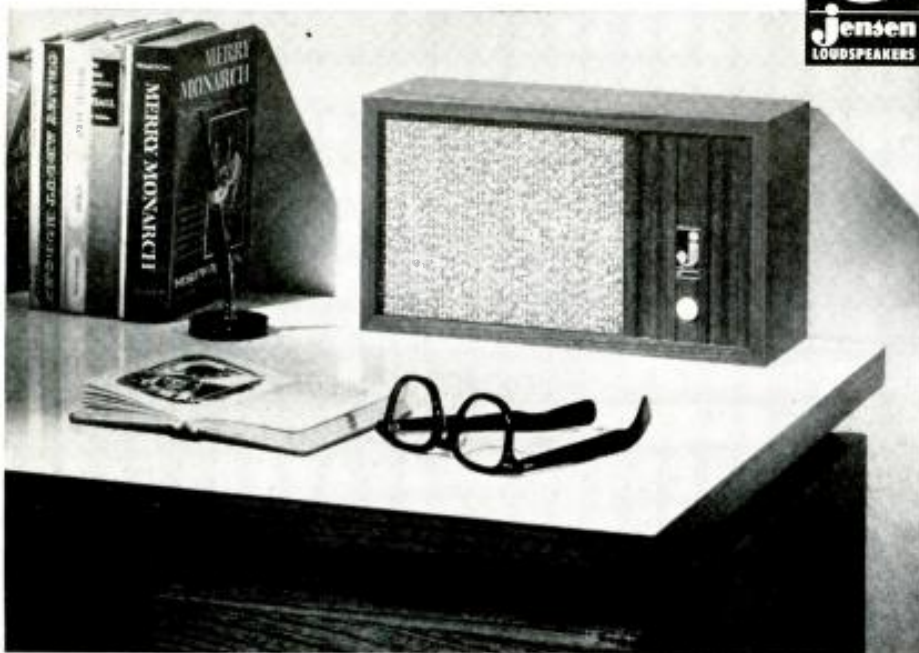
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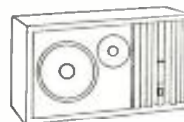
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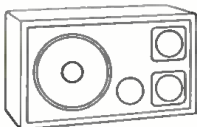
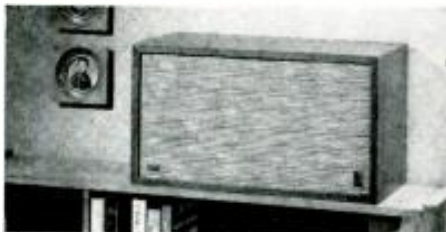
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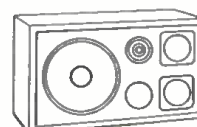
TF-2

TF-3



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WE TAKE OUR TEXT FROM *Nikita Khrushchev*

“A Communist,” he has said in a report to the Central Committee, “has no right to be a mere onlooker.”

The free world may deplore the methods used in the U.S.S.R. to insure the participation of its citizens in the plans of the Kremlin. But no one can deny that Khrushchev, after all, has put his finger on one of the strengths of dictatorship—and one of the weaknesses of democracy.

In our democratic society, you have the freedom of choice to be either active or passive, a doer or an onlooker, as you please. You may choose simply to stand and watch the world go by. That is your privilege, and no one can penalize you.

But if there is no law compelling you to be active, no dictator telling you that you must take your place in the ranks — and sending you to Siberia if you don't — is there not at least an implied moral obligation to be a participant rather than simply a spectator — a moral obligation with a force far greater than a dictator's rule? By definition, democracy is the rule of the people, and there is no rule when the people shirk their responsibilities.

Remember the sense of common purpose that we all shared in World War II, whether we were fighting or doing defense work or helping the Red Cross or planting a victory garden? In wartime, most of us accept the necessity for action — and act. But when the necessity grows less urgent, we tend to forget how stimulating it is to be active in a worthwhile cause, how satisfying the resulting sense of fulfillment. Instead, we fall back into the old habit of letting George do it.

Occasionally, a Presidential election stirs us out of our apathy, and we work for the party and the candidates we favor — or at least take the trouble to vote. But after it's over, too many of us slip back into the complacent role of the onlooker.

There are many Americans who regard citizenship as a sinecure, reluctantly paying taxes but making no attempt to influence what is happening in the government and the community. Others are too fastidious or too phlegmatic to espouse a cause and work for it. Still others fear involvement and prefer to stay on the surface of things, shunning commitment but reserving the right to criticize. They are living phantom lives, wasting both the unique opportunities for action afforded by our democracy and their own potentialities as human beings.

They willingly pay lip service to the two principles of conduct that motivated our founding fathers — *do your part* and *do your best*—forgetting that the operative word in each case is *do*. Intention, resolution, decision, determination—these are not enough. No one will take the thought for the deed. There is no credit — and very little satisfaction — in standing on the sidelines.

Participation is what counts — participation in the service of whatever cause is closest to your heart, whatever purpose appeals most strongly to your intelligence.

Work to improve your local school or library or hospital. Collect to help conquer the diseases that now conquer men. Teach English to newcomers, read to the blind, join a church project. Run for public office — or work for someone else who is running. Further a cause you believe in by organizing a group to support it — or at least by taking pen in hand. As Ecclesiastes put it: “Whatsoever thy hand findeth to do, do it with thy might.”

We citizens of this democracy cannot allow ourselves simply to stand by in a world where no Communist has the right to be a mere onlooker. We must bestir ourselves, accept both the responsibility and the opportunity for service to community and country, find our respective causes and serve them with a will.

As Oliver Wendell Holmes, Jr., said back in 1884:

As life is action and passion, it is required of a man that he should share the passion and action of his time, at the peril of being judged not to have lived.

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Musicology



1961

The scholars come to grips with their newest research tool: the phonograph.

THE EIGHTH Congress of the International Musicological Society met at Columbia University a few months ago and brought within debating distance the world's most distinguished scholars in the field. The campus was alive with the clatter of half a dozen languages, the exclamations of greetings and reunions, the clink of ice at afternoon receptions, and discussions six hours a day on such topics as "Rhythm in Medieval Lyric Monody," "Performance Practice in the Seventeenth and Eighteenth Centuries," and "Origins and National Aspects of the Quodlibet." Amid the pleasant turmoil of these proceedings it became quite clear that historical investigation in music could be a lively affair, and that these scholars, whose work must be pursued in solitude much of the time, enjoyed coming out into the sunlight for a change and matching wits. At the round tables there were, besides mutual exchanges of compliments over the participants' newest publications, equally gentlemanly wieldings of verbal scalpels. The cutting was done cleanly and deftly, particularly where the British visitors were concerned, and everyone, including the audience, enjoyed it all immensely.

Midway through the week the Congress adjourned to the Yale campus for a day, and it was there that a symposium was held on a subject with the intriguing title: "Musicology and the Phonograph Record." The inclusion of such a symposium amid discussions in which 1750 figured as a recent date implied a great deal about the permanence—and the relative suddenness—of the talking machine's presence in the scholar's world: it seemed to demonstrate as succinctly as anything could that the phonograph has a function beyond that of mere entertainment, that it has entered the halls of learning. Musicologists who until now have documented their studies on the basis of other scholarly publications and original manuscripts must, reluctantly or not, be prepared to cast an eye upon this new arrival.

The collective eye cast by the panel in New Haven (under the chairmanship

of England's Gerald Abraham) was obviously a bit skeptical. No one there questioned the value of certain rare old recordings in revealing to us the manner in which Grieg or Saint-Saëns or Rachmaninoff played his own works, or in capturing, even faultily, the voices of Caruso and Patti and Lilli Lehmann. Nor did anyone quarrel over the invaluable stylistic evidence to be gleaned from discs made by performers who were in close artistic touch with the composers they played—records like that of Schumann's *Davidshündlertänze* by Clara Schumann's pupil Fanny Davies, and those of Liszt's works by various of his pupils. Such documentary gems had been discussed at some length by Philip L. Miller, chief of the music division of the New York Public Library, in a paper published in the 1961 Report of the Congress. The value of these items raised no debate.

But certain aspects of current recording practices appeared questionable to the panelists, who kept in mind that today's discs may be source materials for tomorrow's musicologists. Denis Stevens (England) objected to what he termed the "moral aspects of composite performances." It is one thing, said Mr. Stevens, for record companies to correct minor errors in a performance by occasional splicing of tape; but for companies to exhume, as he put it, aging artists who are no longer able to play through a full-scale concert performance and to record them laboriously a page at a time for the sake of their great names—this, Mr. Stevens averred, is severely misleading. Such a performance, he felt, is, in reality, not a performance at all but a montage of tape snippets with very little relationship to the player's true capacities. Someone countered this opinion by recalling that in the days of 78s all performances were recorded piecemeal, a side at a time, and no question of authenticity was ever raised. A considerable amount of splicing should be acceptable in any case, it was argued, because mistakes which go by almost unnoticed in a concert hall become almost intoler-

able when heard repeatedly on a record.

Before these strands of diverse opinion tightened into a deadlock, Nathan Broder, who needs no introduction to HIGH FIDELITY readers, achieved a minor forensic miracle by proposing a solution which seemed to satisfy everybody. When a recording, said Mr. Broder, is primarily the document of a work (a Palestrina Mass, a Des Prez motet), accuracy should be accomplished by splicing or any other legitimate means; when the record is intended to represent the work of an artist (Rubinstein playing Chopin) it should stand as the player made it, as close as possible to a live concert performance.

The scholarly gentlemen had still other questions about the phonograph, not all of which could be answered in an afternoon's sitting. Should operas be recorded as actual stage presentations or as acoustic settings adapted especially to stereo? Should inner melody parts and soft-voiced instruments be brought out more prominently than they could be in a live performance—and more prominently, possibly, than the composer originally imagined them? (Yes, said Mr. Broder, in many cases: art can sometimes improve on nature.) In view of the fact that instrumental balances change from age to age and style to style, how best determine the proper weight, for example, of the piano in a Mozart concerto? What steps could be taken to eliminate the "half-baked musicology" which leads some companies into sponsoring performances erroneously styled and even using the wrong instruments?

The questions which concerned the musicologists, that afternoon in New Haven, had an oddly familiar ring. They were no more nor less than the questions which arise in the mind of almost anyone interested in the art of recording, and most of them had no immediate or easy answers. But the scholars' acknowledgement of the phonograph as a tool of research—still imperfect, perhaps—bodes extremely well for the continued improvement of the art.

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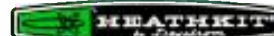
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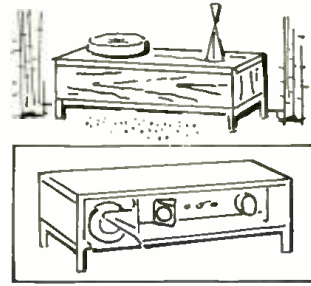
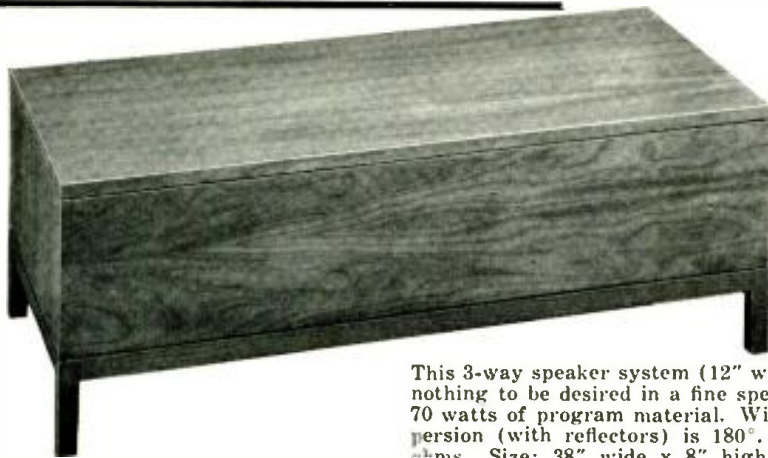
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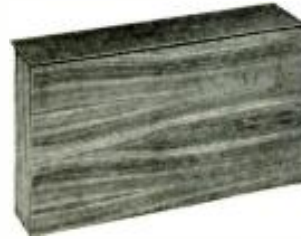
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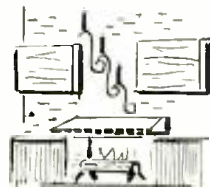
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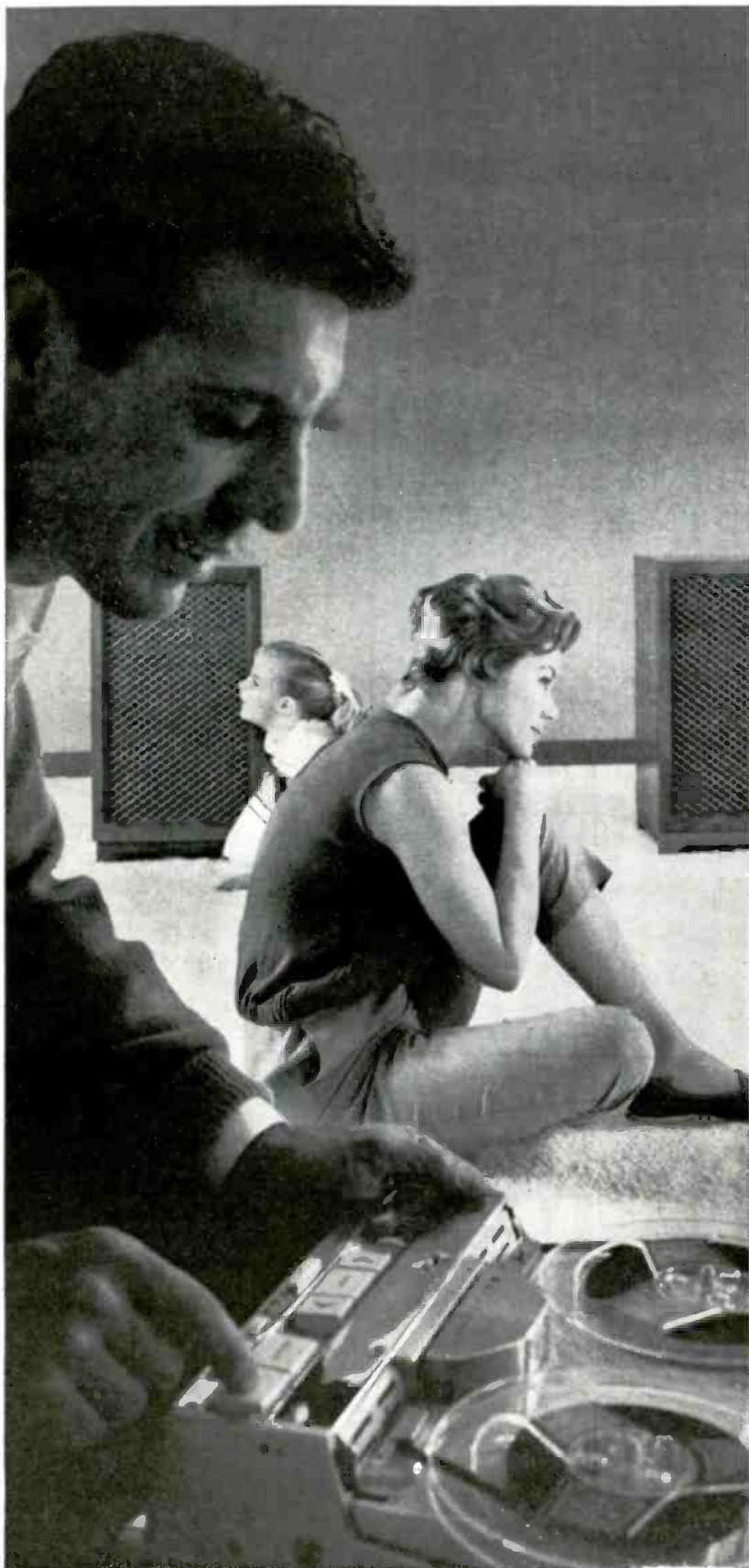
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CONTINENTAL '200' (EL 3541)

4-track stereo head output direct to external stereo preamp for portable high fidelity tape-deck applications • completely self-contained for 4-track mono record and playback • mixing facilities • lightweight, compact, rugged • quality dynamic microphone.



CONTINENTAL '300' (EL 3542)

• 4-track stereo playback (tape head output) • self-contained 4-track mono record-playback • 3 speeds • mixing facilities • quality dynamic microphone • ideal for schools, churches, recreation centers and for collectors of pre-recorded stereo tapes.



CONTINENTAL '100' (EL 3585)

• transistorized, 7 lb., battery portable • records 2 hours on 4" reel, from any source • plays back thru self-contained speaker as well as radio, TV or record player • response: 100-6000 cps • tapes interchangeable with other 2-track 1½ ips machines • rugged • complete with quality microphone.



NORTH AMERICAN PHILIPS COMPANY, INC., High Fidelity Products Division, 230 Duffy Avenue, Hicksville, L.I., N.Y.
CIRCLE 78 ON READER-SERVICE CARD



Letters

For Release of the Met Broadcasts

SIR:

I have always wanted to write the letter written by Mr. Massie, Jr., of WRVC-FM of Norfolk, Virginia (HIGH FIDELITY, October), requesting the issuing of former Metropolitan Opera broadcasts. Since he has started the proverbial ball rolling, let me add my fervent hope that these treasures can soon be made available to music lovers. Many people of my acquaintance are keenly interested in this project. Let's hope this letter is one of thousands that may soon do the trick.

*Thomas Logan
Toronto, Canada*

SIR:

I heartily second the motion that the Metropolitan Opera make generally available long-play recordings of outstanding opera broadcasts of past years. The "obstacles" can be overcome if the Metropolitan Opera Association really wants to overcome them. So, please keep legislating and assaulting, if necessary.

*W. Howard Johnson
Bay-Saint-Louis, Miss.*

SIR:

Since the Metropolitan runs into a large deficit each year, why not release some of their best broadcasts through one of the recording companies and take in a percentage to help pay the cost of the current season? This way, I hope, everybody will be happy.

*James C. Chang
New Brunswick, N. J.*

SIR:

A wonderful idea in Mr. Massie's letter concerning commercial release of Met recordings to aid the opera house. Please add my voice to the "clamor."

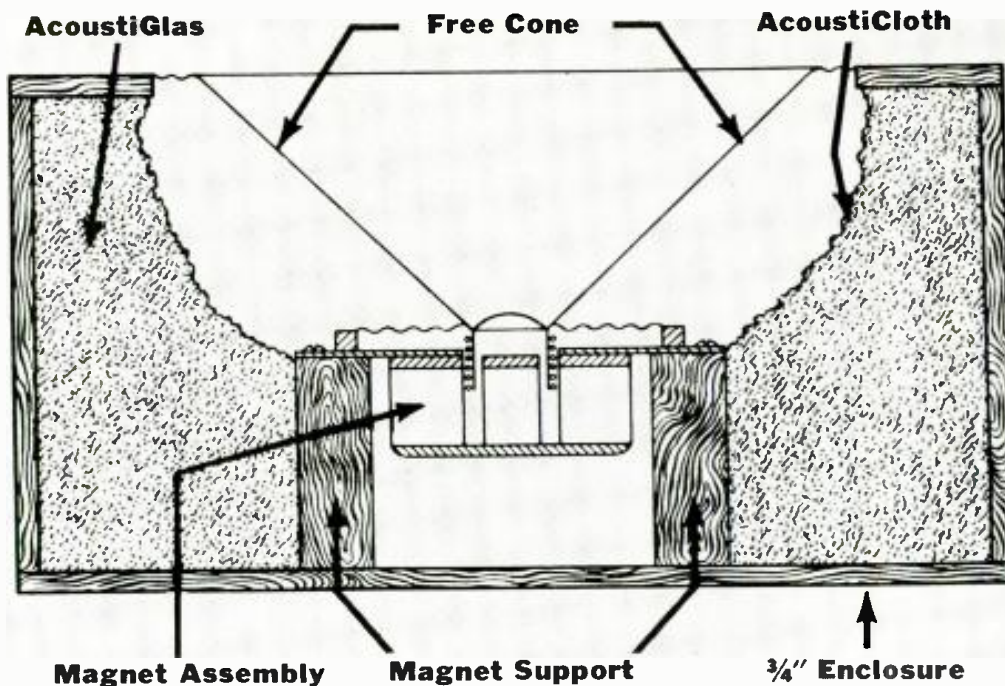
*Peter Morse
Santa Barbara, Calif.*

SIR:

I would like to join my voice to the appeal of C. G. Massie for the distribution

Continued on page 26

HIGH FIDELITY MAGAZINE



Prediction:

This will be the world's most imitated loudspeaker design.

It will never be exactly duplicated. Our patent attorneys saw to that. But it is so obviously the right way to design a loudspeaker that it is bound to have countless imitators.

The Fisher XP-4 is the world's first loudspeaker system in which the conventional metal frame supporting the outer edge of the bass speaker cone has been completely eliminated. This structure is often the source of undesirable reflections from the back of the cone, causing uneven frequency response and unnatural coloration of the sound. It is also vulnerable to parasitic vibration, which can result in serious distortion.

Now, unit construction, a principle that has revolutionized the automobile industry, has been applied to loudspeaker design. In place of the metal speaker frame, the Fisher XP-4 utilizes the heavy walls of the cabinet itself as a massive supporting structure for the bass speaker cone. Thus the bass speaker and the entire enclosure are a single inseparable unit. Reflections are eliminated by packing the space behind the bass speaker cone with AcoustiGlas. Cone breakup has been eliminated by designing the cone as a rigid piston.

The combined result of these advanced design features is a low and middle-frequency sound that recreates the original in thrilling clarity, without a trace of 'speaker tone.' That fatiguing 'boxy' sound is gone. Uneven middle-frequency 'caw' quality is gone. Excessive treble hiss is gone. In their place you will find the music itself, in direct, see-through contact with the original performance, clean and full-bodied. For only in the Fisher XP-4 are the all-important middle frequencies totally unaffected by reflections that are invariably generated between the back surface of the cone and the rear surface of the conventional speaker frame. The proof is in the listening.

The Fisher XP-4 reflects, in its every aspect, the precision engineering that brought it into being and made it possible to produce this novel design with such complete success. It will set the standard in speaker design for years to come.

Available in oiled walnut, cherry or mahogany, \$199.50*. In unstained birch, sanded finish, \$189.50*.

The Fisher XP-1, the revolutionary 'Free-Piston' 3-way speaker system that proved it was possible to combine high bass compliance and high efficiency in a compact enclosure, \$129.50*. (Unstained, sanded, \$124.50*.)

The Fisher XP-2, the 2-way speaker system that combines Fisher XP design principles with moderate price, \$84.50*. (Unstained, sanded, \$79.50*.)

FREE! Write for 1962 Fisher Handbook—a 40-page illustrated guide and component catalogue for custom stereo installations.

Please include complete specifications on the XP-4, XP-1 and XP-2.

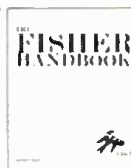
Fisher Radio Corporation
21-25 44th Drive, Long Island City, N. Y.

Name _____

Address _____

City _____ Zone _____ State _____

F1210



The Fisher

*Prices slightly higher in the Far West. EXPORT: Telesco International Corp., 171 Madison Ave., New York 16, N.Y. Canada: Tri-Tel Associates, Ltd.

CIRCLE 48 ON READER-SERVICE CARD

What happens when the fidelity manufacturer

this:



World's first 80-watt single-chassis stereo control-amplifier kit: the completely new Fisher KX-200 StrataKit.



World's first d'Arsonval laboratory-type calibration meter included with a single-chassis stereo control-amplifier kit.



World's first kit-building manual with each page corresponding to a separate stage of kit construction, separately identified.

Now anyone can make as fine an amplifier as Fisher (with a Fisher StrataKit)

When the KX-200 Stereo Control Amplifier, first of the new line of Fisher StrataKits, made its appearance, the entire concept of high-fidelity components in kit form entered a new, exciting phase. For the first time, a kit is backed by a name with the tradition, acceptance and stature of Fisher.

Before Fisher could stake its reputation on a product to be constructed by the purchaser, two requirements had to be unconditionally satisfied. First, the performance of a Fisher kit had to meet the same guaranteed Fisher laboratory standards no matter who assembled it — Fisher laboratory technicians or a **totally inexperienced builder**. Second, constructing the kit had to be a pleasure, not a problem.

Fisher engineers have responded to both of these unusual challenges brilliantly, as will be evident to any builder of the KX-200 StrataKit. He will own the finest 80-watt Stereo Master Control Amplifier that Fisher knows how to make.

The StrataKit method of kit construction permits assembly by easy, error-proof stages (strata), each stage corresponding to a particular page in the Instruction Manual and to a separately identified, transparent packet of parts. Major components come already mounted on the chassis, and wires are **pre-cut** for every stage—which means every page! Errors of omission, if any, can thus be checked stage-by-

stage and page-by-page — before proceeding to the next stage. There are no surprises with a Fisher StrataKit, no unexpected problems, only the pleasure of accomplishment and of effortless learning.

Outstanding Features of the Fisher KX-200 StrataKit:

80 watts IHFM music power—the maximum available today with any control-amplifier kit. Harmonic distortion 0.4%. Hum and noise 93 db below full output.

Built-in d'Arsonval laboratory-type calibration meter — a Fisher exclusive. Permits precise adjustment for peak performance; assures optimum results from the start and in the years ahead.

Center-channel speaker connection **without the need for an additional power amplifier** and with front-panel level control facilities—unlike any other kit now available.

All tubes except output stage DC-heated for lowest hum; low-impedance full-wave silicon-rectifier power supply for best voltage regulation; massive output transformers.

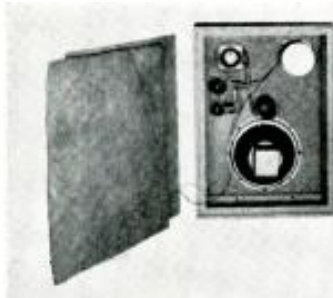
Architectural brass-finish control panel to match all other standard Fisher-built components and to fit standard Fisher component cabinets. Price \$169.50, less cabinet.

CIRCLE 48 ON READER-SERVICE CARD

world's leading high decides to make kits?



World's first slim-line loudspeaker system kit: the ingenious Fisher KS-1.



World's first 30-cps-resonance woofer in a low-priced loudspeaker kit, plus advanced mid-range and super-tweeter designs with LC crossover network.



World's first loudspeaker system kit that can as easily hang on the wall as stand on the floor or a shelf—thanks to slim-line design.



... and as fine a loudspeaker system, too!

You will have to do some strenuous convincing before anyone believes that your superb-sounding and elegant-looking Fisher KS-1 loudspeaker system was home-built. A three-way system of this caliber would be important news even if it were factory-assembled, especially as it is of the new slim-line form, which requires ultrasophisticated engineering for top results. But, thanks to exceptionally careful and imaginative planning by Fisher engineers, anyone can build the KS-1 and have Fisher performance at an important saving.

This is the only slim-line speaker system available in kit form and it is designed around the most advanced components:

10-inch free-piston woofer with 30 cps free-air resonance and 4 lb. magnet structure; 5-inch AcoustiGlas-packed mid-range unit; separate super-tweeter; fully wired and balanced three-way LC dividing network with 1400 cps and 5000 cps crossovers; 18" x 24" x 5" cabinet packed with AcoustiGlas padding; matching grille cloth.

You install the driver units, connect the network, complete the preassembled cabinet—and you are the owner of a truly high-quality loudspeaker, which can be either wall-hung or placed anywhere on the floor or a shelf.

The sound of the Fisher KS-1 will astonish you; it is extremely clear, with precise transients, and at the same time

full and rich—quite unprecedented in a system of this size and price. Don't miss a demonstration at your authorized Fisher dealer.

Price, sanded and ready for any finish, in birch, \$59.50*; \$64.50* in walnut. Factory assembled in birch, \$84.50*.

FREE: Write for 1962 Fisher Handbook—a 40-page illustrated guide and component catalogue for custom stereo installations.

Please include complete specifications on the KX-200 and KS-1.

Fisher Radio Corporation
21-25 44th Drive, Long Island City, N. Y.

Name _____

Address _____

City _____ Zone _____ State _____



HF1211

The Fisher

*Factory assembled in oiled walnut, \$89.50. Prices slightly higher in the Far West. EXPORT: Telesco International Corp., 171 Madison Ave., New York 16, N.Y. In Canada: Tri-Tel Associates, Ltd
CIRCLE 48 ON READER-SERVICE CARD

Continued from page 22

Incomparable Performance

UNDER ALL RECEPTION CONDITIONS

TOSHIBA FM/AM 10 TRANSISTOR PORTABLE RADIO

Model 10TL429F



- It takes more than mechanical specifications to achieve the superior performance of this Toshiba FM/AM transistor portable. It takes the facilities of the world's largest manufacturer of transistors . . . advanced engineering techniques and the skill of master craftsmen . . . devotion to the ideal that quality must be built-in, not talked in. When you visit your dealer and see how beautifully it has been styled, when you hear the clarity of its FM tone under all atmospheric conditions and free of electrical interference, when you turn the dial and discover how your favorite FM and AM stations are tuned in with needle-point sharpness, when you test its power in remote weak signal areas and discover its amazing pick-up . . . you'll accept no other. Outperforms competitive models selling up to \$150.00, by actual test.

Complete with 4 "D" cell batteries, earphone
and genuine deluxe cowhide carrying case . . . 89.95

FEATURES: 10 transistors, 5 diodes, 4" PM speaker, external telescopic antenna, built-in Ferrite core antenna, push-button band controls, 3 jacks; for earphone, extension speaker, FM tuner output. Chrome finish carrying handle. Size: 8¼" w., 5⅞" h., 2⅜" d.



6 TRANSISTOR TRAVEL CLOCK RADIO

Model 6TC-485: The indispensable Toshiba 6 transistor travel clock radio for the man on the go. Automatic! Wakes him up to music. Fits into pocket or brief case. Complete with batteries . . . 59.95

There is a
quality-built
Toshiba for
every gift need
or budget . . .
from 15.95



Toshiba

TRANSISTOR RADIOS

for the quality conscious

TRANSISTOR WORLD CORP. • 52 BROADWAY, NEW YORK 4, N. Y.

Canadian Distributor: Regal International Corp., 185 Van Horne, Montreal

CIRCLE 107 ON READER-SERVICE CARD

of the Metropolitan Opera treasures of the past. Certainly, it seems, there are enough "consumers" on the national level to prove this proposal feasible. And certainly, only the best of the vault treasures would be pressed and offered for distribution, thus preventing any waste of money expended in the manufacturing of discs of negligible demand.

A possible answer for predicting the popularity of a given performance would be an individual production subscription, wherein the number of sets to be pressed would be determined beforehand by orders placed by subscribers.

George F. Reis
St. Louis, Mo.

The five letters published above are a sampling of many that have already been received on this subject, all of them enthusiastically urging that some means be found of making at least the best of past Metropolitan Saturday afternoon performances available to the public on records. In view of the strong interest in these recordings, we invite comment from the Metropolitan management, and from the responsible record company officials.

Two Views on Canby's Defense.

SIR:

I greatly enjoyed Edward Tatnall Canby's article on stereo ("Stereo for People Who Hate Stereo," *HIGH FIDELITY*, September). Especially appreciated was his contention that monophony is now "inadequate in fundamental respects, for all music . . . with no exceptions."

Jack Diether
New York, N. Y.

SIR:

As a record collector I greatly appreciated Mr. Canby's defense of stereo. But I think most serious collectors are more interested in the music (and the performance) than the sound. The finest sound will not make a poor performance any better, while many poor-sounding but superior performances have been even more popular on LP than in their original shellac versions.

In the field of vocal music, this distinction is most in evidence. Stereo records of operas (as well as works for double chorus by Gabrieli and Bach) are very nearly the ultimate in tonal realism. But as long as Caruso and Flagstad (in *Tristan*) are pretty much without stereo rivals, sound alone is not enough to supersede them. The principal objections to stereo are only: 1) Manufacturers' emphasis on sound when it is the only attraction for an otherwise inferior performance, and 2) cost. When stereo tuner-amplifiers and good matched speakers become available for a lower price, stereo will be much more attractive.

P. L. Forrestall
Evanston, Ill.

Continued on page 31



IT TAKES MORE THAN ADDING A 4-TRACK RECORD HEAD TO MAKE A 4-TRACK RECORDER

With 100% more recorded information on the same width of tape, the alignment of 4-track tape is critical. This alignment is the result of meeting two basic requirements:

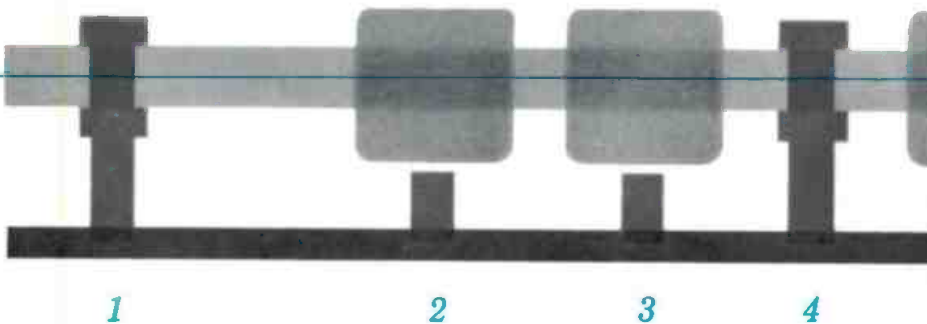
1. Precision heads that permit narrow-track recording without loss of performance of normal, wide-track recording.
2. Precision "tracking" of the tape across these heads.

Even the slightest variation (the thickness of this piece of paper, for example) represents enough misalignment to noticeably reduce frequency response and signal-to-noise ratio, and induce crosstalk between tracks — all unsuitable for true high fidelity recording and reproduction. The "4-track recorders" of non-professional design either lack this precision or can quickly lose it in simple transporting or jarring.

Two years in development, the new 1200 Series incorporates many of the precision tracking and narrow-track head techniques of Ampex Professional and Instrumentation recorders. The new 1200 Series makes possible the convenience and economy of 4-track recording/ reproduction with full professional quality previously attainable only in 2-track.

PRESENTS

FINE-LINE alignment — the first high fidelity adaptation of tracking techniques and tape guidance instrumentation tape equipment. **FINE-LINE** alignment on the 1200 Series provides full frequency (.043") in precision alignment with the channel width (.043") of the record and playback heads tape leaves the supply reel and continues past: (1) the constant-tension holdback; (2) the new 4 4-track record head; (4) the micro-adjusted tape guide; (5) the 4-track playback head; (6) the c reel. All are precision mounted on (7) a professional, micro-milled die cast frame to guarantee fine recorder.



THE FINE LINE
AMPEX 1200

NEW PRECISION TAPE TRACKING in the 1200 Series required tracking techniques in the tape guidance system previously used and associated only with professional recorders and multi-track instrumentation tape equipment. The key to these techniques is providing perfect alignment of the tape from the time it leaves the "supply" reel until it reaches the "takeup" reel. This is lost in most 4-track recorder construction when the stamped metal plate (conventionally used in home-recorder construction) strains or warps out of alignment from the weight of the motor, clutches, flywheel, and other mechanical assemblies that hang from this top plate. The kind of alignment necessary for narrow-track recording requires the stability of a professional-type, die cast frame — micro-milled in one operation so that the tape guidance system and head assembly are mounted on the same reference plane. And that's exactly what Ampex has done in the 1200 Series. We call it **FINE-LINE** alignment. You can see it by looking under the top plate. You can hear it when you record and playback 2- and 4-track stereo tape or 4-track monophonic tape. It costs slightly more, but is lower cost in the long run. On the average, Ampex-built recorders outlive lower-cost machines two to three times.

Ampex adds a major contribution to 4-track recording and reproduction with the introduction of **FINE-LINE** alignment in the 1200 series 2- and 4-track stereophonic and 4-track monophonic tape recorder/ reproducers



THE FINE LINE AMPEX 1200

The New 1200 Series Includes over 170 changes in design to provide highest performance and trouble-free operation. Among the major feature and construction advantages are:

- (A) Exclusive, automatic tape take-up — eliminates the annoying problems of hand threading.
- (B) Built-in mixer — 4 inputs (2 mic, 2 line) for professional recording techniques.
- (C) Master selector switch — permits simple changes from stereo to mono, choice of individual track, A-B comparison of original and recorded program, sound-on-sound, automatic shut-off.
- (D) Constant holdback tension — provides equal tension throughout reel of tape.
- (E) Selective Erase Head — permits increased monophonic flexibility with sound-on-sound, language study, etc.
- (F) Precision recording level meter — for accurate, professional quality recording, reads both channels by simple switching — provides easy comparison and balancing of recording levels.

- (G) Exclusive "Auto-Set" shut-off — offers choice of 2 automatic shut-off positions for unattended recording or playback.
- (H) Convenient speed change (3¾-7½) — rugged, dependable.
- (I) Professional recording electronics — (similar to Ampex 351 series broadcast recorder) insures professional recording quality.
- (J) Directional selective braking — provides quick, positive stops without stretching thin-base tapes.
- (K) Heads — separate erase, record, playback for optimum performance in each function.
- (L) Tape transport — a precision system of constant-holdback tension, powerful 4-pole uniform-speed motor, and capstan assembly provide mechanical specifications (wow & flutter) comparable to broadcast recorders.
- (M) Die cast frame.
- (N) Tape position indicator.

SPECIFICATIONS The Ampex 1200 incorporates the widest range of abilities ever built into a single unit:

RECORDS 4-track stereophonic

4-track monophonic

PLAYS 4-track stereophonic

2-track stereophonic

4-track monophonic

SPEEDS records and plays at 3¾ and 7½ ips with up to 8 hours, 32 minutes of monophonic recording or playing.

RECORDING INPUTS: High impedance inputs (radio—phono—TV—auxiliary). Approximately 0.25 v rms for maximum normal recording level; high impedance (600μv) microphone inputs.

PLAYBACK OUTPUTS: Approximately 0.75 volts rms from cathode follower with tapes recorded to maximum normal recording level.

FREQUENCY RESPONSE: 50-15,000 cps ± 2 db at 7½ ips; 50-8,000 cps ± 2 db at 3¾ ips.

SIGNAL-TO-NOISE RATIO: Better than 55 db at 7½ ips; Better than 50 db at 3¾ ips.

FLUTTER AND WOW: Under 0.2% rms at 7½ ips; Under 0.3% rms at 3¾ ips. (Measured according to American Standards Association.)

TIMING ACCURACY: Perfection of pitch to within ¼ of a half-tone.

HEADS:

Manufactured to the same standards of precision that exist in Ampex broadcast and recording studio equipment. Surfaces are lapped flat within 10 millionths of an inch, resulting in uniform performance characteristics throughout the life of the head. Stereo head gap alignment: the one head gap in the stack with respect to the other is held within 20 seconds of arc, equivalent to less than 10 millionths of an inch — a degree of precision achieved through use of a unique process involving micro-accurate optical measurements within a controlled environment. Head gap length is 90 millionths of an inch.

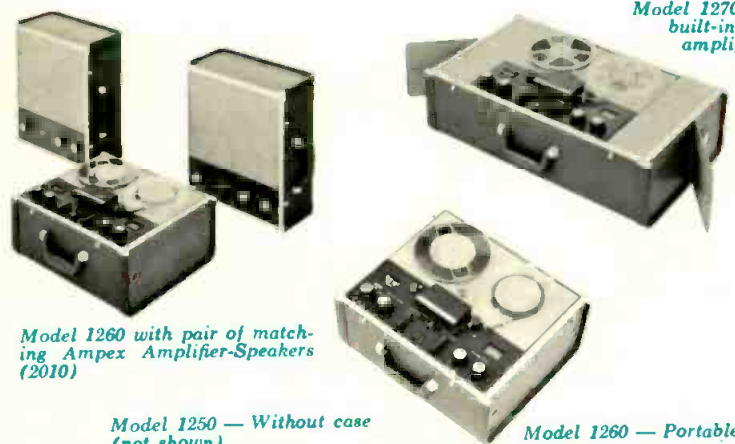
DIMENSIONS: Portable cases 9" x 15" x 17½". Unmounted recorder 13" x 6½" depth below top plate, 1¾" above. Recorder weight 36 pounds.

POWER REQUIREMENTS: 117 volts, 0.9 amperes, 60 cps (recorder); 117 volts, 0.5 amperes, 60 cps (amplifier-speaker).

SPECIFICATIONS STANDARDS:

- (1) These technical specifications accurately reflect the true performance of every unit off the production line, not a hand-picked sample.
- (2) These are professional specifications, measured by professional equipment standards and instruments and are comparable to those used in broadcast and recording industry.

As such, most of these ratings are conservative and individual units may be found to exceed these published specifications. These specifications are not comparable to "sales literature specifications" often used in consumer recorder merchandising.



Model 1270 — Portable with built-in matched pair of amplifier-speakers

Model 1260 with pair of matching Ampex Amplifier-Speakers (2010)

Model 1250 — Without case (not shown)

Model 1260 — Portable

AMPEX THE FINE LINE AMPEX 1200

LETTERS

Continued from page 26

Crossed Wires

SIR:

A close check between two issues of your fine magazine discloses a perplexing discrepancy. In the issue of May 1961, Mr. Gelatt, under the heading "Music Makers," states that RCA's opera plans for this summer include a new recording of Wagner's *Die Walküre*, done in Vienna, with Herbert von Karajan conducting. Then along comes Mr. Landon in September, writing from Rome. In talking about Erich Leinsdorf's just finished work on *La Bohème*, Mr. Landon says that Leinsdorf flew off to London to start on RCA's new *Walküre*! Which is accurate, London-Landon-Leinsdorf, or Vienna-Von Karajan-Gelatt? Please help me out of the confusion, and at the same time enlighten other operaphiles.

William W. Wakefield
Potsdam, N.Y.

RCA Victor informs us that the Landon/Leinsdorf combination is the right one.

More on Organs

SIR:

I have just read the interesting letter from Mr. Case Mandersloot (HIGH FIDELITY, August) regarding organs in England and Holland. Since he did not mention the organ at Teyler's Museum in Haarlem, I must do so, for it is of the greatest interest to musicians and to audiophiles. This organ came to my attention in the *Scientific Monthly* of October 1955, in a paper by Dr. A. D. Fokker, the designer of the organ, describing the theory on which the tuning is based, and a review of the history of various temperaments. This organ is tuned in fifths of a tone, and an organist who has made himself familiar with its multiple keyboards can play in just intonation, obtaining effects such as those produced by experienced *cappella* singers or good string quartets. By this system of tuning the faults of equal temperament are escaped, although the instrument is not easy to play. This organ is a long step forward in music, and should receive the attention of musicians and acoustical experts. I saw the organ in 1958, and was greatly impressed. Dr. Fokker has written me recently that the monthly recitals have been resumed.

Alvin R. Lamb
Los Gatos, Calif.

Learning the Hard Way

After reading Mr. Joseph H. Chaille's letter (HIGH FIDELITY, September), I can tell you that he is by no means exaggerating. I learned the hard way to send my equipment back to the factory for repairs. Unless you *know* someone who is honest and will repair it properly, don't buy anything that the manufacturer won't repair in his own shop.

D. A. Gilbert
Angola, Ind.

DAYSTROM

STEREO/HI-FI KITS



new packaging concept simplifies and speeds assembly of these deluxe kit components

One of the many outstanding Daystrom features is the attractive, functionally oriented packaging of each kit. Thorough engineering is reflected in every area . . . in quality, in classic design, in performance . . . in the organizational concept emphasizing simplicity and ease of assembly. The colorful display package includes resistors, capacitors, etc., neatly labelled, arranged in the order used and protected by a clear plastic covering. All mechanical parts are mounted on the chassis ready for wiring, and an easy-to-follow, diagrammatic "check-by-step" manual makes kit building a money-saving pleasure.



AMPLIFIERS
from \$54.95

FM MULTIPLEX
\$37.50

TUNERS
from \$59.95

CHANGER
\$89.95

SPEAKER
\$64.95



DAYSTROM PRODUCTS CORPORATION
Box 167 St. Joseph, Michigan

CIRCLE 33 ON READER-SERVICE CARD

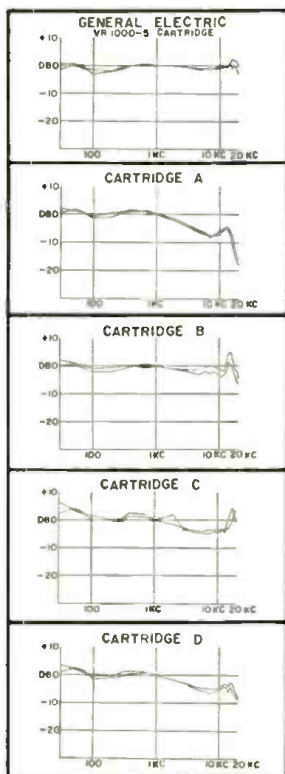


Only
General
Electric
gives
you
this:

New Ortho-netic Stereo Cartridge

*Purest musical response—
even beyond 20,000 cycles!*

Compared with four other leading brands, the General Electric Ortho-netic Cartridge gives flattest, widest frequency response of all . . .



Breakthrough in musical reproduction! General Electric's new ORTHONETIC Cartridge gives precise, undistorted reproduction of every note on your high-fidelity records—even at frequencies above the normal range of human hearing!

Even the most subtle overtones come through . . . Ordinary cartridges fall off sharply in frequency response above 15,000 cycles per second. They shave off the higher overtones that give orchestral instruments their characteristic color.

To prevent the loss of the higher harmonics, General Electric engineers developed a revolutionary new suspension and damping system. This exclusive system ensures that all harmonic frequencies are

reproduced without loss, and in their proper relationship to the fundamental.

This means that every instrument has its true coloration; even the most sensitive ear can listen without the fatigue caused by musical distortion.

Tracks at pressures as low as one gram, prolongs record life . . . The mass of the moving system of the ORTHONETIC is less than one-thousandth of a gram. This minimal mass permits the stylus to trace faithfully record-groove patterns that require it to stop and start as frequently as 40,000 times per second! The low tracking pressure also minimizes wear on your valuable records.

Specifications for General Electric VR1000-5 .5 mil Diamond Stereo Cartridge (Also available with .7 mil diamond stylus, for record changers that track from 3-7 grams vertical force). **Application:** Professional-type turntable and tone arm, or any quality changer that tracks below 4 grams vertical force. **Recommended Tracking Force:** 1-3 grams. **Lateral Compliance:** 6×10^{-6} cms/dyne. **Vertical Compliance:** 9×10^{-6} cms/dyne. **Frequency Response:** 20 -20,000 cycles per second ± 3 db. **Recommended Load Resistance Each Channel for Flat Response:** 47K ohms. **Output:** 1 millivolt per cm/sec. minimum. **Separation between Channels:** 25-30 db per channel at 1000 cycles. Channel balance at 1000 cycles 2 db or better. **Resistance:** 1100 ohms per channel, nominal. **Inductance:** 400 mh, per channel, nominal. **Shielding:** Triple mu-metal. **Mounting Centers:** Standard $\frac{1}{2}$ " mounting centers. All measurements taken from RCA Victor stereo test record no. 12-5-71. Audio Products Section, Decatur, Ill.

CIRCLE 50 ON READER-SERVICE CARD

GENERAL  ELECTRIC



For what's really new in stereo, look closely at this picture

Those who have been watching for a major advancement in components to up-date their stereo systems, instantly recognize it in the Bell "2445."

Notice, first, that *without any compromise in their individual performance*, Bell has integrated a 2-channel, 44-watt stereo amplifier and sensitive stereo tuner on one chassis. *For the first time* you have everything needed to play stereo from all sources (and ready for future multiplex reception), with every advanced stereo feature, in one master component no wider and but little deeper than an individual amplifier or tuner.

Equally obvious is Bell's new concept of styling and functional panel design. The 5 controls you regularly use are in one group, emphasized by size and color. All desirable "professional" controls are present, but sensibly subordinated. Exotic controls are absent. Note, too, the striking beauty of the deeply recessed

gold-anodized panel and modern enclosure of walnut vinyl-steel. This component belongs in tasteful room settings. Or, if you prefer panel mounting, you simply remove its cover *and slip it in*.

The Model 2445 is one of a complete line of Bell stereo amplifiers, FM/AM stereo tuners and combinations, all matching with the famous Bell Stereo Tape Transport. New Bell speakers complete your matched stereo system. See them, hear them, at your Bell dealer's. Or write us for catalog.

 **SOUND DIVISION**

Thompson Ramo Wooldridge Inc., 6325 Huntley Rd., Columbus 24, Ohio
In Canada: Thompson Products Ltd., St. Catharines, Ontario

CIRCLE 18 ON READER-SERVICE CARD

The only turntable/changer



better than the DUAL-1006...



is the **DUAL-CUSTOM.**

But they look the same? Naturally. All the changes and refinements are underneath. Where it counts. No added frills or chrome. Only improvements—on a machine that offers honest, outstanding performance—performance and operating features that any other unit would give its eyeteeth for.

If you consider yourself a discerning buyer who shops an honest value you'll consider the Dual-Custom. Otherwise, you just won't.

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NOTES FROM ABROAD

LONDON

For release on the RCA Victor label a London-Decca team recently put in eight-*Walküre* sessions at Walthamstow Town Hall: conductor, Erich Leinsdorf; cast, Birgit Nilsson (Brünnhilde), Gré Brouwenstijn (Sieglinde), Jon Vickers (Siegmund), David Ward (Hunding), George London (Wotan), and the Belgian soprano Rita Gorr (Fricka). With everybody in good form and spirits—including the London Symphony Orchestra (many of whose younger members have never played Wagner in the opera pit)—the *Walküre* recording went ahead in long leaps.

Todesverkündigung Without Pain. "Imagine!" exclaimed Miss Nilsson, "the whole of the *Todesverkündigung* [Brünnhilde's death-intimation to Siegmund, Act II] was done in a single take."

"Splendid!" I said, feeling that retakes of the *Todesverkündigung* must be one of the worst trials known to man. "I find once through tiring enough."

"I too," said Miss Nilsson, with the tranquil candor of the true prima donna, "find the *Todesverkündigung* a bore. There are singers and orchestras and conductors who delight in taking it more slowly than need be. You know Wotan's *Erzählung* in the same act? I remember a performance in Rome. I sat in front of the All-Father with my spear at the slope, wondering when his Narration was going to end or whether it ever would. Suddenly, during a piano bar, the noisiest yawn I ever heard echoed round the theatre from somewhere in the third tier. I couldn't help thinking to myself, 'How right you are!' Of course, that was in Italy, where I'd guess that few people who go to Wagner understand any German. Their heads are full of their own language and their own arias.

"Covent Garden is another matter. Whether most Englishmen know German I couldn't say, but your *Ring* audiences are marvelous: still, silent, ears wide open, enthusiastic when the curtain falls. The only thing I have against Covent Garden is the dinginess and dust back-stage—especially the dust."

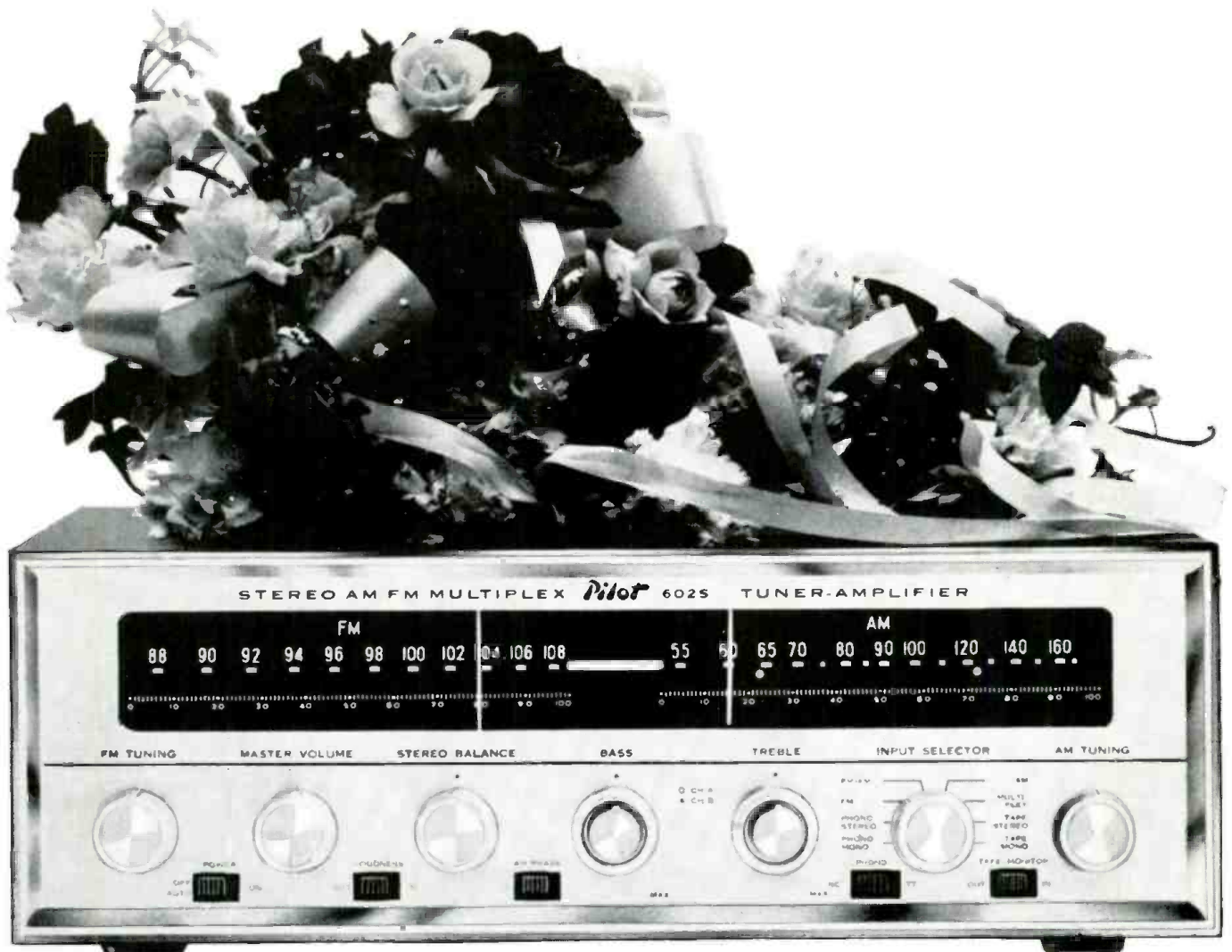
Nilsson's *Brünnhildes*. The claim is often made for Miss Nilsson that she is now unquestioned heir to Flagstad's mantle, that she has become the world's premier Brünnhilde and Isolde. When this is suggested to her she smiles with a trace of assent but says, "I am content to be as good as I can be without worrying whether I'm the best. Too many comparisons are made nowadays. One critic writes, 'Nilsson doesn't sing like Callas,' or 'Callas doesn't sing like Nilsson.' Another critic says, 'Nilsson doesn't sing like Tebaldi,' a third, 'Nilsson doesn't sing like Lotte Lehmann.' But why should I? After all, I am me. We're all so busy nowadays competing with ourselves in the recording studios, each trying to do better than her last disc, that we hardly have time to compete with each other."

What, I asked, was her most memorable Brünnhilde experience since she first sang the role (the *Siegfried* Brünnhilde, to be precise), at Stockholm eleven years ago? She replied:

"The Brünnhildes I shall never forget were those I sang for Hans Knappertsbusch at the Munich summer festival of 1955. Before that I had sung all three Brünnhildes [*Walküre*, *Siegfried*, and *Götterdämmerung*] in Swedish only. I was still learning the German words on the plane from Stockholm. I had undertaken to sing the lot not only in German but without cuts and without rehearsals. Knappertsbusch met me at the airport. He said, 'Here is the brave girl!' I can't say he was exaggerating. Two nights later I opened with *Walküre* before two audiences, one in the theatre, one on the air. I made one or two mistakes, nothing serious. And so it went to the end of the *Ring*. How I did it I still don't know."

On the international opera house scene, Miss Nilsson is booked ahead until the beginning of 1964—a "horrible thought," she says. But, on reflection, she goes on: "I can't afford to grumble at the cutting down of my family life and at not being able to sleep in my own bed most nights of the year. I dreamed of being a singer from childhood. Now

Continued on page 36



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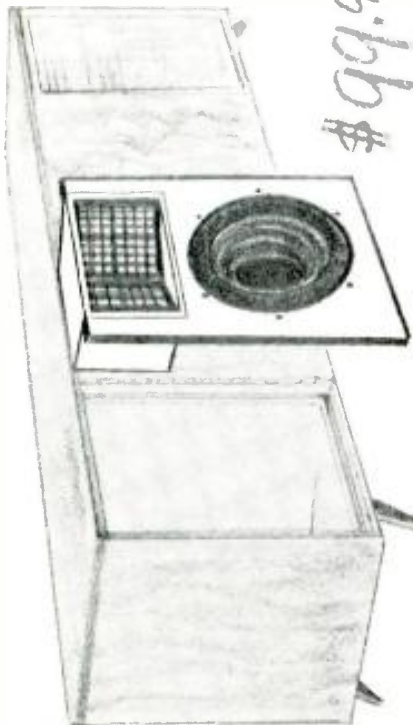
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NOTES FROM ABROAD

Continued from page 34

that the dream has come true it would be childish to moan about these things."

Shakespeare—Every Syllable. Sir John Gielgud was in the thick of producing a Zeffirelli-designed *Othello* at the Shakespeare Theatre, Stratford-upon-Avon, when Peter Wood (an associate director of that and other theatres, as well as a recording and television practitioner) pried him loose for three days in a recording studio near Hyde Park Corner—this, at the behest of the Shakespeare Recording Society Inc. and Caedmon Records.

As we understand it here, Caedmon intends to put on disc every extant syl-



Sir John Gielgud

lable of Shakespeare, the poems no less than the plays. Some of the plays are already on the market, recorded under the direction of either Howard Sackler or Mr. Wood. The latter's first two contributions were *The Winter's Tale* (with Gielgud and Peggy Ashcroft) and *Measure for Measure* (with Gielgud, Margaret Leighton, and Sir Ralph Richardson); his third venture is *Richard II*, with Sir John as the King.

Mr. Wood details his experiences as follows: "We put in thirty hours, mostly in sessions of six hours a day. Occasionally I have tried a nine-hour day, but, if you're using the same group of actors, it doesn't work out. After six hours any actor is past his peak. One has to be careful, too, about retakes. A second retake may come off. A third usually shows loss of quality. And for actors stereophonic recording has its own terrors and inhibitions. The slightest rustle is picked up. If you don't take care, you are caught breathing like a grampus. Apart from technique there's the question of style. You have to hit on something between the radio approach, which in itself is much too neutral, and outright 'theatre,' which is much too exuberant. . . . Well, we'll see. I don't think we've done badly."

Richard II, in Particular. The director continued: "Sir John must have been playing *Richard II* for thirty years, though the thing's hard to believe. He's firm as a rock. He listened to playbacks of his own work ruthlessly, often professing himself dissatisfied when everybody else was pleased. I must say that whenever he recorded any passage a second time he did so with improved effect. But retakes were few. One thing especially pleased us. The whole of the big scene on the walls of Flint Castle, Act III, Scene 3—"We are amazed; and thus long have we stood/To watch the peaceful bending of thy knee . . ."—was recorded at one go and didn't need re-focusing, although it involved six voices. That showed what can be done once your cast has overcome the technical problems and really warmed up."

Both because of its own nature and because of the Society's general aim—viz., the study of the spoken word—this *Richard II* will have few added sound effects. When I spoke to him, Mr. Wood had just finished editing the speaking tapes and was sorting out noises for background. The faintest twitterings and stirrings will hint at the open-airness of the outdoor scenes, in contrast to the slight echo tone that has been used for the Presence Chamber. Of "tune music" there will be none. In *Measure for Measure* Mr. Wood used bells. In *Richard II* drums are likely to be the ruling symbol. Mr. Wood is using a whole range of them, from timps to bongos, and many of the leading characters will be introduced or accompanied by signature rhythms. CHARLES RFID



Cantate, a relatively small German record company, has been in existence since 1957, when Dr. Karl Merseburger, a publisher in Darmstadt, and Prof.

Wilhelm Ehmann, a well-known musicologist, announced plans to produce an entire catalogue of recordings devoted exclusively to Protestant church music. This remarkable project was greeted with enthusiasm on the one hand and considerable skepticism on the other. For once the skeptics were wrong. One excellent record after another has appeared under the Cantate label to meet widespread critical acclaim. This altruistic enterprise has also flourished commercially, to the point where its catalogue now boasts about 160 records on which are included some five hundred compositions.

The "Bach Studio." Naturally enough, choral music makes up a goodly part of Cantate's production. In the center stand the works of J. S. Bach, comprising the "Bach Studio," which, when complete, will consist of twenty records of fifty-nine cantatas, two discs of the eight motets, and eight albums devoted to the larger choral works (Masses, Passions, etc.). The cantata series is concentrated

Continued on page 38



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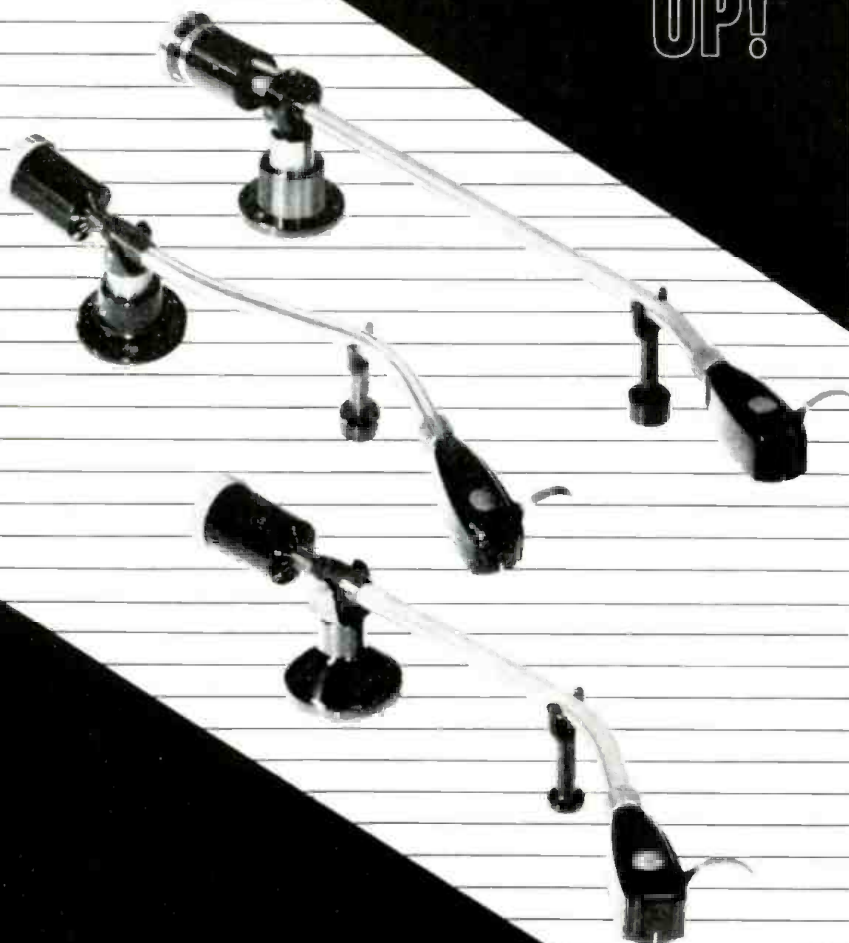
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NOTES FROM ABROAD

Continued from page 36

on the less well-known works, some of which are otherwise not available on discs. In the liberal sampling I have listened to, both performances and recordings are of high quality, notable above all for the naturalness of the interpretations and of the sound. The best German choirs—with boys' voices rather than women's—from churches with a long tradition of Bach performance have participated in this series. Old organs and instruments (when required) are used in the accompaniments, with the result that there is achieved an authenticity sometimes lacking in more lavishly publicized releases. As a separate project from the "Bach Studio" series, the composer's organ and harpsichord music is also being recorded.

Vulpius to Distler. It is the inclusion of works by less familiar composers, however, that makes Cantate the exceptional catalogue it is. Such names as Praetorius, Hassler, Schein, Lübeck, Vulpius, and Buxtehude find places on the list—not to mention such even more obscure ones as Schelle, Albert, Ebeling, and Jeep, specimens of whose music are nowhere else recorded. Here again Cantate's standards of excellence prevail.

Modern church music is also well represented. One particularly welcomes the recordings (including the monumental *Choral Passion*) of works by Hugo Distler, a young German composer of great talent who died in 1942 and is only now beginning to receive the recognition he deserves.

Special credit, I think, is due Cantate for its discs of organ music, which are among the best I have heard. Typical is one that presents the excellent organist Walter Kraft playing works by Lübeck on the baroque organ of the Church of SS. Cosmas and Damian in Stade and compositions by Buxtehude on the famous Arp-Schnitger organ (1687) in Steinhausen. The sound of these instruments is magnificent, and the recording captures the entire brilliance and "bite" of their sound without distortion.

EVERETT HELM



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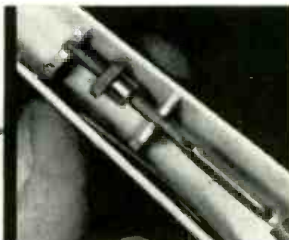
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Heresy at Christmas

TO CAST DOUBTS, or advise caution, about the great American pastime of discount shopping—particularly in a season of gift buying, when each of us must weigh the urge to give against the limitations of our purse—may seem at first blush like advocating sin, or at least feigning madness. Why spend more when you can get the same thing for less? And, indeed, in contemplating the fountain pens, briar pipes, leather memo pads, and even our own typewriter—all bought at less than “suggested list price” and all still performing satisfactorily—we wonder at our own heresy.

Yet there may be truth in heresy, virtue in sin, method in madness, at least when related to the world of high fidelity. There, as everyone knows, the normal rules of other realms never apply anyway. In fact, when the wonderful world of discounting comes into conjunction with the no less wonderful world of high fidelity, there may ensue no reciprocal orbiting but a resounding clash, with the unwary buyer left picking up the pieces as well as the tab. The evidence speaks for itself: reports of orders not filled exactly as expected, or only after undue delay, or with something that doesn't sound right. And getting service on discounted items can be quite costly, if available at all.

There are, to be sure, discounts—and discounts. The dealer who offers a special price for a large purchase of several cosily units may be able to do so without skimping on products or service, and still make a profit. Certain sales in which a particular line-up of components is offered at a price below the total cost of the same units if bought separately also are fairly common and have been known to satisfy both the customer and the dealer. In the realm of used components, of course, anything goes.

These exceptions notwithstanding, the high-fidelity shopper who seeks particular components at less than prevailing prices often is asking for trouble. He is quite sincere in his desire for quality music reproduction, but may be just as unaware of the unique price structure in the components business. The simple truth is that high-fidelity components never have been sold at “list price.” In fact the list prices for audio gear long ago disappeared from the ads and catalogues. High fidelity has remained largely a “one-step” business—from factory to dealer

to customer. In this pattern the dealer's role, economically speaking, is more that of a jobber than a retailer. His selling price always has been discounted from list. It is, in truth, a net price, representing a normal distributor markup over the factory price. Compared to what a proportionate markup would involve were the product distributed beyond his level and sold through conventional retail outlets, the high-fidelity dealer's net price actually represents an average thirty per cent discount. Thus, discounting in other fields only approaches, and rarely exceeds, the discounting that has been a stock-in-trade of the high-fidelity business since its inception.

Now no one is suggesting that this kind of discounting be changed. But it becomes quickly apparent why it can be dangerous to cut much below it. Operating within his net price markup, the high-fidelity dealer—who must consider his inventory, salaries to salesmen, advertising costs, and overhead (including the need to furnish his shop tastefully)—hardly can be expected to cut his prices. Small wonder that a veteran audio salesman—telling of the client who sat for hours trying out new Danish modern chairs while he auditioned various components, and then left angrily because he was refused “twenty off” on a replacement stylus—vowed he would enter the retail shoe business at the very first opportunity.

Plainly, there is a question here that needs some answering. Manufacturers are not agreed on what to do. Some “fair-trade” their products, or flatly ban their being discounted. Others feel that the discount question is best settled at the retail level, in a kind of tug of war between seller and buyer. Dealers who are in for the “long haul” detest price cutting but often are forced into it by competition. Defecting to the shoe business will not solve their problem.

Since, in the long run, it is a problem which the buyer faces, perhaps he is best suited to solve it. By paying the normal net price—but only to dealers who provide the counsel and service commensurate with that price—the consumer perhaps can keep the audio world in its correct orbit. At the same time he will be ensuring himself of getting what he entered the dealer's shop for in the first place—that is, the products and the joy of owning them which comprise “high fidelity.”

NORMAN EISENBERG

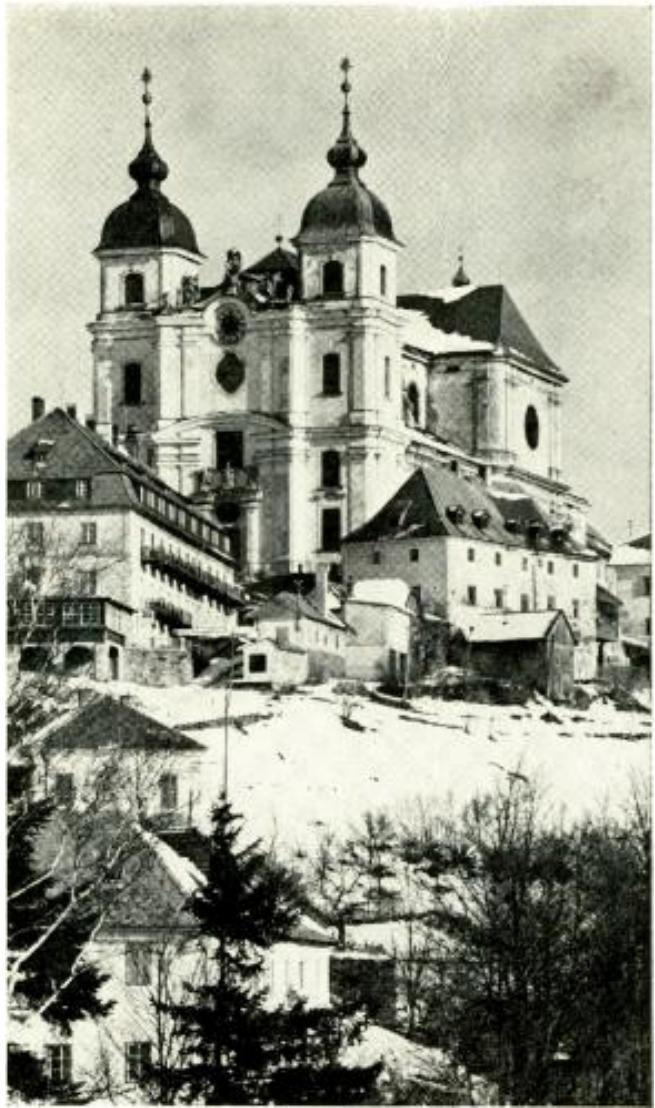
AS **high fidelity** SEES IT



by Else Radant



St. Florian's: Bruckner played this organ.



The Monastery of Seitenstetten, in Lower Austria.

A happy ALLEGRO AND A SHOUT FOR JOY



St. Stephen's Cathedral, Vienna.



St. Florian's Monastery.



A monastery on the Danube.

In Austria it's easy to get well acquainted with Haydn, Mozart, and Schubert. Just go to church.

IT MUST HAVE BEEN shortly before the *Anschluss*, in 1938, when my father, one Sunday morning, announced that we were going to the Karlskirche to hear Mozart's *Coronation* Mass. In our family, money was very tight in those days, and there was none to spare for a coveted ticket to the State Opera—not even for standing room. But church music in Austria is free and plentiful; and for many Viennese it is through the church that they come to the music of Haydn, Mozart, Beethoven, Schubert, and Bruckner. We walked from our suburb across the city, down the Argentinierstrasse (where, a few years before, the Vienna Radio had seen a bloody *Putsch* by the Nazis) and entered that beautiful square on which stands the venerable Gesellschaft der Musikfreunde and the huge, baroque Karlskirche, with its swirling towers and the cupola patterned after that of St. Peter's in Rome. The church was very full, and we had to stand; but the minute the Kyrie began, with its majestic dotted rhythm, I forgot the long walk and the fact that I was already hungry. When the beautiful soprano solo began in the *Agnus Dei*, I could barely contain myself for joy, and stood on my tiptoes to whisper to my father, "Why didn't you ever bring me before?" "You were too young," he said, fixing me with a stern glance, which told me (quite right, too) to be quiet.

The incense from the altar gradually filled the cavernous church, and the red and gold of the priests in motion was seen dimly through a haze. It was all too beautiful to be true; and when I looked at the long, pale shafts of sunlight, and the music turned gracefully into the "*Dona nobis pacem*," and the silvery trumpets and thundering kettledrums (and how they thunder in those Austrian churches!) swept away the soprano solo—I began to cry. Ever since then, that miraculous transition in the *Coronation* Mass between "Lamb of God, have mercy on us" and "Give us Thy peace" has always reduced me to a jellylike state.

Later this glorious music came to mean Christmas at St. Stephen's Cathedral, the midnight Mass when everyone has opened his presents (we celebrate Christmas on the evening of the twenty-fourth) and has had a good dinner and a bottle of Gumpoldskirchen wine. Usually there is snow on the ground, and the inside of the Cathedral, ablaze with candlelight from hundreds of brackets and chandeliers, is like a fairytale scene. On Christmas, the Cardinal celebrates Mass in his most splendid crimson robes, and Mozart's music, played by the Vienna Philharmonic Orchestra and often with celebrated soloists (some of whom, like Julius Patzak, always sing for nothing), makes everyone happier and even more sentimental.

In music history books, you will find these beautiful eighteenth-century Masses treated in a slightly supercilious way, as if they were not quite as good as the symphonies, string quartets, and operas their composers wrote. I am told, to my astonishment, that people from the cold Protestant North find this music frivolous. Well, we Austrians *are* perhaps a little frivolous, but so, no doubt, were the composers who wrote the Masses. The critics simply have the point wrong: it is not that Haydn or Beethoven approached the Mass in a disrespectful way, but that for them a happy allegro and a shout for joy in the Gloria was a true way of praising God. *Mutatis mutandis*, we like our fugues in the church to be like those in Haydn's *Nelson* Mass, which is, possibly, next to the *Coronation* Mass, the most popular piece of church music in Austria. Haydn wrote the work for Austrians; and since he was one himself, it is obvious that it could not sound like a heavy cantata by Carl Heinrich Graun or C. P. E. Bach. It is characteristic that most Austrians do not really like J. S. Bach much, except for the *Brandenburg* Concertos and the *Passions*: the cantatas, particularly the heavy sentimentality and pretentiousness of the texts, make the average Austrian fidget.

It was in the seventeenth and eighteenth centuries—during the great baroque period of Austrian architecture—that our church music grew in size and importance. One of the key factors in this tremendous flowering of Austrian culture was the monastic life. Now monasteries may suggest to most people long lines of silent monks in brown garb, penitential cells, and bread and water; but Austrian monasteries are different. They are gorgeous baroque palaces with large libraries, and in the eighteenth century they had their own orchestras, choir, and *Kapellmeister*. The monks, especially the scholarly and civilized Benedictines, lived all day with music; they played wind band divertimentos for breakfast, string quartets after lunch, and a symphony or two while the abbot was having his dinner in the *Prunksaal* (or principal hall, usually with brilliant frescoes and splendid marble floors). In Gottweig Abbey, on the Danube, the librarian will show visitors old parts of Haydn's symphonies and Mozart's quartets with notes on the back cover indicating when and where they were played ("Die *Thris Junii*, *Refectorium 760*" or "*Pranzo* [luncheon], *Septembris 790*," which means 1760 and 1790 respectively); you can also see rings on the manuscript, where the players put their wine glasses down after refreshment following a hearty allegro by Dittersdorf.

In these circumstances, church music flourished. There were, by 1750, two principal kinds of Masses in use, one the usual full-length Solemn Mass, or *Missa Solemnis*, and the other the so-called *Missa brevis*, or "short Mass," in which the texts of the long movements, the Gloria and Credo, were telescoped in a curious way: sometimes all four parts of the choir sang four different texts simultaneously. During Advent, short *Rorate* Masses with an orchestra of two violins and cello-bass were much in vogue (Haydn's recently discovered *Missa brevis alla cappella* "*Rorate coelis desuper*" is a characteristic work of this kind). Melk, St. Florian, Herzogenburg, Kremsmünster, Lambach, Klosterneuburg—all these famous monasteries had their own "house" composers, and nearly every Sunday a Mass would be given with full orchestra. The trumpets and drums would often be recruited from the nearby town *Thurnermeister* or "tower trumpeter" and his apprentices—they got their money and, in Gottweig, a "quarter liter of *Tafelwein*" [table wine] and a meal at the monks' copious table.

During this period, Italian artists were often imported to do the frescoes on the monastery ceilings and walls; and Italian art, altogether, exerted a profound and lasting influence on Austrian culture (the great masters of baroque architecture in Austria, Lucas von Hildebrand and Fischer von Erlach, owe much to the Italian school). Of course, Italian music, especially opera, was dominant all over Europe; but even as early as 1750 the Austrians had their own school of music, established firmly in home soil by the towering figure of J. J. Fux. Fux wrote a lot of splendid church music to show his pupils how Italian forms could be matched to Austrian spirit—

a stunning *Te Deum*, in his own handwriting, has just been found in the Budapest National Library, by the way, and a Collected Edition of his work has been begun—and by the time he died in 1741, full of years and honor, Austria had a flourishing church music style of its own.

In 1741, Haydn was a *Sängerknabe* (choir boy) at St. Stephen's Cathedral, and his master was Georg Reutter, Jr., who had taken over Fux's position as the leading church music composer of the day. (Amusing sidelight: Reutter was, until about 1765, much more famous than Haydn; and so when Haydn wrote his *Rorate* Mass, mentioned above, about 1748, unscrupulous copyists promptly marketed it as the work of Reutter; it is even possible that Haydn wrote the Mass for a service at St. Stephen's. In any case it is probably his earliest-preserved work.) The Empress Maria Theresa heard Haydn's voice and thought it excellent. Reutter thereupon had the horrible notion of castrating Haydn and turning him into a male soprano; *castrati*, like the famous Farinelli, were in great demand and received enormous fees. Little "Sepperl" (nickname for "Joseph" in Austria) seems to have written his father in Rohrau about the idea; and Matthias Haydn rushed to Vienna and burst into Joseph's room. "*Sepperl, tut Dir was weh?*" ("Do you hurt anywhere?") he asked; and was, to put it mildly, relieved that the disgusting operation (performed in a bath of near boiling water so that the child would be half giddy) had not taken place. Matthias Haydn had a word or two with *Herr Domkapellmeister* Reutter and that was the last heard of the matter. But it was a narrow escape for Haydn and the history of Western music.

With Haydn, we approach the first Austrian whose music achieved really world-wide and permanent fame. He wrote fourteen Masses, and all except two of the thirteen that have survived have been recorded. As there is considerable confusion among nonprofessional lovers of Haydn as to when these works were written, I append the following list:

- Missa brevis*, in G ("*Rorate coelis desuper*") (c. 1748)
- Missa brevis*, in F (c. 1749/1750)
- Missa in honorem B.V.M.*, in E flat ("*Grosse Orgelmesse*") (1766)
- Missa* "*Sunt bona mixta malis*" (c. 1768—lost)
- Missa Sancti Nicolai*, in G (1772)
- Missa Sanctae Caeciliae*, in C (1773?)
- Missa S. Joanni de Deo*, in B flat ("*Kleine Orgelsolomesse*") (c. 1775)
- Missa Cellensis*, in C ("*Mariazellermesse*") (1782)
- Missa in tempore belli*, in C ("*Paukenmesse*") (1796)
- Missa Sancti Bernardi de Offida*, in B flat ("*Heiligmesse*") (1796)
- Missa in angustiis*, in D minor ("*Nelsonmesse*") (1798)
- Mass, in B flat ("*Theresienmesse*") (1799)
- Mass, in B flat ("*Schöpfungsmesse*") (1801)
- Mass, in B flat ("*Harmoniemesse*") (1802)

The last six works, written after Haydn returned from England, are the cream of Austrian church music: only Beethoven's *Missa Solemnis*, that unique Mass

of breath-taking scope and grandeur, surpasses the greatest of Haydn's works in the form. Some Haydn experts think that the *Nelson Mass* is his greatest single work; and at any rate it is one which seems to become more popular all the time. Last Easter, at Munich, it was given fourteen times in two days (naturally in various churches), and in Vienna it is played dozens and dozens of times every year, always to large crowds. Haydn, Mozart, and Schubert are, of course, household words to any Austrian; but the average taxi driver in Vienna will not have heard the *Clock Symphony*, *Don Giovanni*, or the great Quintet in C: he will know his three composers by

the *Nelson* or *Pauken Mass*, by the *Coronation Mass*, and by the *Kleine Messe* in G. It is a rather interesting idea that church music, in a country that is not particularly devout, should be the genre of classical music best known and best loved by the average man in the street.

Salzburg is very much a crossways, culturally speaking; and Mozart was a cosmopolitan far more typical of his native town than he would have cared to admit. Church music always had a very important place in Salzburg's

Continued on page 121

Viennese Masses—A Selective List

I have compiled this listing with the kind assistance of Mr. Stephen Harpner, manager of a leading Vienna record shop. We have included all those works which we think essential to a record library of the Viennese Mass, and have indicated what we consider the best version where several are available. The Bruckner section was compiled by Mr. Harpner alone.

Unless otherwise stated, all discs are 12-inch monophonic recordings. Records not obtainable in United States shops can be ordered either through dealers handling imports or direct from Europe. HIGH FIDELITY will supply further details on request.

HAYDN

Missa brevis ("Rorate coeli desuper"). Recorded at the first performance of the Mass since Haydn's lifetime, on Trinity Sunday 1957 at Gottweig Abbey, this disc also includes Haydn's *Cantilena pro Adventu*, "Ein' Magd, ein' Dienerin," and the Offertorium "Non nobis, Domine" (a magnificent work). Hans Gillesberger, cond. Swiss Disco-Club DC 11.

Missa brevis in F and *Missa brevis St. Joanni de Deo*. Gillesberger, cond. Lyrichord 30.

Missa Sanctae Caeciliae. Gillesberger, cond., Discophiles français DF 114/115. Two LP. Also Eugen Jochum, cond., Deutsche Grammophon LPM 18545/46. Two LP (SLPM 138028/29, Two SD).

Missa Cellensis ("Mariazellermesse"). Gillesberger, cond. Musica MU 50102.

Missa in tempore belli ("Paukenmesse"). Gillesberger, cond., Musica MU 50100. Woldike, cond., Vanguard 1061, LP (2075, SD). This is a much newer and more brilliant recording than the Gillesberger version, but it lacks the latter's sweep and imagination.

Missa in angustiis ("Nelsonmesse"). Jonathan Sternberg, cond. Club Français du Disque (not to be confused with old Haydn Society disc). By far the best available recording.

The only version in the American catalogue (Vanguard 470, Mario Rossi, cond.) I am afraid I cannot recommend: the tempos are much too fast, thus making this powerful work sound superficial, and the conductor seems to have no idea of the proper style.

MICHAEL HAYDN

Requiem for Archbishop Schrattenbach, in C minor (1771). Ernst Hinderer, cond. Lumen AMS 6.

MOZART

Mass in C, K. 257 ("Credomesse"). Bernhard Paumgartner, cond. Epic LC 3323.

Mass in C, K. 317 ("Coronation"). Gillesberger, cond. French Erata LDE 2003, 10-in. LP. This is the best performance, but there are many others to choose from. Among these I very much like Harry Blech's (Electrola 80005), which is backed by Haydn's *Salve Regina*, in G minor—a fine work, by the way. Igor Markevitch's edition (Decca 9805, with the familiar *Prague Symphony* on the over-side) is also very fine.

Mass in C minor, K. 427. Zallinger, cond. Musica 50101. Deutsche Grammophon's recent recording—Ferenc Fricsay, cond., LPM 18624 (SLPM 138124, SD)—uses the new reconstruction by H. C. Robbins Landon.

Requiem, K. 626. There are a dozen versions from which to choose. Jochum's was recorded at an actual performance at St. Stephen's in 1956 and is a most moving reading. It is available with the whole liturgy (Archive ARC 3048/49) or with the music only (Decca 9835). For a big-scale standard reading, Bruno Walter's (Columbia ML 5012) is ideal. Seefried, incidentally, is the soprano soloist in both the Jochum and Walter performances.

BEETHOVEN

Mass in C, Op. 86. Sir Thomas

Beecham, cond. Capitol G 7168 (SG 7168, SD).

Missa Solemnis. Arturo Toscanini, cond. RCA Victor LM 6013. Two LP. This recording is old and driven very hard, but the "Wandlung" between Sanctus and Benedictus is moving beyond words.

SCHUBERT

Mass in B. Robert Shaw, cond. RCA Victor LM 1784. Mass in E flat. Rudolf Moralt, cond. Lyrichord 76. Mass in A flat. Ferdinand Grossmann, cond. Vox 9760.

None of the above performances is wholly ideal: the Shaw is a little high-powered for such a small-scale and tender work, while the Moralt and Grossmann discs are sonically outdated. One has to be grateful that these recordings are in the catalogue at all, however.

BRUCKNER

Mass in D minor. F. Charles Adler, cond. SPA 72. A beautiful performance of a work which ought to be better known—even to those usually indifferent to Bruckner.

Mass in E minor. Karl Forster, cond. German Electrola E 80010 (with *Te Deum*). This is not an ideal performance (the old Aachen Cathedral Choir recording of this work on 78s was much more powerful), but it will give you an adequate idea of this curious and interesting music. The *Te Deum*, included as a filler, is one of Bruckner's most popular works. A new recording of the Mass from Deutsche Grammophon is in preparation.

Mass in F minor. Grossmann, cond. Vox 7940.

HEILLER

Motet "Ach wie nichtig." Gillesberger, cond. Amadeo, 10-in. LP. A moving work, certainly the greatest single piece of music to come out of Austria since World War II.

**The little labels of LP's early days
are suddenly being revived — and with them
some unique and wonderful recordings.**



The Return of the Vanished

ONLY A YEAR OR SO AGO, it seemed that the music lover who had advanced beyond the standard repertoire was destined to be the forgotten man of the stereo era. While record companies big and little vied with one another to release ever glossier *Scheherazades* and *1812s* in the exciting new medium, the more esoteric music was shunned. Still more dismaying, perfectly good recordings of fine and unfamiliar music were relentlessly removed from the lists simply because they existed in monophonic versions only—a process symbolized by endless rows of black diamonds in Schwann's monthly record catalogue.

Happily, the trend is now reversed. From all sides comes the joyous news that hundreds of vanished mono albums are returning from limbo—a wholesale revival that has at least this record collector once again believing in Santa Claus. It's

a fine yuletide indeed for those of us who had long been lamenting for the discs of yesteryear.

What had been missing during the first couple of stereo years was that ferment of youthful zeal, that love of adventure, that so delighted us all in the now legendary days of 1950 and 1951. Those were the days, remember, when any three music lovers with some spare cash could hire an engineer and start a record company. New labels sprouted like cellar mushrooms. A listening public nurtured on Beethoven symphonies and excerpts from *Carmen* suddenly found a torrent of wonders boiling forth each month: Josquin des Prez and John Cage, Couperin and Messaien, Bruckner Masses and *organa dupla*. Areas of musical history never even touched in the days of 78s now were mined with dogged determination. Tapes from overseas were turned into pressings of obscure Czech operas, Haydn



Mono

by Robert Silverberg

Masses, Handel cantatas. Arcane names like Vivaldi, Scherchen, Varèse, and Badura-Skoda became, if not precisely household words, certainly subjects of conversation among those who loved music.

This was all something quite new. A decade earlier, the production of classical records had been divided almost exclusively between two companies—Columbia and RCA Victor—with a few independents like Decca, Capitol, Vox, and London beginning to inch gingerly in during the post-1945 period. Releases were cautious: a late Beethoven quartet was a grave risk for a company to take, while an album of Wolf Lieder was deemed appropriate only for special subscription. Complete operas were rarities, and no wonder, with *Meistersinger* needing sixty-eight breakable sides and the standard-length operas running to fifteen and twenty discs apiece.

Suddenly all was changed. The advent of tape recording made it possible to take down a performance with comparative ease. The coming of the vinylite disc and microgroove ended much of the anguish over cumbersome packaging. Abruptly, it became feasible for an imaginative entrepreneur to assemble European tapes of operas and symphonies into slim, fairly inexpensive albums of LPs. That was how we got our first complete *Freischütz*, our first integral *Corregidor*, our first hearings of Buxtehude cantatas and Dittersdorf symphonies and Alban Berg's Quartet.

Of course, these independent recordings were an uneven lot. The LP process was new and still had its flaws; many of the new companies simply did not have the financial resources to overcome production difficulties. Out the records came anyway, in their flimsy jackets—and we loved them. The sound was often execrable (though sometimes superb); surfaces hissed (though not always); performances were mostly mediocre (though some were magnificent). Such things didn't matter. What was important was that a mighty revolution in musical taste had been touched off. The record collector raised on Stokowski transcriptions of *Sheep May Safely Graze* suddenly had his choice among several complete versions of the *St. Matthew Passion*. The man who had just barely heard of Scarlatti found dozens of his harpsichord sonatas on sale virtually all at once.

The Schwann catalogue was then getting under way, and each issue was a wondrous adventure. A given month might bring along almost anything: the complete Schoenberg quartets, the Verdi Requiem, a Henry Cowell piano recital, Monteverdi's *Orfeo*. The wonder of it was that the independent companies were so thoroughly unpredictable and so delightfully enterprising. One day a complete release of the Haydn quartets might be announced; the next, it was a flood of early Italian opera by composers never before recorded.

Sadly, these companies didn't last. Some put out half a dozen records, to the delight of a few hundred connoisseurs—and then silently folded their tents. Still others hung on for three or four years—gamely battling distribution problems, the ignorance of many record dealers, and the unwillingness of the general public to become interested in Palestrina and Webern—before they too went. By 1956, a critical year, most of the bold independents of 1950-51 had gone under, done in by bankruptcy, the departure of a founding spirit, or simply exhaustion and discouragement.

Their death knoll was faithfully sounded in the same publication that had heralded their birth. All through 1955 and 1956 the pages of the Schwann catalogue were peppered with the black symbol of a record's extinction. In one month alone more than a thousand records were withdrawn. Stereo provided the *coup de grâce*. Rising costs, uncertainties of promotion, and the need for a quick return of capital made it appear imperative to appeal

to the widest possible audience for each new release. Maintaining back lists of monophonic recordings with little consumer demand seemed impractical. Overhead had to be cut if a record company were to survive the conversion to stereo.

So another reign of black diamonds ensued. The few surviving independents were purged—and the major companies decimated their mono lists. An era had ended. If every record had to reach 10,000 sales to justify its existence, who would give us the unusual and rare now? No one, it seemed. The economics of stereo were harsh, and what manufacturer would multiply his risks with unprofitable ventures into Josquin, Berg, and Boulez?

The first harbinger of good tidings came in stereo's second year, when many of the hastily deleted mono discs returned via the import route. The entire Cetra line, which had introduced many to *Turandot* and *Gianni Schicchi* and early Verdi, came back in Italian pressings imported by a New York record shop. From the northlands of Denmark came refurbished pressings of the Aksel Schiøtz classics. Many other quondam RCA Victor releases, killed when RCA and HMV parted company in 1956, became available on the German Electrola label, giving us again long-cherished Furtwängler, Menuhin, and Fischer-Dieskau performances. Oiseau-Lyre, which had filled the shelves with better than a hundred fine releases of baroque and classical music, reappeared after a protracted absence. But refreshing as it was to see these items return, it was still true that they were coming along in highly limited quantities at premium prices.

Now suddenly, in this fall of 1961, domestic manufacturers are joining in the race to restore deleted LPs.

One of the most exciting newcomers a decade ago was Westminster Records. Starry-eyed idealists, they made the most of a small group of star performers, and flooded the record shops with Haydn symphonies, Brahms chamber music, a complete set of the Schubert quartets, the great choral music of Bach, and much else. A series of financial disasters hit the company, however, and it was forced to delete much of its unique line. Last year, control of Westminster passed into the solvent hands of ABC-Paramount—and, *mirabile dictu*, the powers-that-be are planning to restore most of the Westminster catalogue. No definite re-release schedule has been drawn up as yet, and several distribution problems remain to be settled, but it seems entirely likely that such choice Westminster items as Valenti's Scarlatti and the Bach *Geistliche Lieder* will again be soon available.

Another of the pioneer independents was Urania, which had a long list of unusual complete operas and little-known romantic orchestral music. Twice defunct, this line has now been taken over by ambitious new management, and nearly all the old Urania releases are on their way back to the record stores in remastered versions, starting with such

unforgotten items as the *Mefistofele* (Boito) with Giulio Neri, the Leibowitz-led *Grand Duchess of Gerolstein* (Offenbach), and the charming Mandolin Concerto of Johann Hoffmann. These and some other of this label's reissues are being offered both in mono and in the kind of ex post facto stereo developed by RCA and Capitol. Once the deleted Uranias are restored, we are advised, a number of new releases will appear.

Good news also comes from Lyrichord, one of the very few independents that *did* survive the stereo debacle. Not only is Lyrichord in good health, but it is actively seeking the rights to re-issue many of yesterday's LPs, with special attention given to choral music. Already, Lyrichord has re-released a dozen of the old Allegro records, with the Roger Wagner and Welch chorales. Fourteen of the early Vox releases now also wear the Lyrichord label, thereby restoring important Masses of Schubert and Haydn to the catalogue. Other resuscitations are the subject of current negotiation.

Vox Records is another company that survived—but not without extinguishing a staggering number of its discs. After selling off a few of the early ones to Lyrichord, Vox has now embarked on an awesome re-release campaign of its own, with its bargain-priced "Vox Boxes." Back in Schwann after absences of two to five years are items like Wührer's complete Schubert piano sonatas, all the Mozart quartets and quintets for strings, Klemperer's *Lied von der Erde*, and much, much else that seemed forever gone.

Concert Hall is a well-remembered pioneer label. This small organization provided us with the first integral recording of the Mozart symphonies: it put out treasure-troves of Hindemith, Arriaga, Lassus, Janáček. A subsidiary, the Handel Society, gave us competent recordings of cantatas and oratorios galore. All this material has been gone these many years. Now, however, an enterprising record shop, The Record Hunter (507 Fifth Ave., N. Y. 36) has bought the masters to some thirty-odd of Concert Hall's best, and is making them available at \$2.50 apiece on its own Rarities Collection label. (These records will not be nationally distributed, but will be obtainable only by mail or in person at the store.) Outstanding among the first group to be issued is the celebrated recording of the Hummel Piano Concerto in A minor, and also the only version of Beethoven's *Christ on the Mount of Olives* oratorio ever recorded. If the initial releases meet with a favorable response, The Record Hunter will probably extend the series to cover other deleted discs, both on Concert Hall and on other lamented labels.

With hundreds of now classic LPs returning to dealers' shelves this season, one's thoughts naturally turn to the still unresurrected record labels. What of them? What are our chances of seeing once again some of the records we remember so fondly? Dreams *Continued on page 119*

By Major R. L. Hillman

Letter from a Talent Scout

Columbus, Ga.
Fri., a.m.

Dear Boss:

By now you should have my report on the prospects in Atlanta. Make a good strong follow-up on the Lethcoe Family act which I wrote you about, and also on Brenda Loving, as I think both acts might go real good.

I got into Columbus Tuesday and have been making the rounds. Wednesday night I made connection with a girl who claims she is a distant cousin of Ernie Tubbs. There should be some payoff in this, even if the girl doesn't have any kind of act worked up yet. She thinks she can do dramatic readings, so I tried her out on "Curfew Shall Not Ring Tonight" and "Excelsior." I think she might eventually bring in some customers, as long as we tie in the Ernie Tubbs angle. We ought to record these readings with a good twangy background, though.

There is nothing real big going on in Columbus, Ga., believe me, so with nothing better to do last night I went to see an act booked into the Royal Theatre called "Andrés Segovia, Classical Guitarist." This act is worth mentioning, but it will take a lot of development before it will fill our bill. This guy is an elderly type with white hair and all that—I think he's Mexican or maybe Brazilian—and I suppose he is breaking in the act on the way north. He should hit Nashville sometime next month.

The fellow gets a lot of sound out of a guitar, and when he wants to, he can come on strong with some real foot-patters, but there are a couple of things right off the bat that we'd need to straighten out. First, there is for sure nothing commercial about a name like "Andrés Segovia." That would be easy enough to correct. We could call him Andy Seegoff or, considering his age, maybe something like "Uncle Andy Seemore." Next, this fellow uses a plain, wooden guitar—just a plain wooden guitar without a bit of plastic or fake ivory on it, and *no radar*—get that, not one wire to hook into an amplifier. I remember my uncle had a guitar like that, but I don't know what became of it. We would have to get him wired up to boost his volume, because I had one helluva time hearing everything, since I'm used to plenty of decibels, as is normal with our people.

He is working as a silent, sit-down act, no real audience contact to make the folks feel at home. He just sits there with his—so help me—footstool. He comes on, sits down, fiddles around with his tuning for a while, then folds his hands on top of the guitar and waits for the audience to get quiet. I mean *real* quiet. He stares out, looking real glum until they shut up, and this routine takes quite a while. It is a pretty funny bit, but there were just a few of us who got the pitch and gave him a good laugh. But he took too long with it.

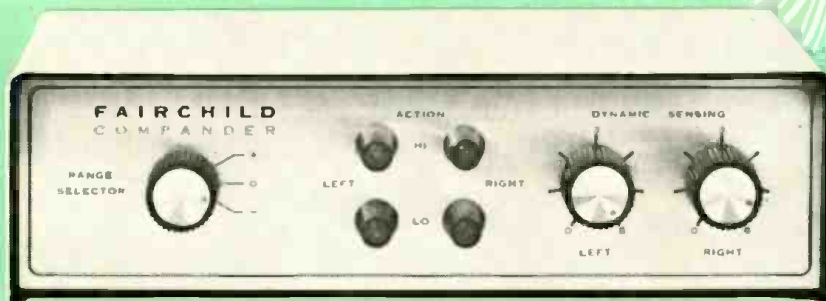
I don't know what to say about this sit-down part. It's O.K. for a lot of the slow, moody stuff, but when he gets going I think we should at least get him worked up for a few simple timesteps, kind of circling around the footstool. This would go better if we got him into a Spanish costume with tassels, or a serape. These outfits don't cost much, or we could even rent one until we see how he works out. For the gap between numbers, we could dig up some of the Carvajal-Esquivel jokes that used to be around. I don't know what kind of delivery he has, because for the whole two hours last night he only



...or
What's
Hot in
Georgia

Continued on page 122

The recording processes impose specific controls on sound captured in groove and on tape. Engineers attempt therefore to re-create electronically the sound of an original performance. Thus, Fairchild's "Compander"—a device to replace dynamic qualities that disc and tape cannot handle.

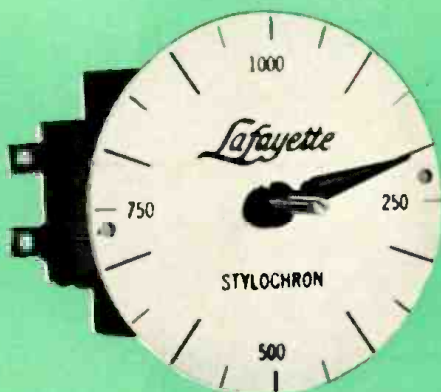


by Ralph Freas

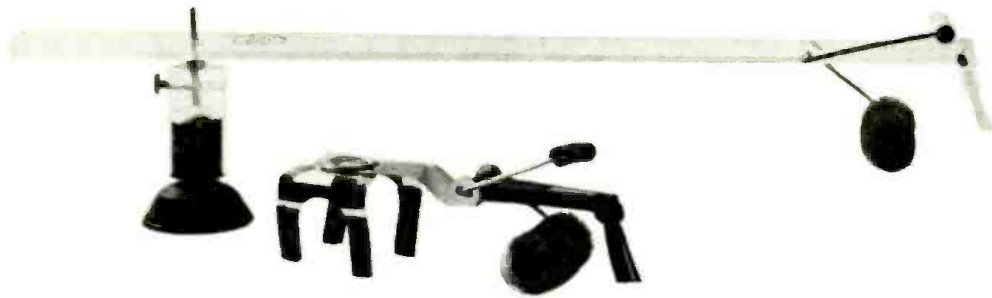
*For a merrier musical holiday, trim the tree or stuff
the Yuletide stocking with some handy sonic helpers.
Most cost little; all aim at ever higher fidelity.*

AUDIO ACCESSORIES

Counting the hours of stylus wear guards against a bad needle and damage to records. The obvious way to note time's passing: use a clock, pad, and pencil. The accurate, simple way: wire a "Stylochron" to your turntable. It counts off 1,000 hours and then starts counting over again.



What's with the "Dust Bug?" An offspring of the turntable model "Bug" which can cope with automation (a record changer, that is). It does its groove-cleaning job while riding comfortably on the changer's tone arm and, with the arm, conveniently gets out from under the dropping discs. Wise bug!

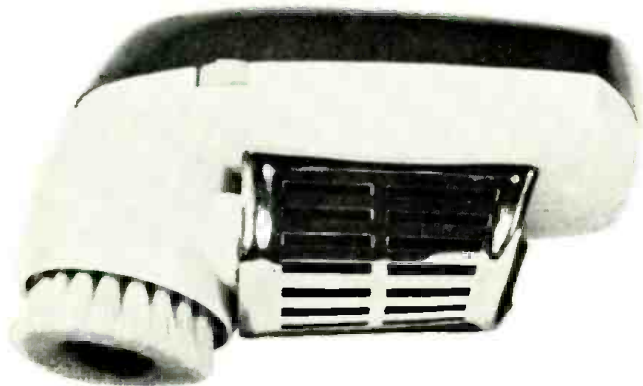


IN DAYS of old when volume was controlled by opening or closing the Victrola doors, a piece of coarse cloth mounted on a circlet of wood served to "clean" the record. Audio equipment, needless to say, has grown sophisticated. And the accessories to enhance its performance have grown sophisticated apace. Today's fidelitarian would sooner toss a disc into the waste bin than grind grit into delicate grooves with coarse cloth. He can instead pry, prod, and pull tiny particles from vinyl grooves with "Atomic Jewels," "Dust Bugs," or even with a miniature vacuum cleaner.

Equally important is the care of the tiny stylus. Aid comes in many forms: pressure gauges, alignment guides, brushes to remove "gunk" accumulations, a clock (the "Stylochron") to count the hours of stylus use, microscopes that reveal stylus wear.

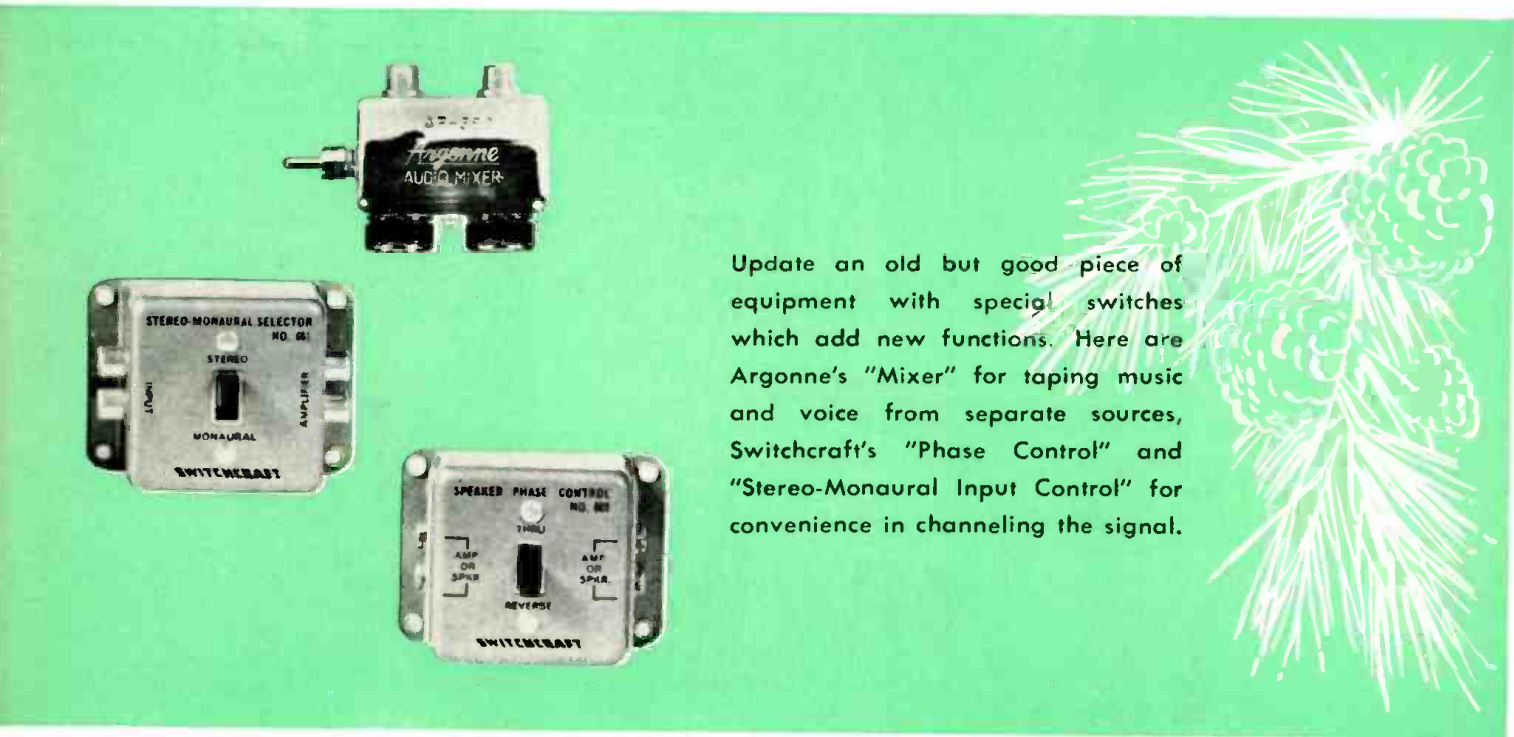
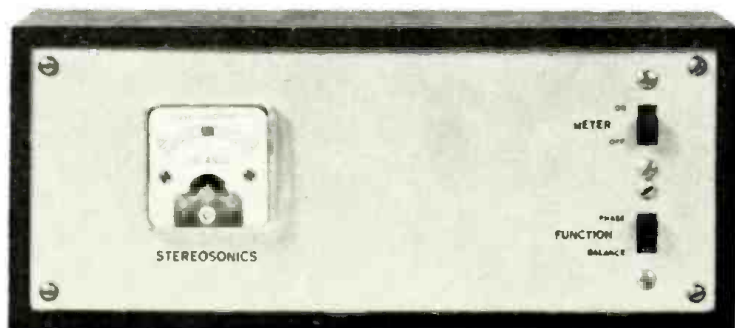
In addition to devices for caring for records is a more de luxe accessory group of more complex electronic design. Fairchild's "Compander" aims at restoring "the full dynamic range of the original performance." Stereosonics' "Phase Coördinator" insures proper reception of both stereo channels. Lafayette's "Booster-Coupler" simplifies FM and TV antenna connections, sending stronger signals into a system.

For the fidelitarian with almost everything, give an audio accessory—to help prevent damage to discs and stylus, to make the mechanics of music listening more convenient, and to enhance sound electronically.



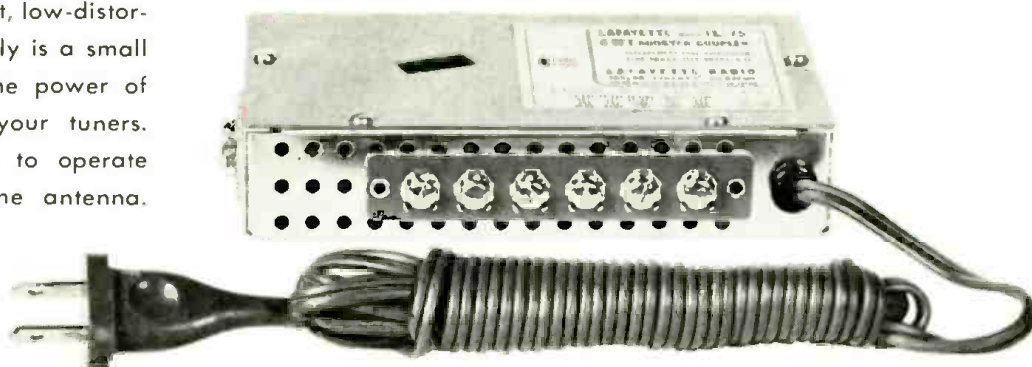
Two D cells—flashlight batteries—spin a fan in the "Electro-Vac." The spinning fan creates a vacuum and, with the bristles' help, whisks away dust and dirt from disc surface, tone arm, cartridge, amplifier, cabinet, and any other place where dust can lodge. It fits the palm of your hand.

How much stereo is your program source delivering? Glance at the needle of Stereosonics' "Phase Coordinator." The needle measures the full span between true mono and total stereo and the balance between stereo channels. Tells you to throw a switch if speakers are out of phase.



Update an old but good piece of equipment with special switches which add new functions. Here are Argonne's "Mixer" for taping music and voice from separate sources, Switchcraft's "Phase Control" and "Stereo-Monaural Input Control" for convenience in channeling the signal.

Lafayette's "Booster Coupler" is very helpful in weak FM and TV signal areas. A low-noise, low-cost, low-distortion antenna aid, it actually is a small amplifier that kicks up the power of the signal delivered to your tuners. It also enables the user to operate two tuners from the same antenna.



SURELY OF ALL professional writers the music critic must cherish the smallest hope of immortality. Even before his words are in print, the event to which they refer is past. An orchestral concert may be repeated once or twice, and an opera revived at intervals, but the performance is never exactly duplicated. This is not to say that music critics have no influence: that is another matter. They can make and break reputations of performers, if not—and generally they cannot—of composers. But their words have a better chance to survive if they concern something other than music, if, for instance, they concern musicians: there is always an audience for biography. The exceptions are likely to be special cases. Bernard Shaw's music criticism has been reprinted, partly because it is good criticism and partly because it is Shaw. And the Viennese music critic Eduard Hanslick, a giant in his day, has recently been revived with a book of essays reprinted under the title *Vienna's Golden Years of Music*; but Hanslick is still, alas, remembered less for what he did to immortalize any musician than for what Wagner did to immortalize him, in a caricature that is outrageously unfair but that remains indelible.

by George Stevens

**An affectionate tribute to one
of those rare critics who knew how to
write musically about music**

Tovey



Drummond Young

In this light the history of Donald Francis Tovey's reputation is remarkable if not unique. Twenty-one years after his death, a fair number of his books are in print; yet it may be said, with almost literal justification, that he never wrote a book at all. His editor, Hubert J. Foss, tells us that in 1896, when Tovey was twenty-one, he planned a substantial treatise on the means of expression in music; this was a young man's dream. His posthumous, unfinished *Beethoven* was planned as a book, and so was the essay on the art of the fugue, published in book form during his lifetime. Most, if not all, of the others are collections of pieces written over several decades, and all of them, including *Beethoven*, are books about music *per se*. The book called *Forms in Music* is a collection of Tovey's contributions, excluding biographical articles, to the *Encyclopaedia Britannica*. The seven volumes of *Essays in Musical Analysis* are made up of analyses of chamber music (some dating from 1900 or thereabouts) and of orchestral works. The latter were written for the Reid Symphony Orchestra of Edinburgh, which he organized

in 1916, two years after he became Reid Professor of Music at Edinburgh University, and which he conducted until late in the Thirties. These essays are, in fact, program notes, but program notes of a very special kind. Unlike most such essays, which often seem designed simply to induce a passively receptive mood in the audience, Tovey's are written to enhance the listener's enjoyment of what he hears, and his understanding of what he enjoys.

In company with other admirers of Tovey—I wonder how many—I have been associating with *Essays in Musical Analysis* since the first volume was published twenty-seven years ago. My copies are constantly being taken down from the shelf, which is to say whenever there is occasion to read what he said about a particular composition or a musical subject, and in these days of music at the turn of a switch, that is several times a week.

Now with many writers, I suppose with most writers, the reader's conception of the author is incidental. The book's the thing. But there are some with whom you find yourself developing a sort of personal relationship—one-sided, to be sure, since your author never heard of you, but reciprocity is irrelevant.

Dr. Johnson is still our companion, and so is Max Beerbohm. Tovey is one of those who cannot be read impersonally. I think his admirers feel about him much as H. W. Fowler's admirers feel about Fowler. Each of these men is unique in his field, each has uniquely expressed himself. The comparison must not be pressed, for the differences between them are as great as the similarities, if not greater. Fowler's *Modern English Usage* is systematic, comprehensive, methodical, and fussy, where Tovey's work is *ad hoc*, fragmentary, intuitive, and spontaneous. But Fowler, writing about words, and Tovey, writing about music, were alike in at least two ways, enough to inspire in their followers the same kind of loyalty: each had a disinterested passion for his subject, and in spite or because of this, the reader is aware in each case of the presence of a personality that is irresistible, because it is altogether without exhibitionism.

There is a paradox in my experience of Tovey's personality, however. For a long time I had thought of him as crotchety, cocksure, rather old-fashioned: a grand old man in the sunset. I had a picture of him, derived from I do not know what fortuitous associations, as a short, stocky figure, striding about with a cigar and moustache, giving everybody what-for and making them like it.

He was not at all like that, as it turns out. I discovered this quite unexpectedly when I read Mary Grierson's biography of Tovey. I was astonished to discover how mistaken was the portrait I had imagined. Physically, Tovey was tall, he had thinning hair, he had certainly no moustache and probably no cigar. Otherwise he was different from my preconception chiefly in being a more vulnerable human being. This discovery increased by admiration of Tovey as it diminished my self-esteem: I might have known he was vulnerable—how else could he have been so sensitive? I think I must have missed this quality because he wrote with the confidence of authority. But he is not really cocksure at all. If he seems to be so, it is because, at his best, he participates so thoroughly in the composer's intention that he can say the last word—but without making any claim to infallibility.

What Tovey possessed above all was an ability so rare as to be, at any given time, almost unique: the ability to write intelligently and significantly about music, in terms not too technical to be understood by an audience of musical amateurs. Music can be written to fit words; this is true not only of songs, oratorios, operas, and other forms in which words are actually sung, but of music illustrative of a text as well. (There is, to be sure, always the possibility that the music *seems* to fit the words because, since they existed first, the listener has a preconceived idea of what to expect; conversely, an unfamiliar song in a foreign language or a symphonic poem on an unannounced text may, even to a musically experienced listener, only vaguely indicate the verbal subject matter.) But can words be written to fit music? Perhaps any respectable poet can produce verses to fit a Mendelssohn *Continued on page 117*

Books by Tovey, Currently in Print

The following volumes are published by Oxford University Press, New York.

Beethoven (with an editorial preface by Hubert J. Foss). 1945. 146 pp., \$4.00.
A Companion to "The Art of Fugue." 1931. 85 pp., \$2.00.

Essays in Musical Analysis. Six volumes, \$4.50 each. (Vol. I, *Symphonies* [1], 1935, 243 pp.; Vol. II, *Symphonies* [2], *Variations and Orchestral Polyphony*, 1935, 226 pp.; Vol. III, *Concertos*, 1936, 237 pp.; Vol. IV, *Illustrative Music*, 1936, 184 pp.; Vol. V, *Vocal Music*, 1937, 262 pp.; Vol. VI, *Miscellaneous Notes, Glossary, Index*, 1939, 196 pp.)

Essays in Musical Analysis: Chamber Music. 1944. 226 pp., \$4.50.

Forms of Music. 1944. 260 pp., \$4.50.

The Main Stream of Music and Other Essays (introduction by Hubert J. Foss). 1949. 414 pp., \$6.00.

A Musician Talks. Two volumes, 1941. (Vol. I, *The Integrity of Music*, 178 pp., \$2.50; Vol. II, *Musical Textures*, 106 pp., \$2.25.)

Also available in paperback form from Meridian Books, New York, are reprints of *The Forms of Music* (M36, 1956, \$1.45) and *The Main Stream of Music and Other Essays* (M74, 1959, \$1.45).

**Don't cheat yourself of the best your
tuner can offer by overlooking the essential
to its effective operation.**



FM Tuner **Alignment**

BY CHARLES TEPFER

WITH FM stereo broadcasts being made by more and more stations from Seattle to Schenectady, the "moment of truth" has arrived—not only for the new multiplex technique, but for FM receivers themselves. Beyond the well-known performance criteria or specifications for frequency response, sensitivity, selectivity, and distortion of high-fidelity tuners, there's the important matter of how well the circuits of these tuners are adjusted to fulfill their specifications day in and day out. The sum total of these adjustments is referred to as "alignment," and many experts hold that the majority of FM tuners in use today are more or less out of alignment.

A tuner that is out of alignment is an imperfect device for the high-fidelity reproduction of music whether mono or stereo, but it is particularly ill-suited for the latter. Whatever mode of reception you enjoy, however, you are suffering a needless deprivation if your instrument is improperly aligned. And every high-fidelity tuner *can* be aligned by a capable service technician using the proper test equipment and following the instructions furnished by the manufacturer.

Possibly so many tuners are out of alignment simply because their owners fail to recognize its importance. A simple analogy may help explain alignment. While driving a car, you frequently glance at the rear view mirror to see what is going on in back of you on the road. Your view is accurate depending upon several things: the cleanliness of the mirror, its stability, and its dimensions—as well as the cleanliness of the rear window, its dimensions and distortion—and finally, on whether there are any obstructions between the mirror and the rear window. If one of these variables is negative (a dirty window,

a shaky mirror), what you see will be less than a perfect image of what is there. If many things are wrong you may have constantly to readjust the mirror in order to see anything at all.

This, in a nutshell, is what you face with an FM tuner. A tuner has three major sections: the front end or radio frequency (RF) circuits (or "stages"); the intermediate frequency (IF) stages; and the discriminator or ratio detector stage. The RF circuits are first in line to receive the signals broadcast by all FM stations as they are intercepted by the antenna and brought into the tuner. Here these signals are selected (and all but the station chosen are rejected), amplified, and then converted to a lower intermediate frequency for further amplification and other electrical operations. The IF section has the important role of "limiting"—that is, clipping off any extraneous noise or interference in the desired signal before it can do any harm. To the discriminator, or ratio detector, as the case may be, belongs the function of making audio sense of the signal. In this stage the music or other intelligence that the FM signal has carried from the broadcast station is extracted from its electronic envelope. This final process also involves "deemphasis" to compensate for a preemphasis used by stations, and usually some amplification. The signal then may be fed to an amplifier and speaker.

Each of the three major sections of the tuner must be adjusted properly. If there is instability in one of the stages or if one of the circuits distorts the signal, the audio output will not be a faithful reproduction of the program broadcast by the station. If there is more than one trouble, the tuner may be unable to receive as many stations as it should, or its output may even be totally unlistenable. Alignment is the

technique which enables each stage of a tuner—and consequently the instrument as a whole—to do its job properly. Most adjustments are performed on the movable cores of the IF transformers, but there are also some that should be made in the RF stages and at the discriminator or detector.

Although alignment is presumably done at the factory as part of a tuner's production, after a period of use its parts' values may change slightly. Sometimes the heat generated in the tuner causes the coils gradually to expand. A tuner also may be jarred during shipment (or in vigorous house cleaning) so that

some of the transformer cores become loose enough to cause a cumulative detuning.

These questions initiated a major controversy in the high-fidelity industry a few years ago. At that time, Consumers Union reported that some nineteen FM tuners it had purchased for its tests were out of alignment when they were removed from their packing cases, and further, that some of the tuners could not be properly aligned because of circuit instability. The immediate reaction in the trade was, "Who's to say what is proper alignment?" Some manufacturers accused the testing organization of trying to imprison them in an ivory tower of unnecessary perfection. And at least one view held that, although it was possible to improve distortion figure of new tuners slightly by careful alignment with special test equipment, this small improvement would not be realized by the listener. The whole question, as one might suppose, was hotly debated. Since that time the Institute of High Fidelity Manufacturers has adopted a standard for tuner performance which relates sensitivity to distortion.

Discussing the problem of tuners with the service manager of one very reputable audio dealer with a large service department, I discovered that as a routine matter this organization aligned every tuner brought in for service. The manager alleged that almost every tuner coming into his shop needed alignment before any other work was done on it, and that many of the new tuners he installed required it too. His explanation for this need? Few manufacturers, he said, and even fewer servicemen use the proper techniques for alignment. Most top audio engineers agree that the best way to align a tuner is for low distortion. To do this, a highly accurate, low distortion FM signal generator is used to inject controlled signals into the tuner. A distortion analyzer monitors the discriminator while its transformer is adjusted. According to this service manager, such techniques are frequently honored only in the breach.

Some high-fidelity manufacturers still deride the quest for perfect alignment on the grounds that many FM transmitters limit the quality of the signals they broadcast by using less than perfect equipment and by overmodulating to get maximum loudness. Overmodulation at the station, just as misalignment in the tuner, causes distortion. Some design engineers throw the blame on the consumer for being overly susceptible to highly touted specifications. For example, sensitivity has now become the most often quoted specification for high-fidelity tuners, although other factors such as the amount and type of limiting and the amount of IM distortion are just as, if not more, important. When a manufacturer plans a competitively priced new tuner, he will often exert pressure on his engineer to come up with a quotable sensitivity figure at the expense of RF bandwidth or stability in the RF stages.

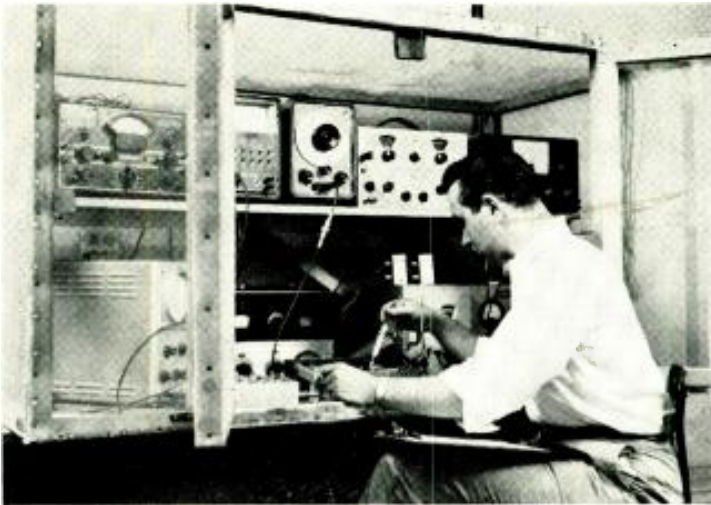
For those who live fifty miles or more from their favorite FM stations, sensitivity is indeed important, but it ought not to be bought at the expense of full limiting and high signal-to-noise ratio. A good an-

What About Tuner Kits?

IN THE PAST, tuner kit manufacturers used to suggest that even after a tuner was correctly assembled it could benefit from an alignment "touch up" by a competent service technician. The general improvement in kits—printed wiring boards, wires precut to the exact length needed for each connection, wiring terminal boards, and preassembled, pre-tuned RF and IF strips—has contributed much to solving the alignment problem. Some new and highly publicized "self-alignment" techniques—such as those devised by H. H. Scott, Dynakit, and Harman-Kardon's Citation, using the kit's own tuning meter or tuning eye as an alignment monitor—have also made for better alignment in finished sets. Indeed, these units may well be the start of a new trend in tuner kits.

Virtually any modern FM tuner kit that is properly assembled, following the step-by-step instruction manual, will tune in many stations with no further alignment, and often with a simple indoor antenna, particularly if used fairly close to the transmitting station. In remote areas, one may find that the tuner pulls in the desired station but often with noise and some distortion, indicating that a touch-up alignment by a technician may be needed. In any case, a distinction must be made between tuners which include an RF amplifier and those which feed the signal directly from the antenna to a mixer-oscillator. When the latter type is pushed for maximum sensitivity, the attainment of best alignment becomes more difficult. There are, indeed, servicing purists who still insist that instrument alignment can improve the performance of any tuner.

If carefully used as a guide while tuning in a station with the AFC off, a tuning meter or indicator will tell you when you are tuned to the center of the channel. But this will not be the point of least distortion unless the tuner is perfectly aligned. It is the voltage (or lack of it) that activates the meter or indicator, not minimum distortion. If the tuner is not properly aligned, the indicator will prove it by giving a center of channel indication of a point where noise and distortion are not at minimum. If this happens on most stations, it indicates the tuner needs further alignment.



Shielded room and professional caliber instruments generally are required for competent FM alignment.

tenna installation with a high gain antenna, perhaps with a rotator, and a low noise booster of the RF cascode type, will capture the signal. *Don't expect the tuner to do the antenna's job.* Of course, extreme sensitivity can be built into a tuner without affecting its bandwidth (the range of FM frequencies for which its response is flat) or its stability, but it takes elaborate, often costly circuitry and extra parts to do so. When high sensitivity is emphasized while an RF amplifier or sufficient decoupling and interstage isolation are ignored, instability results and proper alignment becomes impossible.

In an attempt to keep RF stage distortion to a minimum, some tuner manufacturers and almost all tuner kit manufacturers resort to a completely or partially enclosed and shielded front-end assembly. Such "packages" are less likely to become detuned after shipment. They are located on the chassis as far from heat-producing elements as possible. For kit builders they have the additional advantage that they are prealigned and thus eliminate the danger of wiring errors in the critical RF stage. These prefabricated front ends often can also benefit from accurate instrument alignment, but they have contributed greatly to improved alignment in present-day kit tuners. (Tuner kits, incidentally, once were regarded as troublesome for the amateur builder unless, of course, the finished unit could be aligned professionally. In some recent models this problem has been solved to a large degree: see the discussion accompanying this article on the opposite page.

The RF stage, however, is only one of three sections in the FM tuner. Of the others, the IF strip is the least critical to align. When this circuit as designed and produced has low regeneration, good interstage coupling transformers, and an adequate number of limiter stages (at least two for a Foster-Seeley discriminator), this section can take and hold satisfactory alignment. This is not true of the discriminator stage, however. If the discriminator's output over the central portion of its operating range is linear and balanced, its distortion will be low. If

not balanced, various frequencies and their harmonics may interact in such a way as to result in high IM distortion. Unfortunately, this last stage in the signal-handling chain is also affected by what happens in the preceding stages.

Some types of discriminator circuits are less subject to misalignment than others. Wideband discriminators, whose output is linear for more than the 150-kilocycle envelope in which the FM station contains its program content, permit somewhat more room for error than the conventional kind. But high quality parts and well-engineered circuitry must be used to keep other types of distortion low. A point to remember is that alignment cannot correct inferior circuit design or manufacture; it cannot make a \$300 tuner out of a \$60 unit.

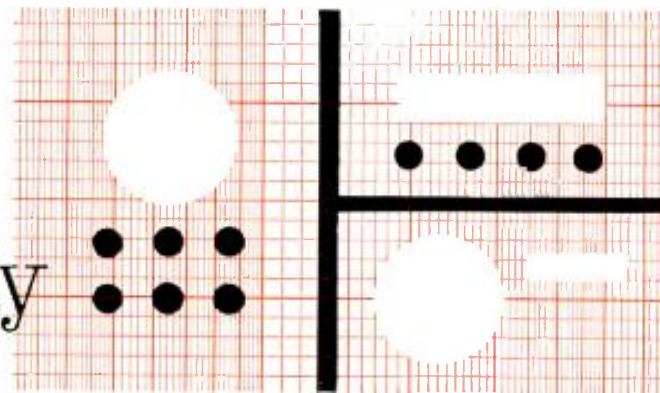
Regardless of cost, a tuner's alignment relates very directly to its ability to receive FM stereo. The "keying" information for getting stereo from the multiplex detector is contained in an auxiliary part of the FM carrier signal. In the new system, as in monophonic FM broadcasting, the main program information is contained in the 50- to 15,000-cps region; the stereo keying information (actually a difference signal between the right and left channel voltages at any instant) is broadcast in the 23,000- to 53,000-cps part of the FM carrier. Since this information must be picked off at the discriminator before it is sent to the multiplex detector (in whatever adapter is used), it is apparent that the discriminator must be aligned for a wider flat frequency response than heretofore, from 50 to 53,000 cycles per second. If this wide flat frequency response is not supplied by the tuner, channel separation will suffer drastically.

Actually, high-fidelity reception of multiplex stereo requires better alignment in *all* stages of a tuner to keep the complete signal and each of its parts in the same time relation to each other as when transmitted. A change in this relation introduces phase distortion, which also can reduce channel separation and thus degrade the stereo effect. And FM stereo listeners, of course, will want no less from stereo broadcasting than they have been accustomed to hearing from their stereo discs and tapes.

Although all owners of high-fidelity FM tuners would do well to seek out a competent audio service center for a tuner alignment, this procedure is especially recommended to prospective purchasers of multiplex adapters. Tuner manufacturers will furnish the names of their authorized service centers, but before leaving your tuner with any serviceman, inquire of him what technique he uses for alignment of FM tuners. What instruments will he use—a distortion analyzer and high quality FM signal generator? Can he show them to you? If not, send your unit back to the factory, after checking with the manufacturer, or—preferably, since long-distance shipping may disturb the adjustments—find another local service dealer. In any case remember that the pleasure your tuner will afford depends very largely on its proper alignment; make sure you take all steps to get it.

*The consumer's guide
to new and important
high-fidelity equipment*

high fidelity



EQUIPMENT REPORTS



**Knight KN-400B
Stereo Control Amplifier**

AT A GLANCE: Allied Radio's Knight KN-400B amplifier, which offers dual preamps and power amps on one chassis, is a fully transistorized unit, employing neither tubes nor output transformers. It is characterized by United States Testing Company, Inc., as a rather clean though low-powered amplifier which is best used with simple speaker systems of less than 16 ohms impedance, and of moderate to high efficiency. The relation of this power capability to the manufacturer's rating of 20 watts per channel is explained in detail below. In any case, the KN-400B—when not driven to its maximum capabilities—does have very low distortion, a very favorable signal-to-noise ratio, and virtually no hum. Price: \$99.50 (includes metal cover).

IN DETAIL: The entire KN-400B, weighing only 6¼ pounds, is both compact and well built. Much of the wiring and most of the circuit components are contained on three terminal boards within the amplifier. The rear of the chassis contains two pairs of low-level, equalized (RIAA phono and NAB tape head) inputs, and three pairs of high-level unequalized (tuner, auxiliary 1, and auxiliary 2) inputs. Front panel controls include knobs for program selector, bass, treble, balance, and volume. These all operate on both channels simultaneously. In addition, there are slide-switches for "stereo-mix-mono," low and high frequency noise filters, and channel reversal. The arrangement is neat and logical.

Each channel of the amplifier contains eight transistors. The high-level inputs are padded to reduce their level, and the low-level inputs are passed through equalization networks. The input signal then is fed to a transistor feedback pair for initial preamplification, which is followed by the volume control, balance control,

scratch and rumble filters, and a Baxandall-type tone control circuit (utilizing one transistor). The two power output transistors for each channel are mounted at the rear of the amplifier on the outside of the steel chassis, with the chassis itself serving as a heat sink. The speaker output terminals are connected to these transistors directly, except for a blocking capacitor. No output transformer is used, and two terminals are provided for each channel's speaker hookup.

A "tape output" jack is connected in parallel with the speaker output terminals. (Most amplifiers have their tape output jacks before the tone and volume controls, so that a constant-level signal with no coloration of tone is available to the recorder. The use of a tape output after the volume and tone controls, however, may be desirable to some users and is probably used in the KN-400B as a design simplification.) The amplifier comes on instantly, with no warm-up time, and runs quite cool due to the absence of heat-generating tubes and output transformers.

As stated earlier, the KN-400B is rated by Allied Radio at 20 watts per channel IHFM music power. USTC, on the other hand, rates high-fidelity amplifiers on the basis of "continuous power." To explain the difference briefly: "music power" is that peak rms power which the amplifier would supply if the power supply voltages remained unchanged from no load to full load. In measuring the maximum music power output of an amplifier (for rated total harmonic distortion which, according to the IHFM standard, should not exceed 1%), it is necessary to replace the amplifier's own built-in power supply with an external, regulated DC supply, which maintains the power supply voltages in the amplifier at their optimum design values. There is,

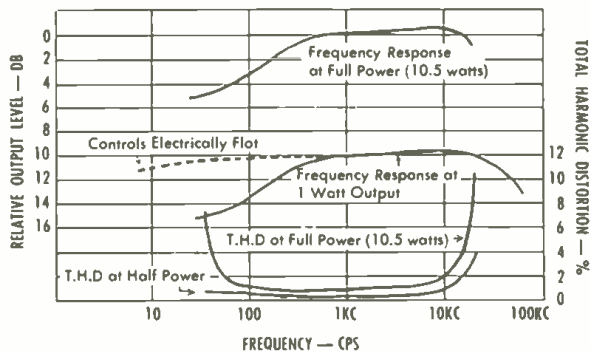
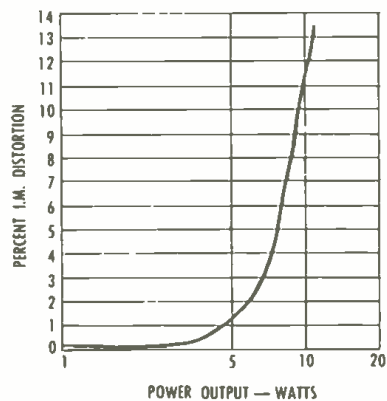
of course, ample justification in measuring music power, or complex but short-term peaks, as an indication of amplifier performance, and many amplifier manufacturers do so. An equally, or more, telling figure in our view is the amplifier's continuous power rating. In rating an amplifier on the basis of continuous power input, the entire amplifier is evaluated as an integral unit, with no allowances made for possible inadequacies in the design of its own power supply or any other section. Of course, the better an amplifier's own power supply, the closer will be the two figures. However, the music power rating method does permit some amplifiers to boast higher power specifications than is possible when operating with their own power supplies. Depending on the design of the power supply used in any given amplifier, the difference between the two figures can vary from zero to as much as three-to-one. In the latter instance, it becomes possible to inflate an amplifier's power rating. Thus, what once would have been called a "10-watt amplifier, capable of 20-watt peaks" might now simply be called a "20-watt amplifier, IHFM music power rating." Harmless, actually, as long as we keep in mind just what that "20-watt" describes. The more rigorous approach, using continuous power, demands 20 watts without the help of an external, controlled power supply.

In the case of stereo amplifiers, there is another aspect to the question of output power, which has to do with whether the output of a channel is measured with the other channel turned off, or with both channels being driven simultaneously. The former method, again, puts less of a strain on the power supply; the latter method, of course, provides a more rigorous test and is, in fact, more truly representative of the conditions under which the amplifier will be used. While such characteristics as low-level frequency response, equalization accuracy, hum, and so on will not vary appreciably with respect to one or both channels being driven simultaneously, the output wattage will—depending on the amplifier's own power supply.

A final consideration in arriving at an amplifier's output power rating, which applies uniquely to OTL ("output transformerless") transistor amplifiers, is the load into which the amplifier works when the measurement is made. As a rule, the higher the impedance of the load the more strain placed on the amplifier to deliver its rated power. There is nothing "wrong" with such amplifiers—so long as the user keeps in mind their power limitations under actual operating conditions. Thus, when used with compatible speakers and in small to medium size rooms such amplifiers can provide very acceptable sound indeed. But they should not be construed as being in the same power class with other amplifiers whose continuous output power, with both channels driven simultaneously, and under varying loads is of the same wattage rating.

This is all by way of explaining that our power rating of the KN-400B amplifier was arrived at by a different method than that used by the manufacturer. It is, in fact, the method we use for all amplifiers and one which we will continue to use until we are convinced that a better one exists. By its method, Allied Radio is probably correct in calling the KN-400B a 20-watts-per-channel amplifier; by our method, however, we find the KN-400B's power capabilities to be more modest. Despite this "disagreement," we do feel that the KN-400B is a worthy piece of equipment, and capable of delivering very clean sound in a suitable installation.

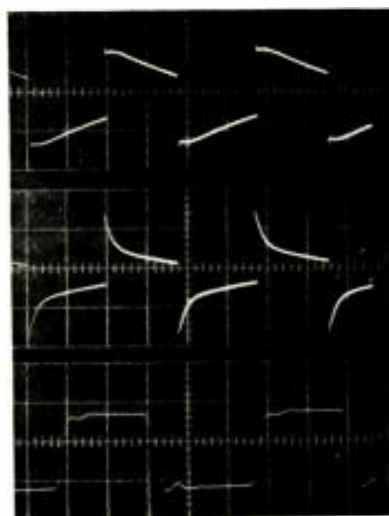
The KN-400B is rated at 1% total harmonic distortion at full output (1 kc). Using the THD rating to find power rating (by the continuous power method) USTC found the output to be 10.5 watts per channel with either a 4- or 8-ohm load, and 6.5 watts output with a 16-ohm load. These measurements were made with one channel operating and the other channel dead. With both channels operating simultaneously, with the same input



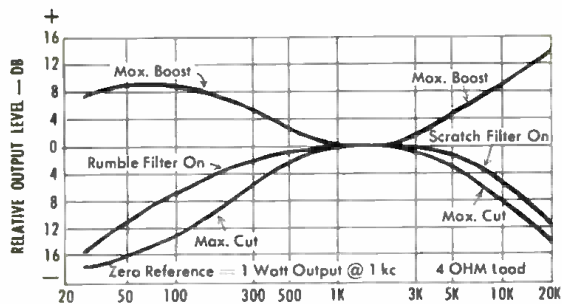
signal, the output power per channel for the 1% THD figure drops to 8.7 watts with a 4- or 8-ohm load. It was not measured with a 16-ohm load, but was estimated to be between 5 and 6 watts.

Harmonic distortion, related to full power (10.5 watts) across the audio frequency range, was less than 2% from 50 cps to 10 kc. At the half-power level, it was better, being less than 2% from below 25 cps to 15 kc. IM distortion at the half-power level was less than 1.5%, but rose to 13.4% at full power.

With the tone controls in the indicated "mechanically flat" position, frequency response of the KN-400B was uniform within plus 0.4 db and minus 0.8 db from 250 cps to 20 kc at full power. At the 1-watt level, high-



Square wave response (top) at 50 cps with controls electrically flat; (center) with controls mechanically flat; (bottom) at 10 kc with controls mechanically and electrically flat.



frequency response was only 3 db down at 65 kc, which is excellent. However, at both 10.5 watts and 1 watt, response at 25 cps was down 5 db from the 1-kc level. Fortunately, this bass loss can be regained very easily; by adjusting the bass tone control to the "2 o'clock" position, the amplifier's frequency response was greatly improved, and in fact was measured as uniform within plus 0.3 and minus 1.0 db from 7 cps out to 35 kc, which is excellent. The square wave response, with the bass control advanced, also was excellent at both 50 cps and 10 kc. The reason for advancing the bass tone control has to do with the slight difference—at least on our sample—between the "mechanically flat" position of the control knob as indicated by its marking, and the true "electrically flat" position as indicated by measurements. Such differences are not uncommon in popular-priced amplifiers. The fact that they can be compensated for by small tone control adjustments is definitely on the credit side of the equipment.

Equalization on phono and tape was very good generally, except for a slight excessive bass boost below 50 cps. The characteristics of the noise filters, on the other hand, were judged to be somewhat poor. As shown on the accompanying curves, the rumble filter cuts off much of the low frequency program material as well as the 30-cps rumble content. A more desirable characteristic

would be one which rejected most of the 30-cps rumble content but which passed everything above 60 or 80 cps with no attenuation.

The input sensitivity of the KN-400B, for 10.5 watts output at 1 kc, was 3.1 millivolts on phono; 2.9 mv on tape; 1.64 volts on tuner; 0.66 volts on auxiliary 1; and 0.34 volts on auxiliary 2. The signal-to-noise ratio varied with the input used, but was generally quite good even at full gain, being: 55 db on phono, 73 db on tuner, 44 db on tape, 69 db on auxiliary 1, and 66 db on auxiliary 2. Whatever noise content was present was high-frequency switching noise, rather than hum which is completely inaudible. Channel separation was better than 50 db to above 10 kc, which should provide very satisfactory stereo service.

Listening tests confirmed the lab measurements very closely. Thus, when driving a three-way 16-ohm speaker system through a complex crossover network and installed in a large room, the KN-400B—even at full gain—did not make much of a showing. Smaller, as well as more efficient, speaker systems in the same room were driven much more successfully. As the acoustic demands of the installation go down (a smaller room, a fairly efficient 8- or 4-ohm speaker, or both), the amplifier is not called on to deliver its maximum power output and the true virtues of a transistor OTL type of circuit can be best appreciated. Under optimum acoustic conditions and when operating below its rated power, the KN-400B contributed a quality of sound that seemed, to many listeners, significantly cleaner than what was heard from conventionally built (with tubes and output transformers) amplifiers in the same (continuous) power class. It had a steady bass line, a fairly tight midrange, and an easy, airy high-end response. No doubt, much of this audible quality—particularly the clean bass—can be attributed to the absence of an output transformer: in any case it indicates that whether you rate the KN-400B at "20 watts per channel" or "10.5 watts per channel," it merits very serious consideration for use in a low-powered or modest-budget installation.

**Miracord Studio H
Automatic Turntable;
ELAC Cartridges**



AT A GLANCE: The imported Miracord Studio H, distributed here by Benjamin Electronic Sound Corporation, is characterized by United States Testing Company, Inc., as a fine example of what can be done to combine the performance of a precision turntable and tone arm with the convenience of a record changer. A four-speed model, it may be used automatically or manually. Price: \$99.50, less base and cartridge. Benjamin also distributes the ELAC cartridges, discussed at the end of this report.

IN DETAIL: Construction of the Studio H, reports *USTC*, is very sound, as good as or better than that of any other record changer they have seen. As with most automatic players, there is a maze of linkages, levers, and springs beneath the platter, but the construction and design of the functional parts of the changer indicate that it will require a minimum amount of maintenance over a period of years.

The Miracord is handsomely styled and is set off

nically by the well-made oiled walnut base which is available for mounting it. At a quick glance, the changer looks more like a manual turntable than a record changer, due to the absence of any overarm mechanisms or record-holding platforms.

Speed selection is accomplished by means of a 4-position rotary lever at one corner of the turntable, which activates an idler wheel and a 4-step motor shaft. The idler wheel engages the inner rim of the turntable platter, which in turn drives the entire record-changing mechanism. The turntable platter itself weighed in at 5½ pounds, which compares very favorably with many professional-type turntables. It is a nonferrous machined casting, designed for good flywheel action and good speed consistency.

The driving motor is of the hysteresis-synchronous type, and its speed is completely independent of line voltage (over a range of 100 volts to 125 volts).

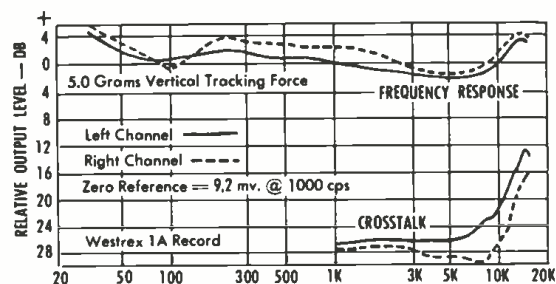
The transcription-type tone arm is very well built, and has a plug-in head to facilitate easy replacement of cartridges and styli. The arm is quite massive, which should give it a very low resonant frequency. When playing a record, the changing mechanism is disconnected from the arm and bearing friction in the arm becomes very low, which increases its ability to track poor records. A special force gauge, included with the changer, enables the user to adjust stylus force easily and accurately.

The Miracord has four basic modes of operation. For service as a changer, the user inserts a "multiple-play" center spindle, on which can be stacked up to eight records of the same size. (The Miracord will not intermix records of different sizes.) Then, all that is needed to start playing the records automatically, after the speed selector has been set, is to push one of the three start buttons. Three buttons are used because, in addition to starting the changer, they determine how far in the tone arm will travel before it sets down on the record. The buttons are marked 7", 10", and 12". The changer will play the stack of records automatically and will shut itself off after the last record. During the changing operations, the output from the cartridge is muted by a switch. The push buttons operate with a very light touch, and the entire change cycle is accomplished smoothly and quietly.

For the other modes of operation, the "multiple-play" spindle is lifted out of its socket and is replaced with the "single-play" spindle, which resembles the short spindle found on most turntables. With a record on the turntable, automatic play of the record will be accomplished by pushing one of the three start buttons, depending upon the record size. At the end of the record, the arm will lift off the record and will return to the arm rest, after which the turntable will shut itself off. It is possible to operate the turntable as a completely manual turntable, by manually lifting the tone arm off its rest and placing it on the record at the desired spot. Lifting the arm off the turntable (by its very convenient finger grip) stops the rotation.

One mode of operation is rather unique. By inserting the single-play spindle into its socket upside down, the changer becomes a repeater turntable, and will play a single record continuously until manually shut off. This mode of operation can prove valuable for language study or for the musician trying to memorize a certain selection, and has many commercial and industrial applications as well.

Performance measurements confirm USTC's initial



impression of the Miracord, which was based on a thorough engineering examination of its construction. Speed accuracy of the Studio H was very good, being better than 1% at all four speeds. Wow and flutter were very low and completely undetectable by ear on either a constant tone test record or various types of music. Measurements (at 33½-rpm speed, using a 3-kc test tone) indicated that the total wow and flutter was about 0.1% rms, with occasional peaks to 0.14% rms. Turntable rumble was satisfactorily low, being about 50 db down from a 1-kc tone recorded at a peak velocity of 7 cm/sec, or 38 db referred to a 100-cps tone at 1.4 cm/sec.

When used as a record changer, the Miracord handled the records very carefully. Tiny platforms, extending from the spindle, are retracted to permit the record to slide gently onto the platter. The changing cycle time varied with the selected turntable speed, and was about 10 seconds at 33½ rpm. In sum, the over-all quality of the Miracord changer, in combination with its manual turntable features, makes it an instrument ideally suited for those fidelitarians who have a yearning for the convenience of automation, or for those record changer fans who want to step up to high-fidelity quality without losing record changer convenience.

Our Miracord changer was supplied with prewired, color-coded cables and an AC power cord. It was fitted with an ELAC STS-210 magnetic stereo pickup. (It is also sold without a cartridge, in which case the buyer may install his own.) Although we were primarily interested in the changer itself, we asked USTC to make some checks on the STS-210 cartridge as well. The frequency response of the cartridge was uniform within plus or minus 3 db from about 40 cps to above 15 kc, except for a dip in the right channel at about 5 kc to -3.6 db. Channel separation was excellent throughout the mid-frequency range, and was in excess of 26 db from 1 kc to 6 kc, with a gradual falling off above 6 kc to a low of 13 db at 14 kc. The output of the cartridge, across a 47k-ohm load, was 9.2 millivolts at a peak recording velocity of 5 cm/sec. The STS-210, according to the manufacturer, is being superseded by the STS-220 (\$34.50, including a replacement stylus), whose performance is represented as similar to that of the STS-310 reported on in our August 1961 issue. The STS-220 is supplied with a .0007-inch stylus instead of the .0005 used in the STS-310, the former said to be more suitable for both stereo and mono discs, the latter preferred by some fidelitarians for stereo use exclusively. Whether the new STS-220 does provide equivalent performance to the STS-310 remains to be seen, of course. However, if the STS-220 does no worse than the STS-210, it will prove to be a very fine pickup indeed.

REPORT POLICY

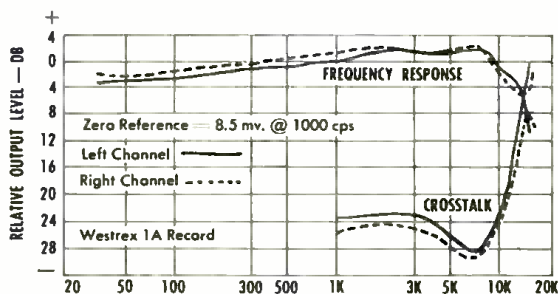
Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization which, since 1880, has been a leader in product evaluation. Speaker reports are based on controlled listening tests. Occasionally, a supplementary agency may be invited to contribute to the testing program. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. No report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher.

Astatic "Cantata" 45D Stereo Cartridge



AT A GLANCE: The Astatic 45D stereo cartridge is a new high quality ceramic type which, in the view of United States Testing Company, Inc., is capable of performance comparable to many magnetic cartridges. It has a rated compliance of 6×10^{-6} cm/dyne and may be installed in either a professional-type arm or a record changer. Instructions for both mountings are furnished with the unit. The 45D comes with a built-in radioactive "antistatic" agent designed to keep record grooves dust-free, and is supplied with a pair of plug-in equalizers to tailor its response for connecting to RIAA-equalized magnetic phono inputs. Price: \$44.50.

IN DETAIL: The differences between ceramic and magnetic cartridges have been for some time a subject of interest and controversy among fidelitarians. In the past, the appeal of ceramics was based largely on their ability to generate signals which, because of their relatively high level and frequency characteristic, virtually obviated the need for preamplification and equalization. Additionally, ceramics were relatively free of hum pickup,



a problem which sometimes plagued magnetic types. More recently, some designers of ceramic cartridges have felt that this type should be considered not only because of its expediency and convenience, but in terms of its improved acoustic response. Considerable research and effort thus have gone into the design of recent ceramic cartridges in an effort to make them appeal to the serious audiophile who puts performance above convenience. The new Astatic 45D is such a cartridge.

Since the output of a ceramic cartridge is proportional to amplitude rather than velocity, some sort of equalization is necessary if the cartridge is to be played through the RIAA phono input of an amplifier. Two such networks are provided with the Astatic 45D. The instructions also describe two alternate circuits which can be used instead of the input networks if the user chooses to feed the signals into either a "ceramic" input or a completely flat input.

The Astatic 45D employs a pair of piezoelectric ceramic elements driven through a lightweight stylus assembly of apparently sturdy construction, embodying a 0.6-mil-radius diamond stylus. The cartridge also contains a miniature alpha ray nuclear source designed to keep the record grooves free of dust and dirt by removing the static charge from the record surface as the record is played. This source—a tiny square of radioactive foil—is recessed in a 1/4-inch-deep notch behind

the stylus. It is similar to such devices as the "Dis-Charger" or the "Atomic Jewel." Its radiation intensity, measured right at the cartridge, was found by USTC to be about 19 milli-roentgens per hour, or roughly 10 to 15 times the radiation from a radium-dial wrist watch. Although this seems a relatively high level, it could only produce harmful effects if it were carried around on one's person constantly for several days at a time. When used in a tone arm, its radiation with normal contact would be less than that from a wrist watch.

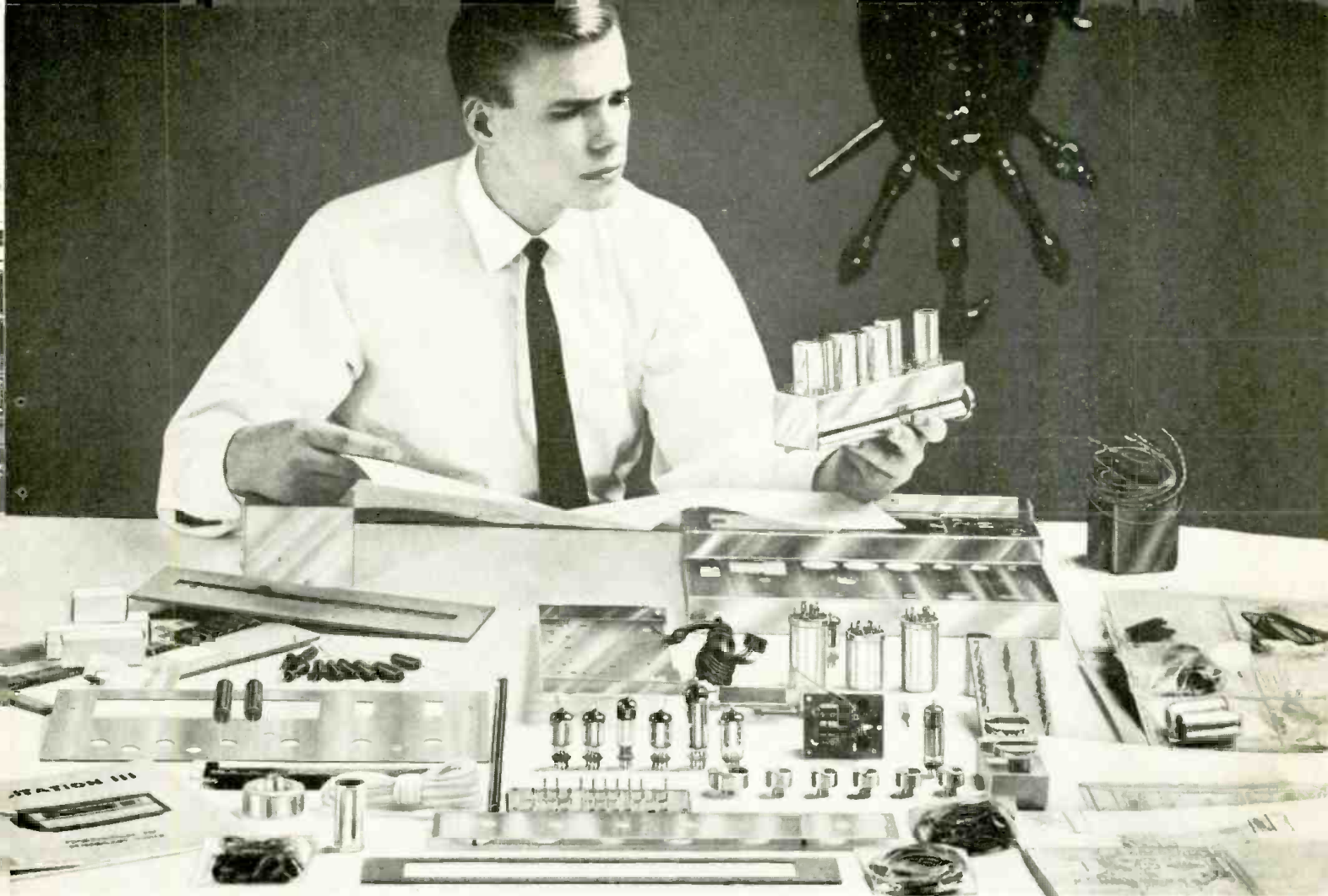
Since Astatic recommends a vertical tracking force for the 45D of from two to four grams, we used three grams for all our measurements and listening tests. With the input networks provided, the cartridge supplied a signal of 8.5 millivolts at 1,000 cps at a peak recording velocity of 5 cm/sec. For a ceramic cartridge, the measured frequency response was surprisingly good. As shown on the accompanying chart, it was uniform within plus or minus 3 db from 30 cps to about 11 kc, with a gradual rise in output from 30 cps to 8 kc and a relatively sharp drop in output above 8 kc. At 15 kc, one channel dropped off to -10 db while the other channel rose back up to 0 db. However, over most of the frequency range, channel balance was held to within 1 db.

Channel separation was excellent throughout the critical mid-frequency range, being better than 23 db from 1 kc to 10 kc. The cartridge frequency response and channel separation were essentially the same when their measurements were repeated without the input networks, but with the cartridge terminated in a typical ceramic input network.

On recorded musical material, the 45D performed quite well. The sound was fairly smooth over the range of most musical instruments, and there was no apparent distortion when playing heavily modulated passages with full orchestra. Some listeners felt that the 45D sounded slightly on the bright or brassy side through the mid- and upper mid-frequency ranges, and that the bass response was not quite as full-bodied as they might have preferred, though it seemed at least adequate for most tastes. String instruments came through with some coloration ("not sweet enough" was one comment), but piano, percussion, and wind instruments were reproduced with great clarity ("astonishing" said one listener). Plainly, here is another example of a sensitive cartridge which helps advance the case for ceramics and which merits a serious audition by the prospective buyer.

NEXT MONTH'S REPORTS

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problem of IF alignment and oscillator adjustment are eliminated.

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For complete information on all Citation kits, including reprints of independent laboratory test reports, write Dept. HF-12, Citation Kit Division, Harman-Kardon, Inc., Plainview, N. Y.

The Citation III FM tuner—kit, \$149.95; wired, \$229.95. The Citation III MA multiplex adapter—factory wired only, \$89.95. The Citation III X integrated multiplex tuner—kit, \$239.90; factory wired, \$319.90. All prices slightly higher in the West.

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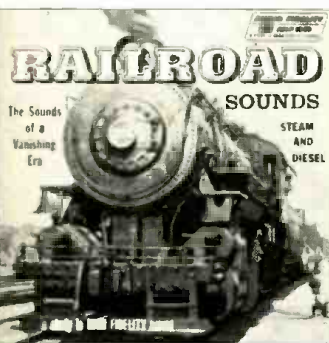
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Records in Review



Bruno Walter: he believes in Bruckner.

Bruckner's Fourth: a Reading With Form and Grace

by Paul Affelder

A Frenchman once described Bruckner's music in these words: "It is like meeting a big, fat, good-natured Austrian friend on the street. He greets you warmly and says, 'Oh, I have something very important to tell you. It's a fascinating story; in fact, one of the most fascinating I've ever heard.' He continues to impress upon you how important his story is; but after an hour's conversation, he leaves you without having told it to you."

That is an exaggerated picture of the composer, to be sure; yet it does express some people's attitude. Bruckner's long symphonies are full of wonderful ideas. But those ideas are often not well organized into a unified, smooth-flowing entity. Furthermore, Bruckner was a church organist with a church organist's penchant for roving modulation. It is doubtful whether one can find anywhere

more modulation for its own sake than in a Bruckner symphony.

If the average listener is to be brought to an appreciation of Bruckner, I can think of no more persuasive work than the Fourth Symphony. Its thematic ideas are more easily assimilable than those of the other symphonies, where the themes are often governed too much by modulation. In the Fourth too, greater over-all unity is achieved by the constant reuse and variation of the opening horn motive as a sort of motto throughout the four movements. Perhaps it is for these reasons that the Fourth enjoyed success from the time of its premiere in Vienna in 1881. It was, in fact, the very first of Bruckner's symphonies to win public favor, and in America it is one of the most frequently played of the nine.

What popularity Bruckner does enjoy in this country today is owing largely to the efforts of Bruno Walter, who has given to his work much the same devotion and missionary zeal as he has to the music of Mahler. Walter approaches a Bruckner symphony with unusual warmth and graciousness, thereby camouflaging many of the awkward, overblown passages but never making the mistake of overpolishing the intentionally rugged, roughhewn sections that give this music its massive strength. He interprets Bruckner as if he believes in him—which he surely does—and he makes us believe in him, too.

I shall never forget my own introduction to the Fourth Symphony, more than a quarter-century ago. I walked into the concert hall of the Mozarteum in Salzburg as Walter was rehearsing the Vi-

enna Philharmonic in a passage in the middle of the second movement. It was a heart-warming experience to hear how this passage took on form and grace under his kind but insistent direction. Whenever I hear that particular section, my thoughts go back to that rehearsal.

In view of Walter's attachment to Bruckner, it is surprising that he has recorded so little of his music. The Ninth, issued only a year or so ago, was, to the best of my knowledge, the first Bruckner symphony he had ever committed to discs. Now, at long last, we are privileged to have the Fourth. It has been worth the long wait. For here is the symphony as the mature Walter sees it—at once grand and intimate, strongly dramatic and softly romantic. In the old days, Walter, like other conductors, used the heavily edited, excised version of Ferdinand Loewe. Here, however, he has gone back to the composer's original score, made generally available only a few years ago. The most immediately apparent results are more potency and ruggedness in the brasses and an uncut recapitulation of the Scherzo.

If one must pick a high point in this interpretation, it is in the second movement, with its long-flowing melodies beautifully set forth. Especially exquisite is the subtle, refined phrasing in the two extensive solo passages for the violas. But not even Walter's interpretative wizardry can keep the Finale from sounding choppy and episodic.

The Fourth Symphony enjoys another first on this occasion, its first appearance in stereo. It is particularly fine stereo too—clean, spacious, and above all naturalistic, with unusually good brass sounds that are at once brilliant and warmly rounded. The mono edition is also excellent.

Adding to the pleasures of this album is Walter's soberly expansive, musicianly reading of the *Tannhäuser* Overture and *Venusberg Music*. In place of some of the customary fire and sensuousness are stateliness and inner clarity, even a few more leisurely tempos—a treatment that increases the music's stature and nobility without in any way robbing it of its excitement.

This discussion would not be complete without a word of the highest praise for the polished and integrated work of the West Coast orchestra with which Walter has been recording for several years. Its performances on these discs certainly lend convincing substance to the view expressed in this magazine recently ("The Phantom Philharmonic," September 1961) that these special, anonymous recording orchestras can be as fine as or better than established "name" symphonic organizations.

BRUCKNER: *Symphony No. 4, in E flat ("Romantic")*

†**Wagner:** *Tannhäuser: Overture and Venusberg Music*

Occidental College Concert Choir (in the Wagner); Columbia Symphony Orchestra, Bruno Walter, cond.

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by Alfred Frankenstein

Three Italian Modernists

TODAY, for the first time in many years, Italian composers are in the forefront of the *avant-garde*, and now the three most important of them are



Luigi Nono

given their introduction on American discs in a recording of exceptional importance and distinction. Issued by Time Records, the album contains a composition by Luigi Nono entitled *Polifonico-Monodia-Ritmica*, the *Serenata No. 2* by Bruno Maderna, and a piece called *Differences* by Luciano Berio. The jacket notes have been provided by Henri Pousseur, himself a composer of great importance, but one still awaiting the accolade of representation on American records.

Everybody—but everybody—was talking about Luigi Nono when I was in Germany three years ago. He had crowded the German composers themselves completely off the boards so far as admiration and revilement went—a feat which took some doing, for when the highly nationalistic Germans single



Bruno Maderna

out a coming man or a coming monster he is usually home-grown. The Nono furor was so great that I spent an afternoon at Radio Munich following scores and listening to tapes of his works which

had been presented there. Against the background of what I heard on that occasion, *Polifonico-Monodia-Ritmica* seems mild. It is very good, however, and it should serve as an admirable introduction to this composer's music.

Like all Italian *avant-gardistes*, Nono is much influenced by Webern, or, to put it more accurately, was much influenced by the great Viennese in 1951, when the work presently under consideration was composed. Written for an ensemble of wind instruments, piano, and percussion, it uses most of the devices of the Webern school—aphoristic statement, melody of tone color, serial procedure carried out with the utmost logic in every direction. It also possesses something else peculiar to the Italians—an irresistible lyricism which no amount of musical mathematics can stifle. This quality of utterance is strongest in the Nono piece among the three here recorded, and for this reason it may



Luciano Berio

well be the most immediately appealing.

Maderna's *Serenata* seems to me very dry at the beginning, but it ultimately works up to something quite remarkable, altogether hair-raising, and very difficult to describe. It is a dark, vehement, and incredibly intense fabric or texture of sound obviously much influenced by Maderna's experiments with electronic music. Pousseur calls it "a tableau of nocturnal towns, stirring with pulsation," and that description will do very well (it is interesting to see, incidentally, that a knowing and authoritative composer like Pousseur does not hesitate to use visual imagery in dealing with this music).

Nono and Maderna occupy Side 1. Side 2 is taken up entirely with Berio's *Differences*. The English title is presumably original; Berio has spent much time in this country and has an American wife, the remarkable singer and *diseuse* Cathy Berberian. One notes that *Works for the Voice of Cathy Berberian*

ian is advertised on the jacket of the current disc as being in prospect for future release.

The differences which Berio here exploits are between the normal sounds of five musical instruments (flute, clarinet, harp, viola, and cello) and the sounds of the same instruments as recorded on magnetic tape. Some of the sounds recorded are very close to the

natural; others depart slightly; still others depart a great deal. A tremendous canvas of pitch and color is organized in this way, but I suspect the differences are more apparent and more effective in live performance than on a disc, despite the fact that the recording is of the very finest. At all events, *Differences* must be considered a work of major value.

NONO: *Polifonico-Monodia-Ritmica*
†Maderna: *Serenata No. 2*
‡Berio: *Differences*

English Chamber Orchestra, Bruno Maderna, cond. (in the Nono and Maderna); Instrumentalists and tape recordings, Luciano Berio, cond. (in the Berio).

• TIME S 8002. LP. \$4.98.
• • TIME S 8002. SD. \$5.98.



Tenor Renato Cioni with the prima donna.

The Sutherland Lucia— As Newsworthy as Expected

by Conrad L. Osborne

ONCE IN A WHILE, amid the welter of thrown-together recording casts and the slews of conductor/orchestra/composer mismatches, one is reminded of the phonograph record's most obvious purpose, the purpose that was probably foremost in the minds of most of the pioneers in its development: to capture for all time the sound of an important event. What we would give (we have all thought) to be able to listen to, say, the speeches of Demosthenes! We seldom stop to consider, of course, that commercial recording policies would have seen preserved not only the orations of Demosthenes, but the rantings of every other politician from that time to this—a sort of Congressional Record in sound. Staggering thought.

But along with the hundreds of recorded interpretations about which posterity will hopefully have the taste to care nothing, we have caught the memorable and newsworthy creations of our era—in opera, one thinks immediately of Caruso's arias, Chaliapin's Boris, Melchior's Wagner, Lehmann's Marschallin, and a few more. The Lucia of Joan Sutherland is nothing if not newsworthy. Since she first sang the role—a

scant two years ago—in the Zeffirelli production at Covent Garden, she has carried her interpretation throughout Europe, winning recognition as a sensitive artist and a stupendous vocalist. This year, American operagoers can hardly elude her Lucia even if they wish to; before the season is out, she will have sung it in San Francisco, Chicago, Dallas, and New York. Her rendition of the part will be nationally broadcast, and will be sold over counters in packages via this new recording. In short, Sutherland's Lucia is this year's biggest operatic attention-getter.

Mindful of the artistic possibilities of Miss Sutherland's recording of this role, London has spared no pains to produce an effort worthy of the star. They have surrounded her with a topflight cast, headed by a really splendid new tenor. Even more important, they have gone to the original score of the opera, restoring significant cuts and altering many traditional markings. They placed Christopher Raeburn, a protégé of Professor Edward Dent and a specialist on traditions of Mozart opera performance, in charge of getting back to Donizetti's intentions. According to Raeburn, the

first consideration in all this was "to restore the sweep of the music"; the second, "to do the best job we possibly could on the entire production." The musicological aspect he ranks third. Raeburn lists the most important restorations as follows: 1) Thirty bars of recitative after Lucia's exit in the Mad Scene (this means she must exit, rather than simply fall down in a heap at curtain). This short scene shows us Enrico's realization of his own cruelty, and the denunciation of Normanno by Raimondo. 2) A trio for Lucia, Enrico, and Raimondo, occurring between the two main portions of Lucia's Mad Scene solo. (The introduction to the final section, "*Spargi d'amaro pianto*," also includes a restored part for glass harmonica.) 3) About eight pages of music in the Act II finale ensemble.

In addition to the passages noted by Mr. Raeburn, we can add the following sections usually or always omitted from staged performances, at least in this country: 1) A fairly lengthy repeat in the cabaletta to Enrico's "*Cruda, funesta mania*" ("*La pietade in suo favore*"), and the introduction here of a developmental section marked *meno mosso*.

2) A recitative (No. 7 in the vocal score, following Lucia and Raimondo/Lucia duet) between Lucia and Raimondo, followed by an aria for Raimondo, "Ah! cedi, cedi"; this scene shows Raimondo persuading Lucia to obey her brother's wish for the marriage to Arturo, 3) The Storm Scene at the Castle of Ravenswood (No. 11 in the vocal score, between the Wedding Scene and the Mad Scene), where in Edgardo and Enrico face each other and determine to settle their long-standing quarrel by means of a duel on the following day. (This scene was restored at the Metropolitan for a few performances several seasons back, but was so poorly done as to be hardly recognizable; it is nearly always dropped in stage performances.)

Raeburn also notes that all original score markings were restored in place of the traditional indications. This may not seem a major item, but when one learns that Denis Vaughan (as reported in *Opera*, May 1961) has detected as many as fifty to sixty deviations per page from the original scores of Verdi's *Requiem* and *Falstaff* and the operas of Puccini (much more recent scores than *Lucia*), and as many as 110 changes within four bars of the *Aida* Grand March between the editions of 1913 and 1953 (!), one senses that 126 years of "tradition" may have done some strange things to Donizetti's musical plan.

And the result of these labors? So far as the music is concerned, there is no room for argument—this *Lucia* is a vastly different, and vastly more interesting, opera than the one we are accustomed to hearing. The general effect of the additions is, indeed, to "restore the sweep of the music." They give back to *Lucia* the grandeur of its structure as a full-scale nineteenth-century romantic opera, make the heroine's unhinging more believable, and give the other characters a *raison d'être* beyond that of throwing cues to the soprano. For me, the most important of them all is the trio in the Mad Scene, which keeps us within the scene's dramatic framework and forms a very important bridge between what otherwise too often appears as two grand concert arias for soprano. Some of the restored music is of very high quality—e.g., the extension of the baritone cabaletta and the wonderful pages in the Act II finale. And some of it is quite ordinary; the bass aria, for example, is what we would call a "respectable" one, with a solid theme, conventionally worked out. But it provides an important respite between the vigorous Ashton/Lucia duet and the high drama of the Wedding Scene, lends extra authority to Raimondo's presence, and makes clearer the pressures on Lucia. The Storm Scene, too, though it is just good, dramatic writing, is really enormous fun, and reminds us that the Ashton/Ravenswood feud colors all the actions of the plot. London and Mr. Raeburn deserve thanks and congratulations for bringing us a great opera in its full battle dress.

I am less convinced as to the vital nature of the original markings. I do not mean to cast any shadows on the work of Mr. Vaughan or Mr. Raeburn in this respect; but it should be noted that Mr.

Pritchard does not really essay any tempos that have not been essayed by other conductors fairly recently, and that whatever changes have been made have not altered the contour of the music in any important way.

There is still the performance to consider. I hasten to say that it is very, very good, and that even if quality of performance were the lone determining factor, I would probably buy this edition as a first version. Yet I hope I will not be thought a compulsive faultfinder if I confess to remaining quite calm in the presence of Miss Sutherland's singing of the title role. Vocally, much of it is truly astonishing. The voice is—as we have already noted—as big, as beautiful, and as flexible as any we are likely to come across in a lifetime of listening. As sheer vocalism, her singing of the climactic pages of the Mad Scene shows a combination of natural endowment and technical command that is surely unchallenged over the past thirty years. Still, two objections present themselves. The first is that Miss Sutherland's is hardly the art that conceals art. There are too many passages in which she can be distinctly heard saying, "See how carefully I embroider the vocal line with all the proper ornaments, taking care to execute the correct sort of trill and to pay strict attention to all the unwritten performance traditions of long ago." Almost never does she seem to be saying, "I am the world's greatest soprano, and this is magnificent, exciting music." One would not mind a little calculation here and there, or the overextension of certain phrases, if the singer would then pick up and carry the music forward; but the fact is that the basic impulse, or pulse, is frequently allowed to go to blazes while Miss Sutherland treats us to another sensitive pianissimo. It is not a question of the gratuitous embellishment with which some coloraturas have smothered their music, but rather of a slackness which allows the basic beat to disappear from a whole scene—the music loses point.

That brings us to the second objection. This artist is certainly the most melancholy Lucia within memory. She is melancholy whether the score asks her to be or not. She has mastered a certain overtone which we have all agreed to accept as standing for acute *tristesse* in Italian operas, but she hasn't yet learned to use it discreetly. At the very least, this robs the music of much variety; at most, it renders important passages all but meaningless. One example is her treatment of the passage in the Mad Scene beginning with "Ardon *gl'incensi*." From here till the end of the section (at ". . . *del ciel clemente un riso la vita a noi sarà*") the demented Lucia describes her rapture at her imagined wedding to Edgardo. An air of innocent joyfulness is invested in both music and text over these four pages. Yet Miss Sutherland inflects it exactly as she does the rest of the scene—it is not so much a Mad Scene as a Sad Scene. The interpretation of this particular passage is surely open to legitimate argument; the point is that the Sutherland Lucia *never* snaps out of a chronic

droopiness, and the over-all effect is close to (give me a running start, now) boring.

Comparisons with Callas will undoubtedly be made. My own observation is that, while Sutherland holds a vocal advantage over Callas, especially in the high range, the latter never allows the music to stretch out of shape, and does not allow a general vocal color to replace an entire range of emotional inflections. On the whole, the Callas characterization appears to me to be the more satisfying.

The rest of London's production is on a very high level. The new tenor, Renato Cioni, is a lifesaver. The quality of his tone is consistently lyrical, yet masculine—at its frequent best, reminiscent of Gigli's—and his phrasing well considered. It has been a long time since we heard a tenor who could spin out the flow of "Verranno a te" and "Tu che a Dio," and yet deliver a convincing Curse. My only reservation is that, either because London has placed him disadvantageously, or because his voice seems small in the presence of Sutherland, Merrill, and Siepi, he does not take charge of the Sextet at the appropriate points. I am all in favor of holding down tenors, but it doesn't seem to me that Lucia and Ashton should dominate this ensemble quite so completely. Merrill continues the fine work begun on the recent Victor *Traviata*. His potent voice is in excellent shape, and he sings with much greater attention to musical and textual meanings than was once the case. He is particularly impressive in his long Act II scene with Lucia. And Siepi, while not in his very best form, does much beautiful singing, and brings his customary authority to the much expanded role of Raimondo.

Pritchard has chosen tempos (no doubt sanctioned by the original score) which seem in general somewhat on the slow side, but there is an underlying liveliness to his leadership that keeps the performance "up." Chorus and orchestra could not be better. The London engineers have given us clean, broadspread stereo, and the action has been plotted more or less in accordance with a sensible stage production. Some fine thunderclaps are elicited for the Storm Scene, but I fear London has exceeded stylistic bounds by introducing both party scenes with wild laughter and chatter from the guests.

Whatever one's reactions to the Sutherland Lucia, this set is an estimable achievement which will afford many hours of pleasure, even if one may occasionally turn to Callas and Serafin by way of tonic.

DONIZETTI: *Lucia di Lammermoor*

Joan Sutherland (s), Lucia; Ana Raquel Satré (ms), Alisa; Renato Cioni (t), Edgardo; Kenneth MacDonald (t), Lord Arturo Bucklaw; Rinaldo Pelizzoni (t), Normanno; Robert Merrill (b), Enrico; Cesare Siepi (bs), Raimondo. Chorus and Orchestra of Accademia di Santa Cecilia (Rome), John Pritchard, cond. ● LONDON A 4355. Three LP. \$14.94. ●● LONDON OSA 1327. Three SD. \$17.94.

A Militant Ninth And an Eighth with Vigor

by Robert C. Marsh



The title page of Beethoven's Op. 125.

NEARLY a decade ago the arrival of the Toscanini edition of the Ninth gave us a recording which anyone could purchase with satisfaction assured. It was a great performance, captured on discs with its strength intact. Not long afterward we had the Furtwängler Bayreuth performance available to provide a statement of equal distinction from the opposite pole of musicianship. Both versions remain in Schwann as the classics they are.

Up to now stereo has provided no such neat situation. Klemperer's Ninth is a great performance, but lacking the universality of appeal that distinguished the Toscanini and providing little of the stereophony one expects from a two-channel master. None of the other stereo Ninths has surpassed it, however—and none has provided the contemporary equivalent to Toscanini's blazing affirmation of the victory of humanism. With the arrival of the Szell performance that omission is finally remedied. This is a heroic Ninth, militant rather than introspective in mood, and soaring—movement by movement—to ever higher levels of exaltation. Architecturally, Szell has planned this hour of music so that it builds resolutely towards the finale, which here serves to unify the design as well as to provide it with a dramatic capstone. Short of Toscanini's version, it is hard to name another Ninth in which the joints are better hidden and the parts more thoroughly fused into their artistic sum.

If you listen with a score, as you must if you are to appreciate the clarity of the

registration, you will note the care with which Szell adheres to Beethoven's instructions in matters of tempo, dynamics, and phrasing. The opening pages of the slow movement are a good example of this, for the alternations of Adagio molto and Andante moderato sections are scrupulously observed, thereby conveying a sense of contrast commonly lost when the Andante pages are taken too broadly and with unjustifiable retardation. There is another instance of this sort in the opening of the finale, where the recitatives in the lower strings are paced in accordance with the Presto marking of the "Terror Fanfare" instead of being held back. Beethoven indicates plainly at this point, however, that he wants the opening tempo to be maintained, and in the present reading the conductor convinces you that the composer knew best.

The force of this performance, in short, is the force of the work itself, the strength and richness of Beethoven's writing made plain by a conductor and orchestra who exhibit astonishing skill in transmuting the music from paper to sound. Particularly in the choral passages of the final movement is the success of this transmutation made immediately apparent. Szell here has the assistance of his Cleveland Orchestra Chorus, whose singing is up to the highest standards of its director, Robert Shaw. Phrasing and nuances are exceptionally fine, and— even more remarkable—texts are clear even in contrapuntal passages. Naturally stereo enhances this performance, but I was surprised to find how little clarity

was lost in the monophonic version, an exemplary piece of engineering of its type. The solo quartet is a good one and placed forward so that it can be heard against the choral background. Lewis does his solo exceptionally well if you recall recent competition; Bell is effective, if no Fischer-Dieskau; the ladies are pleasing, although incapable of brilliance. (No one recently has surpassed Price's singing in the Munch set.)

The fourth side of the album gives us one of the best versions of the Eighth we have ever had, a performance that projects the lyricism and grace of the score while still retaining its vigor. Szell plays the important first movement repeat, a necessary aspect of any performance in which No. 8 is to show its stature relative to its neighbors in the Beethoven chronology.

Epic's engineering in both sets is up to the high standard of its recent work in Cleveland. I particularly liked the way in which the stereo brought out the antiphony of strings and winds, a feature of the score slighted in earlier two-channel recordings and deserving this sort of emphasis.

BEETHOVEN: Symphonies: No. 8, in F, Op. 93; No. 9, in D minor, Op. 125 ("Choral")

Adele Addison, soprano; Jane Hobson, mezzo; Richard Lewis, tenor; Donald Bell, bass; Cleveland Orchestra Chorus, Robert Shaw, cond. (in the Ninth). Cleveland Orchestra, George Szell, cond.
• EPIC SC 6041. Two LP. \$9.96.
• • EPIC BSC 112. Two SD. \$11.96.

CLASSICAL

BACH: *Concerto for Two Violins and Orchestra, in D minor (S. 1043)*—
See Beethoven: *Sonata for Violin and Piano, No. 9, in A, Op. 47* ("Kreutzer").

BACH: *Organ Works*

Toccatà and Fugue, in D minor, S. 565; Passacaglia and Fugue, in C minor, S. 582; Toccatà, Adagio, and Fugue, in C, S. 564; Fugues: in G minor, S. 578, in G, S. 577.

E. Power Biggs, organ.
• COLUMBIA ML 5661. LP. \$4.98.
• • COLUMBIA MS 6261. SD. \$5.98.

On this fine disc E. Power Biggs puts through its paces the magnificent instrument built by Flentrop, the Dutch firm of organ builders, and housed in the Busch-Reisinger Museum of Harvard University. Playing the *Toccatà* and *Fugue, in D minor, S. 565*, the *Passacaglia and Fugue, in C minor, S. 582*, the *Toccatà, Adagio, and Fugue, in C, S. 564*, and the *Fugues in G minor, S. 578*, and *G major, S. 577*, Mr. Biggs shows us how a modern organ built on "classic," or rather baroque, principles can meet Bach's severest demands triumphantly. This Flentrop seems extraordinarily efficient in every division. In the extended pedal solo of the *Toccatà in C major*, where Biggs's heels and toes fly as nimbly as fingers, each tone is firm and clean: there is no wavering or slurring of the sound. The short, full chords near the end of the *D minor Fugue* are rich but clear, with perceptible spaces between them. The brooding beginning of the *Passacaglia* is very beautiful. In this masterwork and in the *D minor Toccatà*, Biggs changes register just frequently enough to achieve variety and contrast. The *G minor Fugue* flows along like a lovely quiet river. Columbia's engineers seem to have done a perfect job with both mono and stereo versions. All in all, this disc should give limitless pleasure to all enthusiasts for Bach and for the organ. Indeed I would expect it to furnish delight for all music lovers. N.B.

BARBER: *Quartet for Strings, in B minor, Op. 11*

†Weinberg: *Quartet for Strings, No. 7, in C, Op. 59*

Borodin Quartet.
• MK-ARTIA 1563. LP. \$4.98.

If I am not mistaken, this disc has the distinction of containing the first piece of American music to be recorded in Russia, by a Russian ensemble, for Russian consumption; at least it is the first such record to be placed on the American market. The recording is very good, too, but the music is not very important. The Barber quartet is an early work, but it is interesting as the source of the famous *Adagio for Strings* of which Schwann lists ten recordings in the orchestral version. The quartet by the Russian composer Moïshe Weinberg, on the other side, is neither the best nor the worst piece of chamber music one will hear in a lifetime. A.F.

BEETHOVEN: *Sonata for Violin and Piano, No. 9, in A, Op. 47* ("Kreutzer")

†Bach: *Concerto for Two Violins and Orchestra, in D minor (S. 1043)*

Jascha Heifetz, violin; Brooks Smith, piano (in the Beethoven). Erick Friedman, violin; New Symphony Orchestra. Sir Malcolm Sargent, cond. (in the Bach).

• RCA VICTOR LM 2577. LP. \$4.98.
• • RCA VICTOR LSC 2577. SD. \$5.98.

This disc is a sort of testimonial to the continuing artistic force of Jascha Heifetz. His *Kreutzer* restores to us a performance of molten virtuosity that has been out of the catalogue too long. This is not the Germanic Beethoven of the Schneiderhan edition, and to a musicologist it is probably less valid. Considered as fiddling, however, there is no doubt about its excitement or its ability to project the unique qualities of a great artist.

Since Heifetz has recorded the Bach concerto as a duo with himself (via tape montage), it is a compliment to Erick Friedman to be admitted to the partnership for this new edition. Moreover it gives us a chance to see some of the results of Heifetz's recent work as a teacher. To judge from this evidence, young Friedman is greatly influenced by his master but in all ways worthy of him. The tone and technique are outstanding for a violinist of twenty-two, and at the close of this joint performance one is eager to hear what he can do on his own.

In both the Beethoven and the Bach the accompaniments are acceptable without being outstanding. In neither

instance is stereo used as effectively as it might have been. R.C.M.

BEETHOVEN: *Symphonies: No. 8, in F, Op. 93; No. 9, in D minor, Op. 125* ("Choral")

Adele Addison, soprano; Jane Hobson, mezzo; Richard Lewis, tenor; Donald Bell, bass; Cleveland Orchestra Chorus, Robert Shaw, cond. (in the Ninth). Cleveland Orchestra, George Szell, cond.
• EPIC SC 6041. Two LP. \$9.96.
• • EPIC BSC 112. Two SD. \$11.96.

For a feature review of this album, see page 73.

BORODIN: *In the Steppes of Central Asia*—See Prokofiev: *Symphony No. 1, in D, Op. 25* ("Classical").

BRAHMS: *Sonata for Violin and Piano, No. 1, in G, Op. 78*

†Strauss, Richard: *Sonata for Violin and Piano, in E flat, Op. 18*

Leonid Kogan, violin; Andrei Mitnik, piano.
• MK-ARTIA 1561. LP. \$5.98.

Although we think of Brahms and Richard Strauss as being a generation apart, these two richly romantic violin sonatas were composed within eight years of each other. Of course, the *Rain Sonata* (so nicknamed because the last movement quotes his *Regenlied*) represents the mature Brahms, whereas the *Sonata in E flat* is the work of a youthful composer. Kogan emphasizes the lyrical elements in both sonatas, but he is properly somewhat more subdued in the slightly introspective Brahms and more openly exultant in the Strauss. Mitnik, who never underplays his role of sonata collaborator, allows the violinist's exquisite tone to shine, yet gives ample importance to his own part. The reproduction is clear, faithful, and well balanced. P.A.

BRITTEN: *Spring Symphony, Op. 44*

Jennifer Vyvyan, soprano; Norma Procter, contralto; Peter Pears, tenor; Boys' Chorus of the Emanuel School (London); Chorus and Orchestra of the Royal Opera House, Covent Garden, Benjamin Britten, cond.
• LONDON 5612. LP. \$4.98.
• • LONDON OS 25242. SD. \$5.98.

Britten never repeats himself or anyone else, with the result that each of his works has a pronounced individuality and some are not at all easy to describe. The *Spring Symphony* is in four contrasted movements for soloists, chorus, and orchestra and employs twelve poems about the spring season ranging in date from the thirteenth century to the twentieth. Some of it is a little precious and some of it is a trifle commonplace, but the introduction, dealing with the bleakness of winter, and the slow movement, concerned with the felicity of warm days, are among the most magnificent pages in modern English music. On the same level is the finale, a picture of spring in the London of Beaumont and Fletcher which reminds one in its breadth and pageantlike quality of Vaughan Williams' *Tudor Portraits*. The recording captures the subtle, complex orchestration of voices and instruments to per-

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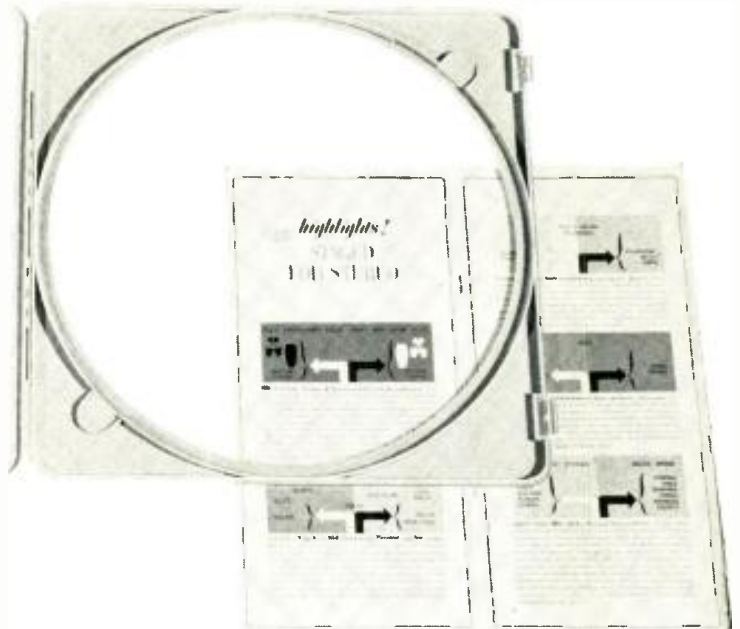
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fection, and the interpretation is, of course, as authoritative as possible.
A.F.

BRUCKNER: *Symphony No. 4, in E flat ("Romantic")*
†Wagner: *Tannhäuser: Overture and Venusberg Music*

Occidental College Concert Choir (in the Wagner); Columbia Symphony Orchestra, Bruno Walter, cond.
• COLUMBIA M21. 273. Two LP. \$9.98.
• • COLUMBIA M2S 622. Two SD. \$11.98.

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

BUXTEHUDE: *Cantatas: Erbarm dich mein; Fürwahr; Befiehl dem Engel*

Margot Guillaume, soprano; Ernst Max Lühr, bass; Musikrunde Chorus (Hamburg); Instrumental Ensemble of the Bach Anniversary (Hamburg), Marie-Luise Bechert, cond.
• LYRICHORD LL 96. LP. \$4.98.

The grieving Passion cantata, *Fürwahr*, is available on an Archive disc, but the present recording of the other two works seems to be the only version in the current domestic catalogues. Since the longer of these works—*Erbarm dich mein*—is a particularly attractive one, with interesting treatment of two chorale tunes, this reissue of a Vox disc of 1952 vintage is welcome. Miss Guillaume's singing in this cantata is warm and steady. Her first two numbers move in the middle and low registers of her voice; when the high register comes into play in her third number it is like the sun breaking through the clouds. The sound is good, and the brief jacket notes, by Kurt Stone, manage to include not only the German and English texts but all the information about sources that should always be supplied with such recordings but seldom are.
N.B.

CHOPIN: *Concerto for Piano and Orchestra, No. 1, in E minor, Op. 11*

Guimar Novaes, piano; Bamberg Symphony Orchestra, Jonel Perlea, cond.
• Vox PL 10710. LP. \$4.98.
• • Vox STPL 510710. SD. \$5.98.

The E minor Chopin Concerto—actually composed after the "second" in F minor—is a bigger, more frankly virtuoso piece than its companion opus, and Mme. Novaes, an intimate and intuitive player, here seems rather ill at ease in its bravura moments. Despite many superbly atmospheric touches, her performance as a whole sounds sagged and muddy. There is a prevailing lack of attack throughout, and most of the tempos, too slow to begin with, tend to lose momentum. Moreover, the pianist's mannerism of whomping out certain bass notes makes for a bumpy line.

In fairness to the pianist, it should be pointed out that she is severely hampered by the positively cadaverous conducting of Perlea in this recording and by slovenly and insensitive orchestral playing, especially in the slow movement. Vox has furnished sound reproduction that is more suggestive of wool than of vinyl.
H.G.

CHOPIN: *Preludes, Op. 28 (complete)*

Leonard Pennario, piano.
• CAPITOL P 8561. LP. \$4.98.
• • CAPITOL SP 8561. SD. \$5.98.

Pennario is one of the most dependable of pianists. His playing here, although not particularly interesting, is tonally suave, technically fluent, and characterized by careful preparation. These are conventional interpretations of the Preludes—the nostalgic ones being given with nostalgia, the bravura ones with bravura, and so forth. The pianist is impeccably faithful to Chopin's markings, and certain details, such as the E natural instead of E flat in the third measure of No. 20, indicate that he consulted Chopin's manuscript or a reliable *Ur-text* edition. What I find lacking in these otherwise admirable renditions is range and variety of expression. For example, Pennario gives the perplexing simple No. 7 the same brooding quality that he bestows—quite appropriately—on No. 2. Similarly, the left-hand filigree of the G major lacks lift and sparkle. No. 12 misses some of the headlong intensity it should have, and the long melodic lines of No. 4 tend to get fragmented here. A livelier sense of detail, a crisper attack, sharper contrasts of dynamics, and a more acute rhythmic propulsion would lift these renditions from the competent category into the extraordinary one. Even as it is, a pianist who can negotiate the pyrotechnical demands of Nos. 16 and 24 so handsomely is not to be deprecated.

I prefer the Geza Anda disc of the Preludes on Deutsche Grammophon, but it should be pointed out that those readings veer to Mozartean elegance and may not satisfy dyed-in-the-wool romantics. Capitol has given Pennario superb reproduction, and has included a booklet with program notes and a thematic index of the pieces.
H.G.

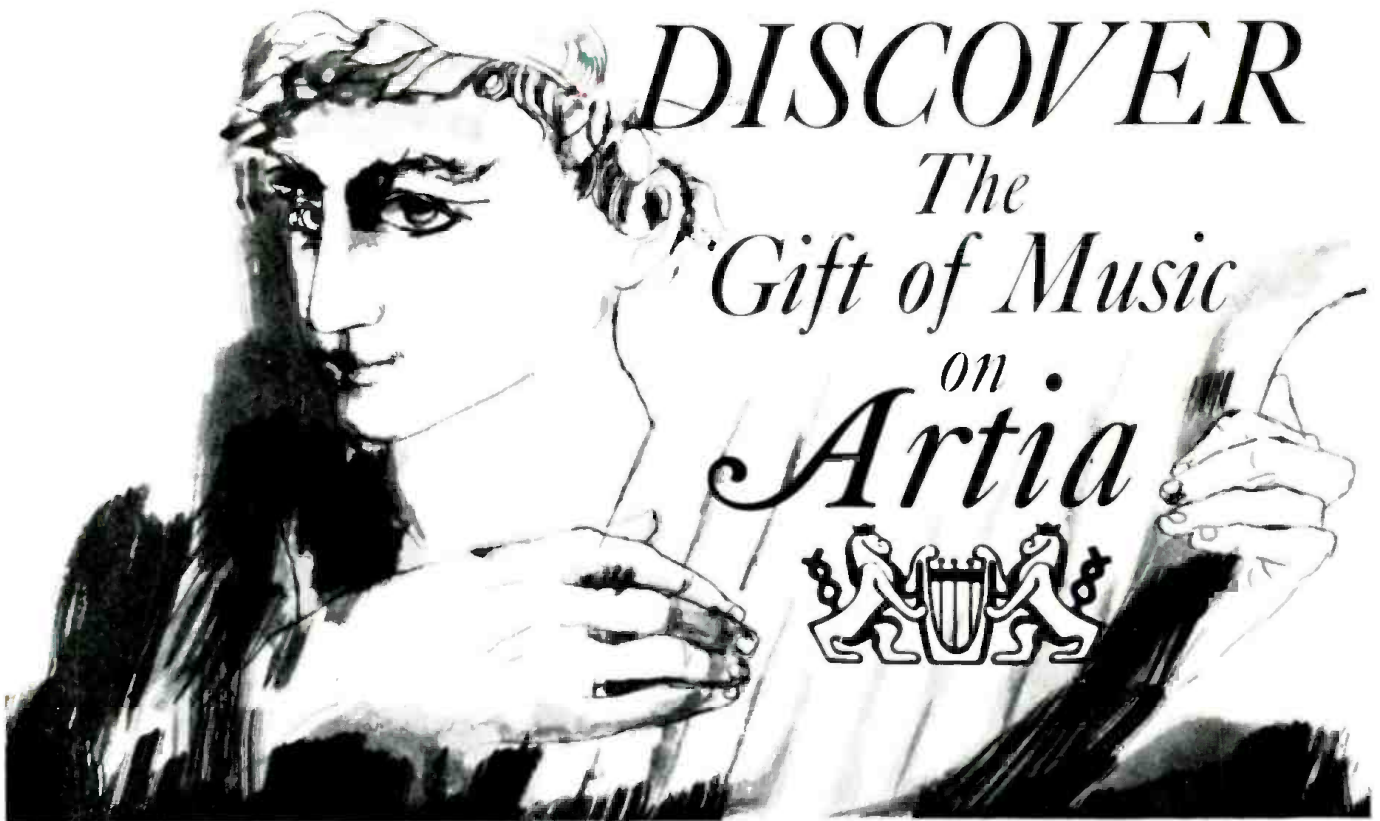
CORELLI: *Concerto grosso in F, Op. 6, No. 2; Trio Sonatas, Op. 4, No. 3, in A; No. 9, in B flat. Sonata for Violin and Continuo, in E, Op. 5, No. 11*

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This second volume of the complete works of Corelli maintains the high standard of performance and presentation established in the first. In the Concerto grosso the first movement is made up of contrasted sections—slow ones that are harmonically rich and fast ones that are contrapuntally alive. Outstanding in the Trio Sonatas is the Grave of Op. 4, No. 9, with its expressive harmonies. But everywhere the material is high-grade, its treatment inventive and skillful. Sonya Monosoff, the violinist in the F major Sonata, plays with better-focused intonation here than in the first volume, and once again she varies the repetition of sections by embellishing her part in the manner of Corelli's time. Another effective touch is the use of pizzicato by the continuo cello in the Gavotte of this sonata. The sound is excellent in both versions, but the stereo separation of the violins makes a great difference in the Concerto and the Trio Sonatas.
N.B.

Continued on page 80

HIGH FIDELITY MAGAZINE

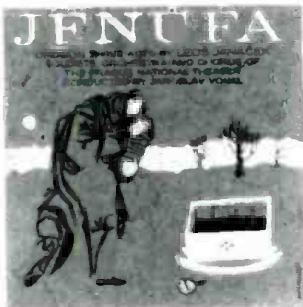


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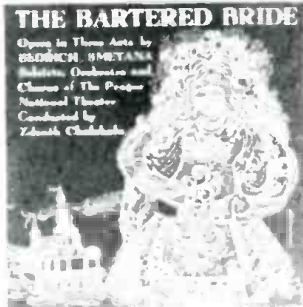
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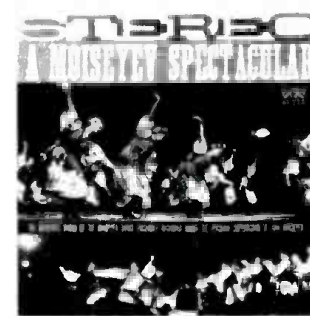
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ALTHOUGH there has always been a cult of listeners who have insisted that Brahms is less worthy of a place alongside Bach and Beethoven than is Berlioz (or Berg, or Bartók), the generality of the music-loving public continues to regard him as one of the great triumvirate of Bs. In fact, many of the faults which some critics find in Brahms's writings are precisely the qualities that endear him to so many people. There is, for example, no denying that he lacks the intensity of a Mozart or Beethoven; but for this very reason, it is possible to listen to long stretches of his music without becoming emotionally fatigued. Again, while it is true that Brahms lacks the romantic ardor and sheer imaginative power inherent in Berlioz and Schumann, his adherence to the tried-and-true classical forms used by Haydn, Mozart, and Beethoven makes his musical essays easier for many listeners to grasp.

Brahms was very well represented on both 78-rpm and monophonic longplay recordings, and the same happy situation prevails in stereo. With the exceptions of the piano trios, the string sextets, and the *German Requiem*, all of Brahms's major compositions are available in one or more stereo versions.

Since the symphonies and concertos are so well known, I will not comment here on their musical values. Instead, I will simply summarize briefly my preferences as to recorded versions of these works, and devote the remainder of my space to some aspects of the Brahmsian canon (his chamber music in particular) which I feel are not as well appreciated as they should be. Following this course, I would recommend Krips (London CS 6110) and Van Beinum (Epic BC 1035) for the First Symphony, Klemperer (Angel S 35532) for the Second, and Reiner (RCA Victor LSC 2209) for the Third. The Fourth Symphony (which I consider Brahms's masterpiece in this form) is lucky indeed in respect to recorded editions: Wallenstein's (Audio Fidelity 50001) is first-rate, as are Van Beinum's (Epic BC 1019), Steinberg's (Everest SDBR 3066), and Walter's (Columbia MS 6113).

Turning to the piano concertos, one would be well served with Fleisher's dynamic account of the D minor (Epic BC 1003) and Serkin's magisterial stereo remake of the B flat (Columbia MS 6156). The Violin Concerto is to be had in a number of fine versions. Although Szigeti's edition (Mercury SR 90225) is less technically polished than some others, I prefer it for its musical vitality. Second choice, in my opinion, is the Grumiaux performance (Epic BC 1017). As for the Double Concerto, a craggy and dynamic work and probably the closest hint we have as to what a Brahms cello concerto would have been like, there are three stereo releases currently available. None is without flaw, but despite the shortcomings (mostly in the cello parts) of the Heifetz-Piatigorsky set (RCA Victor LDS 2513), it belongs to the classical concerto grosso tradition espoused by Toscanini—an approach more to my taste than the more overly romantic views of Oistrakh and Fournier (Angel S 35353) or Francescatti and Fournier (Columbia MS 6158).

Perhaps by reason of the fact that Brahms was both an outstanding symphonist and a composer who felt at home in writing for the keyboard instrument, his works for piano and strings are nearly all conceived on a large, almost orchestral scale. I would especially like to call attention to the marvelously lyrical—and mistakenly overlooked—Piano Quartet No. 2, in A. Op.

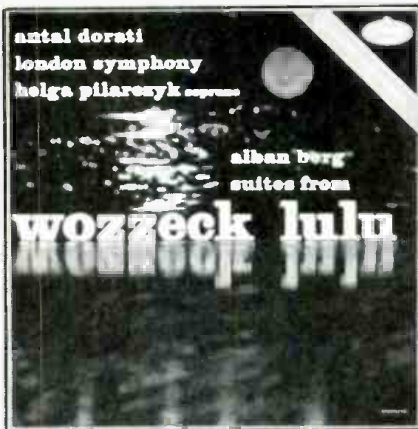
26 (well played by the Quartetto di Roma on Deutsche Grammophon SLPM 138014). I should also like to remind listeners of the great Piano Quintet, Op. 34 (given a beautifully organized if somewhat understated reading on Deutsche Grammophon SLPM 138009, a disc now deleted but expected to be restored).

In the Second and Third Violin Sonatas, one will find particularly exemplified the Hungarian Gypsy idiom which the composer was exposed to in his early manhood when he toured as accompanist for the violinist Eduard Reményi and which was to color much of his music. One fiddler who really understands this quality is Joseph Szigeti, whose fiery rapture and wide vibrato are expertly suited to the Sonata No. 2, in A. Op. 100, recorded with the pianist Mieczysław Horszowski (Mercury SR 90210). My choice for the D minor Sonata is Yehudi Menuhin's beautifully engineered disc (Capitol SG 7215), his fourth recording of this work and the third with his sister Hephzibah at the piano.

Of Brahms's several masterly contributions to the literature of the piano, the *Variations and Fugue on a Theme by Handel* is a superbly intellectual *tour de force*. Julius Katchen has given the work a most competent performance (London CS 6158), and his rendition is conveniently coupled with the popular *Variations on a Theme of Paganini*. We are also fortunate in having two discs of Brahms's piano music which are not only uncompetitive, but actually complement each other: Columbia has given us Glenn Gould in a highly interesting reading of ten of the intermezzos (MS 6237); RCA Victor presents Artur Schnabel in a recording of two intermezzos, together with a heroically scaled interpretation of the early Sonata No. 3, in F minor, Op. 5 (LSC 2459).

Two other works, not representing Brahms at the height of his organizational ability but displaying the genial nature of some of his music, deserve mention here: the Horn Trio, Op. 40 and the *Liebesslieder Walzer*, Op. 52. The former is given a driving, but eloquent performance by Serkin, French horn player Myron Bloom, and violinist Michael Tree (Columbia MS 6243). In the latter Serkin and Leon Fleisher serve as a piano duo with vocalists Benita Valente, Marlene Kleinman, Wayne Connor, and Martial Singher (Columbia MS 6236). The performances—both recorded at Serkin's summer school of music in Marlboro, Vt.—are not the most polished in the world, but they excel in capturing the music's blend of tenderness and vitality.

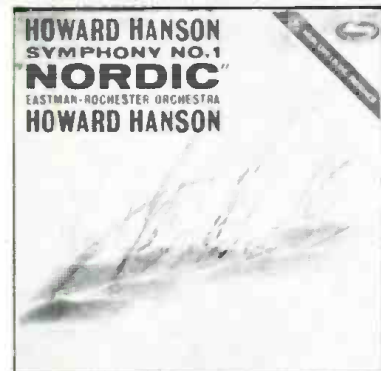
For last, I have saved the two "Black Pearls" of the Brahms literature, the mellifluous Clarinet Quintet, Op. 115 and the somber *Four Serious Songs*, Op. 121. Both of these wondrous creations date from the composer's last period (the songs were Brahms's gift to himself for what he expected to be his last birthday) and are his true swan song to music and to life. A good case can be made for either of the stereo versions of the Quintet. The Reginald Kell-Fine Arts Quartet reading (ConcertDisc CS 202) places emphasis on the music's drama and turbulence, and it has been given appropriately theatrical stereo directionality. I myself prefer the David Oppenheim-Budapest Quartet collaboration (Columbia MS 6226), more sedate but wonderfully mellow and urbane. Kim Borg's noble bass voice and interpretative dignity, on the other hand, seem to me the *only* valid stereo presentation of the songs (Deutsche Grammophon SLPM 136015).



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 CIRCLE 74 ON READER-SERVICE CARD

Continued from page 76

DEBUSSY: *Jeux; Prélude à l'après-midi d'un faune; Nocturnes; Nuages; Fêtes*

New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 5671. LP. \$4.98.
- • COLUMBIA MS 6271. SD. \$5.98.

Bernstein's second major Debussyan release is a valiant attempt to bring the relatively unfamiliar *Jeux* to the attention of listeners primarily attracted by the far more popular *Afternoon of a Faun* and *Nocturnes* excerpts, but it unwittingly discloses how much more the conductor is in his element in the ballet than in the impressionistic tone poems. The latter performances are un-

deniably exciting, but so hectic in their nervous tension, so yearningly over-expressive, and so uninhibited in their dynamism (note particularly the far too loud opening of *Nuages* and the mid-section of *Fêtes*) that they make a muscular rather than sensuous appeal, brutally overwhelming instead of enchanting the listener. The unflinching Bernstein vitalism, however, is admirably apt for *Jeux*; and while his certainly is a less idiomatically Gallic reading than the near-definitive one by Ansermet, it not only is more brilliantly recorded but brings a more gripping lucidity and zest to this usually enigmatic and seemingly overlong work. In both sides the stereo version is markedly superior to the monophonic edition, but both my review copies are flawed by more surface noise than is acceptable today. R.D.D.

DONIZETTI: *Lucia di Lammermoor*

Joan Sutherland (s), Lucia; Ana Raquel Satré (ms), Alisa; Renato Cioni (t), Edgardo; Kenneth MacDonald (t), Lord Arturo Bucklaw; Rinaldo Pelizzoni (t), Normanno; Robert Merrill (b), Enrico; Cesare Siepi (bs), Raimondo. Chorus and Orchestra of Accademia di Santa Cecilia (Rome), John Pritchard, cond.

- LONDON A 4355. Three LP. \$14.94.
- • LONDON OSA 1327. Three SD. \$17.94.

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

DVORAK: *Symphony No. 2, in D minor, Op. 70*

London Symphony Orchestra, Pierre Monteux, cond.

- RCA VICTOR L.M 2489. LP. \$4.98.
- • RCA VICTOR LSC 2489. SD. \$5.98.

Since young Bernard Haitink stated the case for this symphony most forcefully in his incisive and tremendously exciting recording for Epic, and Rafael Kubelik has given a broad, highly idiomatic account of the work for London, we don't really need another Dvořák Second. Still, Monteux never does things poorly or indifferently. His approach to this work is a trifle more relaxed and lyrical than either Haitink's or Kubelik's, yet in no way does he impair the music's forward motion. He gets some fine playing from the London Symphony, and it has been transferred to discs with considerable warmth. My preference remains strongly with Haitink, but you can't go wrong with any of these three versions. P.A.

FRANCK: *Variations symphoniques*
—See Lalo: *Concerto for Cello and Orchestra, in D minor*.


GASSMANN: *Electronics*

†Sala: *Five Improvisations on Magnetic Tape*

- WESTMINSTER XWN 18962. LP. \$4.98.
- • WESTMINSTER WST 14143. SD. \$5.98.

Sala and Gassmann claim a new technique here, the composition of electronic music with an electronic virtuoso instrument as the sound source. The instrument in question is the Trautonium, invented some thirty years ago by Frederick Trautwein; one gathers that it is like the Theraemin of blessed memory, at which the player waved his hands and the *Song of India* came out.

Sala has developed the Trautonium so that it records directly on tape, without the intervention of microphones, but its sound can be manipulated in the manner beloved of the electronic school. Using this method, Gassmann, writing for George Balanchine of the New York City Ballet, composed what amounts essentially to a conventional ballet score, using the Trautonium as an instrument of fixed pitch, and then passed it through the transformations which magnetic tape makes possible. The result is rather like those expressionistic movies wherein the human face and figure are photographed in distorting mirrors: the fixed-pitch sound is suddenly thrown into all manner of fantastic new dimensions, is enriched, attenuated, supplemented, and built up in quite fascinating ways. But when all



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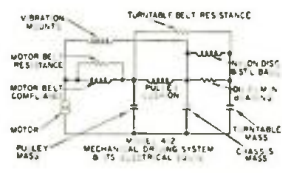
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- And, the double belt drive allows more

Illustrated above: 412, 412BF and the new FAIRCHILD anti-skating arm Model 500 with SM-2 Cartridge.

gradual step down ratios between motor and turntable. Single-belt systems have a step down ratio of 1:54 with a serious chance of wow flutter due to this great difference. The double-belt 412 has two step-down ratios of 1:4 and 1:13.5. These two gradual step-down ratios, instead of one severe stepdown, account for the immeasurable wow and flutter characteristics of the 412.

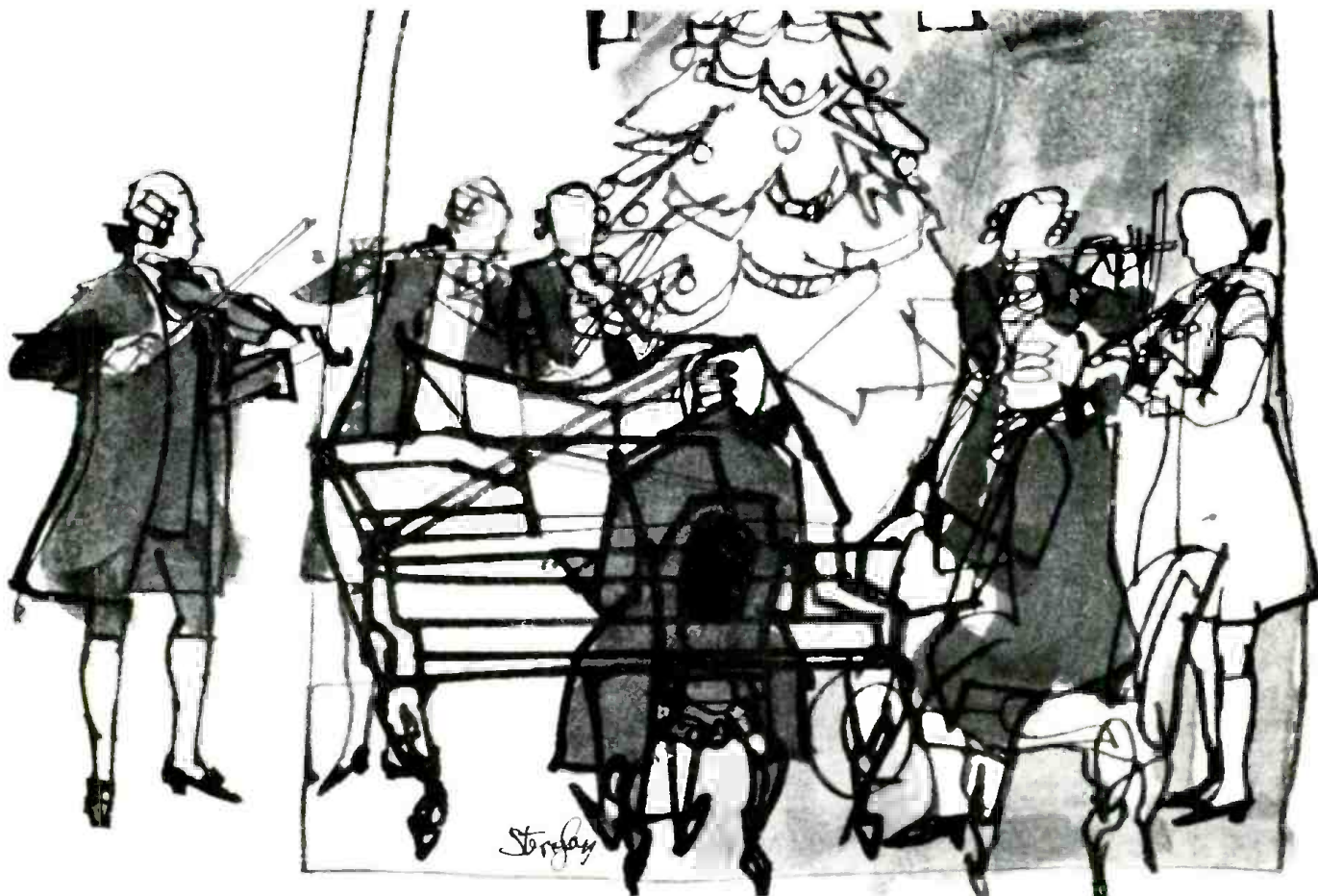
- Complementing these two features is a robust, sturdy overall design enhanced with an 8 lb. aluminum-filled turntable. The entire belt system of the 412 is hidden from view, coupling professional performance with appearance acceptable to the most discriminating. The 412 exceeds all professional standards by at least 100%. Each 412 is individually tested and a graph of turntable performance is included with each unit. No wonder the 412 is the most sought after turntable. Priced at \$87.50



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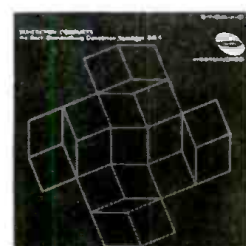
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is said and done, the end product is another ballet score.

Sala's *Five Improvisations* retain very little of the fixed pitch with which they presumably began, and the more they depart from fixed pitch, the better they get. I do not mean here to suggest that fixed pitch and electronic sound are an oil and water that should never be emulsified; I do mean to suggest that Sala's *Five Improvisations* are distinguished and beautiful studies in altogether new areas of sound.

This is the best recording of electronic music I have ever had the pleasure of hearing. The stereo has some antiphonies and effects of relief denied the monophonic version. A.F.

GLINKA: *Kamarinskaya: A Life for the Tsar: Overture*—See Prokofiev: *Symphony No. 1, in D, Op. 25* ("Classical").

KHACHATURIAN: *Gayne: Ballet Suite*—See Tchaikovsky: *Francesca da Rimini, Op. 32*.

KODALY: *Summer Night; Concerto for Orchestra*

Budapest Philharmonic Orchestra, Zoltán Kodály, cond.

• DEUTSCHE GRAMMOPHON LPM 18687. LP. \$5.98.

• • DIUTSCHE GRAMMOPHON SLPM 138687. SD. \$6.98.

Summer Night, which dates from 1929, is a revision of Kodály's conservatory diploma-piece *Summer Evening*, written in 1906. Although the composer made his revision in mid-career, the youthful charm of the original is fully maintained, and the piece is full of the serenity, calm, and sense of physical well-being one inevitably associates with that title.

The *Concerto for Orchestra* was composed in 1939 as Kodály's contribution to the festivities surrounding the fiftieth anniversary of the Chicago Symphony Orchestra. It is one of his most completely abstract, most powerful and important works, and one of the most eloquent of all existing documents on behalf of the conservative position in modern music.

Kodály conducts with as much clarity and refinement as he composes, and excellent recording completes the cycle. A.F.

LALO: *Concerto for Cello and Orchestra, in D minor*

†Franck: *Variations symphoniques*

André Navarra, cello; Czech Philharmonic Orchestra, Constantin Silvestri, cond. (in the Lalo). Eva Bernáthová, piano; Prague Symphony Orchestra. Václav Smetáček, cond. (in the Franck). • SUPRAPHON SUA 10005. LP. \$5.98.

As a vehicle to display the melodic potentialities of the cello, the Lalo Concerto has few peers. Where it loses musical stature is in its orchestral accompaniment, which relies too heavily on mere chordal punctuation. Navarra brings out the work's melodic qualities in a performance notable for its eloquence and expressiveness, and Silvestri tries to make as much of the accompaniment as he can with a strong, incisive approach—one that he never permits to collide, however, with the soloist.

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The Franck *Symphonic Variations*, which fill out the second side of the disc, are another story. This imaginatively conceived, admirably integrated composition receives what must surely be the fastest reading it has ever had. The excessive speed robs the music of all expression and meaning; the first notes of phrases that begin on the off-beat are often thrown away by the soloist, and the indifferent recording leaves the accompanying orchestra many decibels below the piano.

This is one of the best recorded versions of the Lalo to come along in some years and one of the worst of the Franck. The latter may be heard to far better advantage in recordings by Casadesu, Fleisher, Gieseking, and Rubinstein.

P.A.

LISZT: *Hungarian Fantasia; Hungarian Rhapsodies: No. 4; No. 5. Mazeppa*

Shura Cherkassky, piano (in the *Hungarian Fantasia*); Berlin Philharmonic, Herbert von Karajan, cond.

• DEUTSCH. GRAMMOPHON LPM 18692. I.P. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138692. SD. \$6.98.

Cherkassky is by no means the only virtuoso to have tackled the *Hungarian Fantasia*, but he is the only pianist I have ever heard who succeeds in hiding the fact that the work is pompous, snarling rattletrap. This performance is so exquisitely fleet of hand and pure of mind that I found myself actually enjoying the music. Unable to believe my own ears, I picked up the arm at the end of the piece and played it again. I have done so many times since, and I am still quite captivated by Cherkassky's magical powers.

The other three pieces go with equal virtuosity, but here the virtuosity is that of Von Karajan and the Berlin Orchestra. After the *Fantasia* one wishes that one could hear more of the extraordinary pianist, but I doubt that there is a better performance of *Mazeppa* in the catalogue. The engineers have provided sound that I find absolutely breathtaking in its shimmering resonance and refined brilliance.

H.G.

MOZART: *Concertos for Piano and Orchestra: No. 20, in D minor, K. 466; No. 24, in C minor, K. 491*

Clara Haskil, piano; Orchestre des Concerts Lamoureux, Igor Markevitch, cond.

• Epic LC 3798. I.P. \$4.98.

• • Epic BC 1143. SD. \$5.98.

This is the third recording of the D minor Concerto made by the late Clara Haskil with as many orchestras and conductors, but the only one in stereo. It has the familiar virtues of this artist's Mozart-playing—singing tone, sensitive phrasing, self-effacing devotion to the spirit as well as the letter of the music. The drama and passion in both of these masterpieces are fully conveyed, and the slow movements unfold their lovely patterns in measured, unflinching motion. As in most of even the best recordings of these works, there are moments, particularly in the C minor, when important material in the woodwinds is submerged, but by and large I find that these performances belong among the four or five at the top in each case.

N.B.



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CIRCLE 35 ON READER-SERVICE CARD

MOZART: *Concertos for Piano and Orchestra: No. 25, in C, K. 503; No. 27, in B flat, K. 595*

Fou Ts'ong, piano; Vienna State Opera Orchestra, Victor Desarzens, cond.

• WESTMINSTER XWN 18955. L.P. \$4.98.

• • WESTMINSTER WST 14136. SD. \$5.98.

According to the notes included with this album, Fou Ts'ong is a pianist from Communist China who performed widely behind the Iron Curtain until his defection two years ago in England, where he was taken under the wing of Yehudi Menuhin. To judge by these performances, Mr. Ts'ong is an admirable artist. He plays tastefully, sensitively, and with good style. He has still to learn one or two things about these works—such as which is the best edition of K. 595 and what to do about filling in—but otherwise these are highly commendable performances. In one respect, indeed, this recording of K. 503 is superior to the others that I know: for once one can hear the important wind phrases through the piano decoration—in the stereo version clearly, in the mono less so. Aside from a couple of entrances slightly behind the piano in K. 595, the orchestral contribution is excellent too. When a passage is split between piano and woodwinds the join is perfectly smooth. There is more snap and gusto in the Serkin readings of these great works and more poetry in his slow movements, but among the available stereo versions Fou Ts'ong has no superiors. Very good sound. N.B.

MOZART: *Sinfonia concertante for Violin, Viola, and Orchestra, in E flat, K. 364; Adagio for Violin and Orchestra, in E, K. 261; Rondo for Violin and Orchestra, in C, K. 373*

Joseph Fuchs, violin; Lillian Fuchs, viola; Aeterna Chamber Orchestra, Frederic Waldman, cond.

• DECCA DL 10037. L.P. \$4.98.

• • DECCA DL 710037. SD. \$5.98.

Some ten years ago, Decca took a whole disc to record the same brother-and-sister team playing the *Sinfonia concertante* alone. The present recording offers a similarly excellent performance of that work (with a different orchestra, however) and throws in as a bonus two pieces that Mozart wrote for specific Salzburg occasions, the Adagio being a particular beauty. Some violinists, including one or two of the most celebrated, sound as though they were playing a violin in a slightly lower register, but Miss Fuchs produces the real dusky, bur-nished viola tone. Both artists play with singing style and perfect unanimity. Their interpretation of some of the ornaments may be questionable, but otherwise this performance is unexceptionable. Less precipitate in the fast movements than the Heifetz-Primrose version on RCA Victor and somewhat warmer, the present edition is one of the best recorded readings of the *Sinfonia concertante* known to me. N.B.

NONO: *Polifonico-Monodia-Ritmica*

†Maderna: *Serenata No. 2*

†Berio: *Differences*

English Chamber Orchestra, Bruno Maderna, cond. (in the Nono and Ma-

derna): Instrumentalists and tape recordings. Luciano Berio, cond. (in the Berio).

• TIME 58002. L.P. \$4.98.

• • TIME S 8002. SD. \$5.98.

For a feature review of this recording, see page 70.

PROKOFIEV: *Symphony No. 1, in D, Op. 25 ("Classical"); The Love for Three Oranges: March and Scherzo*

†Glinka: *Kamarinskaya; A Life for the Tsar: Overture*

†Borodin: *In the Steppes of Central Asia*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

• LONDON CM 9291. L.P. \$4.98.

• • LONDON CS 6223. SD. \$5.98.

Scrupulousness is the chief characteristic of the interpretations on this disc. This is particularly evident in the *Classical* Symphony, where Ansermet seeks to evoke the spirit of the eighteenth century with a reading that is transparent and *galant*. In order to achieve this end, he has adopted an abnormally slow tempo for the first movement, and he is again on the slow side in the *Larghetto*. The music never drags, and it does take on an unusual elegance of style. There are times, however, when I wish there had been more of the composer's satirical bite and good humor. These qualities are much more apparent in the Symphony's final two movements and in the two popular excerpts from *The Love for Three Oranges*.

The Glinka and Borodin pieces are marked by much of the same clarity coupled with interesting coloring. The sonics throughout the disc are crystalline and have a naturalistic stereo spread.

P.A.

RAMEAU: *Selected Works*

Anton Heiller, harpsichord.

• VANGUARD BG 614. L.P. \$4.98.

In addition to such familiar favorites as *La Poule* and *Tambourin*, this group of fourteen pieces includes some of Rameau's finest harpsichord works. There are compositions whose attractiveness is mostly a matter of decorative charm (*Le rappel des oiseaux*, *Les trois mains*) and others that appeal by reason of their capricious fancy (*Les Cyclopes*, *Les Tourbillons*), but there are also such pieces as *L'Enharmonique*, with its remarkable chromatic progressions and introspective quality, and the somber *Gavotte in A minor*, with its imaginative elaborations over the harmonies of the theme. Heiller plays all of them with technical fluency and good style. He uses change of registration very sparingly but effectively, and even the most complicated embellishments are tossed off with no faltering in the rhythm. Excellent sound. N.B.

RAMEAU: *Six Concerts en sextuor*

Chamber Orchestra of Toulouse, Louis Auriacombe, cond.

• MUSIC GUILD M 4. L.P. \$4.12 (to members), \$5.50 (to nonmembers).

• • MUSIC GUILD S 4. SD. \$4.87 (to members), \$6.50 (to nonmembers).

These are suites of pieces most of which started life as harpsichord works. Rameau



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HIGH FIDELITY MAGAZINE — OCT., 1961

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arranged five sets ("concerts") for a trio of instruments, and then someone (probably not the composer) arranged those five sets for a string sextet and added a sixth set, also derived from harpsichord pieces by Rameau. They are played here by a small string orchestra. Many of the movements are delightful. *La Timide*, in Concert No. 3, is a true character piece, sad but very attractive, and the same set includes a couple of colorful *Tambourins*. No. 4, with its charming *L'Indiscrète* and gay *La Rameau*, is another outstanding suite. The orchestra plays with good tone and graceful and flexible rhythm, though there are one or two ragged moments. The sound is more realistic than that of the disc offering the same pieces in the old Oiseau-Lyre set of Rameau's complete instrumental works. Less praise-

worthy are the notes provided here which are neither up-to-date nor wholly accurate. N.B.

ROSSINI: *Il Barbiere di Siviglia* (highlights)

Maria Callas (s). Rosina: Luigi Alva (t), Almaviva: Tito Gobbi (b). Figaro: Nicola Zaccaria (bs). Basilio: Fritz Ollendorf (bs). Bartolo. Philharmonia Chorus and Orchestra. Alceo Galliera, cond.
 • ANGEL 35936. LP. \$4.98.
 • • ANGEL S 35936. SD. \$5.98.

A well-chosen selection from a strong set. Callas does some miraculous things with Rosina's music, and Galliera delivers an uncommonly brisk, clear reading. Gobbi

cheats a bit on the runs, and sounds rather wooden on top, but sings with tremendous brio and comprehension. The others are heard only in ensemble, except for the light-voiced Alva's appearance in the first-act duet with Gobbi, and do their assignments well—Galliera's shaping of the finales, in fact, is one of the disc's chief attractions. *Il Barbiere*, fortunately, is well suited to the highlights treatment, since its set numbers obviate the need for embarrassing end-of-band fade-outs.

The text, with English translation and notes, is provided with the record.

C.L.O.

SALA: *Five Improvisations on Magnetic Tape*—See Gassmann: *Electronics*.

SCHUBERT: *Sonata for Arpeggione and Piano, in A minor*

†Shostakovich: *Sonata for Cello and Piano, Op. 40*

Daniel Shafran, cello; Lydia Pecherskaya, piano.

- RCA VICTOR LM 2553. LP. \$4.98.
- • RCA VICTOR LSC 2553. SD. \$5.98.

Shafran's instrumentalism is of the ultra-brilliant, extroverted sort that seemed to flourish in prerevolutionary Russia. Unlike some of his present Soviet colleagues—especially Rostropovich, who is almost too inward in his approach to his musical instrument—Shafran plays with a big, gorgeous tone, a vibrant vibrato, and a rather heart-on-sleeve interpretative approach. Shafran is first, and foremost, a *cellist*, and he stresses the glamour of virtuosity in a way reminiscent of the young Piatigorsky.

In the Shostakovich the cellist creates a fine mood in the slow, plaintive sections, and he manages the fiendishly difficult *glissando* arpeggios in the scherzo in such fashion that one is tempted to stand up and cheer. The charming finale is full of life in the present rendition. A good version of this sonata by Janigro has just been withdrawn; and the sound of the only other available edition, featuring Shostakovich himself at the piano with Rostropovich as cellist, is quite poor. The new RCA release, therefore, is presented with only token competition. Shafran's statement of the *Arpeggione* Sonata is rather too flamboyant for my taste, although it is sumptuous-sounding cello playing. I am inclined to prefer the more reserved playing of Parisot on the other recording of the piece now listed in the catalogue.

The cellist is assisted by Lydia Pecherskaya, a young pianist with a most feminine and poetic touch. In both works her gentle singing tone and insinuating deftness provide fine contrast to the lavish bedazzlement we experience in the cellist's playing.

This recording is one of RCA Victor's really superb reproductions of instrumental tone. The stereo pressing features a sharply separated positioning of the two players, with Shafran being heard from the right channel and Miss Pecherskaya from the left side. This is especially true of the Shostakovich; the Schubert is more conventional in respect to placement. Played over two speakers, the monophonic disc has both artists in the center, with the cellist seeming just a wee bit to the right. The monophonic disc is, to my mind, a truer representation of concert hall actuality. H.G.



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SCHUBERT: *Symphonies, No. 5, in B flat; No. 8, in B minor ("Unfinished")*

Chicago Symphony Orchestra, Fritz Reiner, cond.

- RCA VICTOR LM 2516. LP. \$4.98.
- • RCA VICTOR LSC 2516. SD. \$5.98.

Reiner is more at home with Schubert the romanticist than he is with Schubert the classicist. This conductor's *Unfinished* is a pleasing combination of lyrical warmth and a strong rhythmic fiber. Its performance is distinguished by shimmering string tone and refined woodwind solos. The Fifth Symphony, on the other hand, sounds rather perfunctory, as if the conductor had missed many of its graceful and charming niceties. In other words, it is better Schubert than Reiner would have us believe. In stereo, both Beecham and Walter have done better by this little gem. P.A.

SHOSTAKOVICH: *Quintet for Piano and Strings, in G minor, Op. 57; Quartet for Strings, No. 4, Op. 83*

Eva Bernathova, piano; Janacek Quartet.

- ARTIA ALP 188. LP. \$4.98.
- • ARTIA ALPS 188. SD. \$5.98.

The famous, much recorded, and frequently performed Quintet is here given one of its most sensitive readings on discs, but its fascinations are completely eclipsed by those of the little known Quartet on the other side. Unlike the Quintet, which is big and "official" in tone, the Quartet is small in scale, very intimate in feeling, without any trace of the pompousness and vulgarity that sometimes creep into Shostakovich's "official" utterances; and it has one of the finest lyrical slow movements of any string quartet since Debussy. Performances are first-class, recording fair. A.F.

SHOSTAKOVICH: *Sonata for Cello and Piano, Op. 40—See Schubert: Sonata for Arpeggione and Piano, in A minor.*

STRAUSS, RICHARD: *Sonata for Violin and Piano, in E flat, Op. 18—See Brahms: Sonata for Violin and Piano, No. 1, in G, Op. 78.*

STRAVINSKY: *"Igor Stravinsky Conducts, 1961"*

Movements for Piano and Orchestra; Double Canon for String Quartet; Epitaphium; L'Histoire du soldat; Octet for Wind Instruments.

Charles Rosen, piano; Various instrumentalists; Columbia Symphony Orchestra, Igor Stravinsky, cond.

- COLUMBIA ML 5672. LP. \$4.98.
- • COLUMBIA MS 6272. SD. \$5.98.

The old master has gone and done it again—composed a masterpiece or two, particularly one called *Movements for Piano and Orchestra*. This work, comprising four movements, occupies the first eight minutes of Side 1 here, as performed by Charles Rosen and the Columbia Symphony Orchestra under the composer's direction. The whole thing is a perfect example of Webernian brevity and serialistic complexity, but a brevity and complexity into which a

thoroughly Stravinskian alertness of rhythm has been instilled.


The *Movements* were composed in 1958-59. In the latter year Stravinsky also wrote a Double Canon for String Quartet, which follows on the record here and lasts one minute and twenty seconds—an altogether fascinating minute and twenty seconds, especially when one follows the analysis which Robert Craft provides in the jacket notes.

Third is the *Epitaphium for the Tombstone of Prince Max Egon zu Fürstenburg* (also dating from 1959) which is scored for flute, clarinet, and harp, and runs just seventy seconds. (The Prince was the founder of the Donaueschingen Music Festival.) The brevity of these pieces is partly a result of Stravinsky's interest in Webern and is partly a natural development. Composers who reach old age, as has Stravinsky, are likely to use compressed and elliptical forms:

younger men can fuss and elaborate, but the older ones say their say and move on to the next thing.

In addition to the three new pieces, the disc contains two old ones—the Octet for Wind Instruments and the suite from *L'Histoire du soldat*. Neither of these works requires discussion at this late date. Suffice it to say that neither has ever been performed with greater brilliance, zest, joy, and delight in the possession of virtuosity. (Delight in virtuosity, by the way, is also a leading theme in the *Movements*.)

Everything has been magnificently recorded. The players in the chamber pieces include some of the finest musicians in Los Angeles, where the work for string quartet and the suite from *L'Histoire* were recorded, and some of the best in New York, where the recording sessions for the *Epitaphium* and the Octet were held. A.F.



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"Excellent as the *Gloria* is, the *Organ Concerto* is what would make me buy this disc. The score, composed in 1938, is a full-blown neo-romantic utterance cast in a modern-baroque frame, filled with grandiose rhetoric, lyric sentiment, and feverish nervous tension. This recorded performance, with Maurice Durufle as soloist, is absolutely masterly, and the recording—supervised, like that of the *Gloria*, by the composer himself—keeps the textures clear even in the biggest and most intricate climaxes. And big climaxes there are; the organ proclamation at the very beginning will serve admirably to show off equipment." Two other labels... "have recorded the work, but neither version matches this in sonic magnificence. On both sides, the Angel stereo leaves nothing to be desired."

—David Hall, *HI FI STEREO REVIEW*
"The performances are both magnificent, and the recordings are sensational."

—Alfred Frankenstein, *HIGH FIDELITY*
Poulenc is generally acknowledged to be France's greatest living composer. And the "Gloria," first performed this January, has already been chosen as the best choral work of 1960-61

by the Music Critics Circle of New York. Angel's world-premiere recording has been received with phenomenal enthusiasm by the leading critics. Here are just a few of their comments:

"I feel Poulenc's *Gloria* to be that composer's masterpiece (to date) and one of the supreme choral-liturgical works of this century... Everything about this music is fresh, inspired, magnificent... Some of the most sublime melodic inspirations of our age, ethereal and supremely moving in their simple beauty."

"The performance is all that the music merits... I find this music so completely and utterly grand that I am hard put to find words to describe my reactions to the reader..."

"This disc should qualify for anyone's 'best of the year' list and I strongly urge the listener in search of great, unhackneyed music, thrillingly performed in brilliant stereo sound, to add the *Gloria* to his collection."

Herbert Glass, *THE AMERICAN RECORD GUIDE*
"This new composition ranks with the finest of Poulenc's major creations..."

—Allen Hughes, *THE NEW YORK TIMES*
There seems little more that we might add. Angel is proud of the privilege of presenting this truly memorable album.



CIRCLE 5 ON READER-SERVICE CARD

TCHAIKOVSKY: *Francesca da Rimini*, Op. 32

†Khachaturian: *Gayne: Ballet Suite*

Leningrad Philharmonic Orchestra, Genadi Rozhdestvensky, cond.

• DEUTSCHE GRAMMOPHON LPM 18673. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138673. SD. \$6.98.

While it's hardly surprising that Russian interpreters have a special feeling for their own composers' music, it is still extraordinary how *different* the present works, usually heard in non-Russian readings, sound here. Lurid and sinister as this *Francesca* may be, it never seems melodramatic; the mid-section is played extremely slowly, yet with an eloquent

pathos that never degenerates into sentimentality; and the most ferociously ranging orchestral storms never sound merely showily virtuoso. Even the usually brash and slapdash ballet pieces (in a selection of eight pieces including the seldom heard *Variation of Naumé*) are played with far more meaningful expressive and dramatic conviction than we usually hear. The engineers too contribute notably to the distinctively "Russian" atmosphere (particularly in the more richly broadspread yet also more lucidly delineated stereo version) through their use of close-enough mike placements to reveal what a wealth of intricate inner detail lies beneath the surface glitter, prominent melodies, and percussive thunders that both composers wrote into these scores.

R.D.D.

VERDI: *Requiem Mass* ("Manzoni Requiem")

Galina Vishnevskaya, soprano; Nina Isakova, mezzo; Vladimir Ivanovsky, tenor; Ivan Petrov, bass. State Academic Chorus. Moscow Philharmonic Orchestra, Igor Markevitch, cond.

• PARLIAMENT PLP 1542. Two LP. \$3.96.

With a number of high-powered Requiems featuring the best-known conductors and soloists on the market, it may seem a bit impertinent for Parliament to give us yet another, particularly when it depends on forces which are, except for the conductor and two of the soloists, known to only a few Western listeners. In point of fact, however, this is a decidedly high-class performance, very well recorded. Markevitch's concept of the score is unabashedly dramatic—this is a Requiem that seizes the listener by his innermost fears and gives him a thorough shaking. The orchestra, and especially the chorus, are nothing short of magnificent, and Markevitch throws their full weight into a hair-raising picture of cataclysm. His tempos are on the fast side, but seem rushed only once—in the soprano solo of the "*Libera me.*" And the reading is controlled, no section seeming out of kilter with the others, the quiet passages given full due along with the tutti.

None of the soloists is perfectly attuned to the Verdi style. The tenor, Ivanovsky, is bleaty and shaky as well as unidiomatic (he has sounded better in the Russian repertoire), and Petroff, though possessed of an imposing instrument, is too heavy and imprecise in his attacks. The women, though, are decidedly competent. Vishnevskaya tends to overdramatize a bit, but this is a fault I find easy to forgive, particularly in a singer of such a voice and temperament. The mezzo, Isakova, does a very solid job. And all four are musically conscientious in the ensembles. The monophonic sound is extraordinarily full and clear—and not just by Iron Curtain standards. In sum, this is an unusually interesting Requiem, and at its price, a slightly sensational bargain. C.L.O.

VIVALDI: *Gloria*

Walter Ehret Chorus; Golden Crest Orchestra, Walter Ehret, cond.

• GOLDEN CREST CR 4033. LP. \$4.98.
• • GOLDEN CREST SCR 4033. SD. \$4.98.

There is, alas, little to admire in this version of Vivaldi's fine setting of the *Gloria*. The fast movements are hard-driven and tight; the soloists, except for the lady who sings the "*Qui sedes.*" are not very good; the choral altos are weak; and the balance between the two sopranos in the "*Laudamus te*" is poor. The versions of the *Gloria* on Vox and London are considerably superior, and both of those companies offer other attractive works on the same disc. N.B.

VIVALDI: *Serenata a tre*

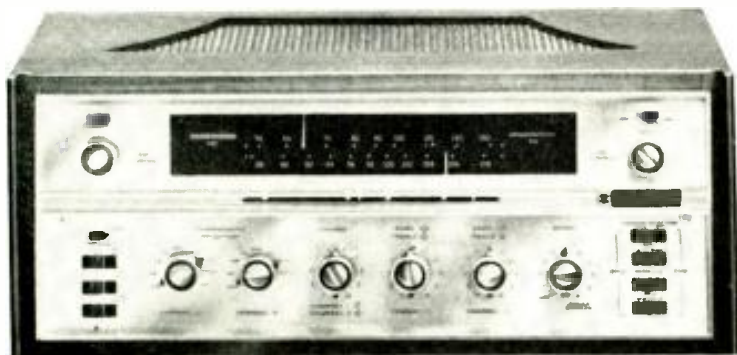
Grete Rapisardi, Silvana Zanolli, sopranos; Alfredo Bianchini, tenor; Orchestra da Camera di Milano, Edwin Loehrer, cond.

• Vox DL 670. LP. \$4.98.

Although a great many of Vivaldi's instrumental compositions have been re-

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corded, his vocal music remains almost unknown. Very little of it has been published or recorded. There is at the moment not a single complete secular vocal work in the domestic catalogues, although Pincherle lists almost fifty operas alone. If only for this reason, the restoration of the present recording, originally issued about eight years ago, is welcome. But there are other reasons for greeting it warmly. This pastoral scene depicts a nymph, enamored of a proud and arrogant shepherd, trying to get him to return her love. When she finally succeeds, she turns on him in fierce revenge. All of this is expressed in recitatives and arias, which reveal Vivaldi not only as the fecund and inventive composer we know but as a masterly writer for solo voices. No two arias are alike in mood or character. There is the conventional nightingale song (though without the conventional roulades), and an aria in hunting-horn style; but there are also many numbers that transcend the baroque stereotypes, and some that point clearly to the classic opera buffa, like the tenor's "Acque placide," a beautiful aria whose murmuring strings and general feeling of ecstasy represent a type we encounter again in the "Soave sia il vento" of *Così fan tutte*.

The singers are rather uneven. The two ladies make up in spirit and intelligence for what they lack in beauty of tone, and technically they do justice to all but a few of the most demanding passages. Bianchini sings ably; he does a particularly fine job with "Acque placide." I suspect that the editor, Vito Frazzi, has filled in the orchestration a bit in some numbers (no continuo instrument is heard except in the recitatives) but if so, most of the additions are in good taste. The sound is entirely acceptable. N.B.

WEINBERG: *Quartet for Strings, No. 7, in C, Op. 59*—See Barber: *Quartet for Strings, in B minor, Op. 11*.

RECITALS AND MISCELLANY

LUCREZIA BORI: *Recital*

Bellini: *La Sonnambula: Ah! non credea*. Verdi: *La Traviata: Parigi, o cara* (w. John McCormack, tenor). Mascagni: *L'Amico Fritz: Son pochi fiori; Non mi resta. Iris: In pure stille; Un dì (ero piccina) al tempio*. Wolf-Ferrari: *Il Segreto di Susanna: O gioia la nube*. Mozart: *Così fan tutte: In uomini, in soldati*. Offenbach: *Contes d'Hoffmann: Elle a fui*. Gounod: *Roméo et Juliette: Ange adorable* (w. Beniamino Gigli, tenor). Massenet: *Manon: Alors il faut . . . Adieu, notre petite table*. Chapi: *La Revoltosa: Por que de mis ojos* (w. Andrea Perello de Seguro, bass). Reimann: *Seguidilla*. Rossini: *La Danza*. Novello: *The Little Damozel*.

Lucrezia Bori, soprano; orchestra.
• Rococo R 32. LP. \$5.95.

This is probably the most representative and consistent collection of Bori's art on microgroove though the contributions of Camden (now withdrawn) and the IRCC have their points. In all these selections,

the soprano displays the pearly tone, the rhythmic exactitude, and the utterly winning manner that placed her high among more abundantly endowed performers. The limpid perfection of her "Ah! non credea mirarti," though not new to LP, is most welcome, as is the poignancy of "Elle a fui," which here seems the quintessence of sad longing. But the real gems of the collection, for me, are the *Seguidilla* and *La Danza*, sung with incomparable lilt and relish, and the wonderful scene from *La Revoltosa*, in which she is seconded by the splendid bass De Seguro. Her other partners, McCormack and Gigli, are in their best form.

Rococo's sound is clean and clear; in fact, this pressing of "Parigi, o cara" is preferable to Victor's own LCT reincarnation, where, in the interest of reducing noise, the company filtered the life right out of the recording. Recommended with no reservations. C.L.O.

ANTAL DORATI: *Orchestral Works*

Smetana: *The Moldau*. Mussorgsky: *A Night on Bald Mountain* (arr. Rimsky-

Korsakov). Liszt: *Les Préludes*. Sibelius: *Valse triste*.

London Symphony Orchestra, Antal Dorati, cond.

• MERCURY MG 50214. LP. \$4.98.

• • MERCURY SR 90214. SD. \$5.98.

The title of this collection might well be *Death in the Orchestra*. Three of the four works have to do with Death, and Dorati often manages to make them sound deadly, not because of any sinister coloring he gives his interpretations but because in his attempt to be incisively dramatic he plays everything just a trifle too slowly. He does achieve exceptional clarity, however, and the expert playing of the London Symphony has been transferred to discs with commendably fine presence and realism. P.A.

EDWARD DOWNES: "Aria Senza Voce"

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London Philharmonic Orchestra, Edward Downes, cond.

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• ASV S501/08. Seven SD. \$6.95 each.

The idea behind this set seems, at first, like a good one: the standard arias in each voice category, recorded with full orchestra for practice purposes. Objections present themselves almost immediately, however. What tempos are to be adopted? How much of a rest should be allowed for cadenzas? Where a hold is marked, how long a hold should be taken? And various other questions can be raised.

Regrettably, these complex, annoying questions are by no means satisfactorily answered by these discs (a few of them strike me as being literally unsolvable, in any event). The problem of tempos has been met by resort to the most depressing sort of rigidity. This can serve an academic purpose; many students will get the shock of their lives to hear their favorite aria rendered *exactly* as written, and it will do them no harm, unless they go under the impression that they will be required to sing it that way. By and large, the tempos strike me as being most unusually slow, the holds cut off too soon, the accelerandos too cautious. Naturally, others will feel differently, and Mr. Downes can probably justify every decision on the basis of markings in the scores. This points up one of the chief difficulties, however—which is that our musical language is nowhere near precise enough to convey to a performer just how the composer thinks "it ought to go." The sort of phrasing that is expected by this accompaniment in "Eri tu," for instance, would be most awkward and stiff—no doubt Mr. Downes is beating it *correctly*, but it is like no "Eri tu" ever heard before. As a small test, I tried inserting the two most commonly sung cadenzas to "In felice! e tu credevi." The first (contained in the old Ricordi edition of *Ernani*) was cut off barely past the halfway mark; the second (which I plagiarized from Raffaele Ariè's 78-rpm recording of the aria, and which is quite often used by other basses) missed by about two beats, and could probably have been squeezed in if sung strictly *à tempo*—but who sings a cadenza in this fashion? Naturally, this situation leads to utter chaos in the coloratura album, where many of the arias that are included present dozens of embellishment possibilities.

Another difficulty is in the breakdown of the selections. There are three soprano albums (coloratura, lyric, and dramatic) and two tenor (lyric and dramatic)—which allows for a reasonable choice of arias that a single pair of vocal chords would find congenial. But there are no such divisions for the other voices: it seems unlikely that the same light-textured mezzo who is interested in conquering "Voi che sapete" or "Faites-lui mes aveux" is also going to tackle "O Don fatale" or "Stride la vampa." (In keeping with contemporary habit, there is no provision at all for that relic of the vocal past, the contralto, though a number of her arias are thrust upon the mezzo.)

But the most powerful objection to the set is still this: a *répétiteur*, however low his intelligence or blunted his musical sensibility, is still a human being—with him one can protest, explain, ask for advice, defy, threaten, negotiate. In short, one can "try it a bit differently."

The phonograph record has, I fear, no such powers of accommodation at all.
C.L.O.

WALTER EHRET: "Sing unto the Lord"

Walter Ehret Chorale, Walter Ehret, cond.

- GOLDEN CREST CR 4032. LP. \$4.98.
- GOLDEN CREST CRS 4032. SD. \$4.98.

Mr. Ehret conducts choruses at the Scarsdale High School and presumably has organized his chorale—a group of sixteen extremely expert singers—in New York City. This recording was made at the Chapel of the Good Shepherd at the General Theological Seminary in New York, with Edwin Flath assisting at the Holtkamp organ.

The record utterly convinces one that all one could possibly ask for in order to possess the whole world of music is a small, supple choir, a good organ, and plenty of musical intelligence. The compositions recorded include an Agnus Dei by Morley, a *Tenebrae factae sunt* by Poulenc, the Passion Chorale in one of Bach's innumerable settings, the "*Lachrymosa*" from Mozart's Requiem, a Gloria by Schubert, Randall Thompson's *The Last Words of David*, William Billings' *David's Lamentation*, "He watching over Israel" from Mendelssohn's *Elijah*, an Ave Maria by Vittoria, Alec Rowley's *Praise*, and Martin Shaw's *With a Voice of Singing*.

A more convincing, better selected, or more rewarding survey of choral music, from the Renaissance to the present day, would be very difficult to find. The performance is superlative, the recording first-class. A.F.

NELLIE MELBA: Operatic and Song Recital

Tosti: *Mattinata; Goodbye; La Serenata*. Bemberg: *Nymphes et Sylvaains*. Arditi: *Se Saran Rose*. Donizetti: *Lucia di Lammermoor: Dal ciel clemente*. Handel: *Il Penseroso: Sweet Bird*. Verdi: *La Traviata: Ah fors' è lui; Sempre libera*. Rigoletto: *Caro nome*. Thomas: *Hamlet: Mad Scene*. Puccini: *La Bohème: Addio*. Bishop: *Lo, Here the Gentle Lark*. Gounod: *Roméo et Juliette: Je veux vivre dans le rêve*. Faust: *Jewel Song*. Lalo: *Le Roi d'Ys: Vainement, ma bien aimée*.

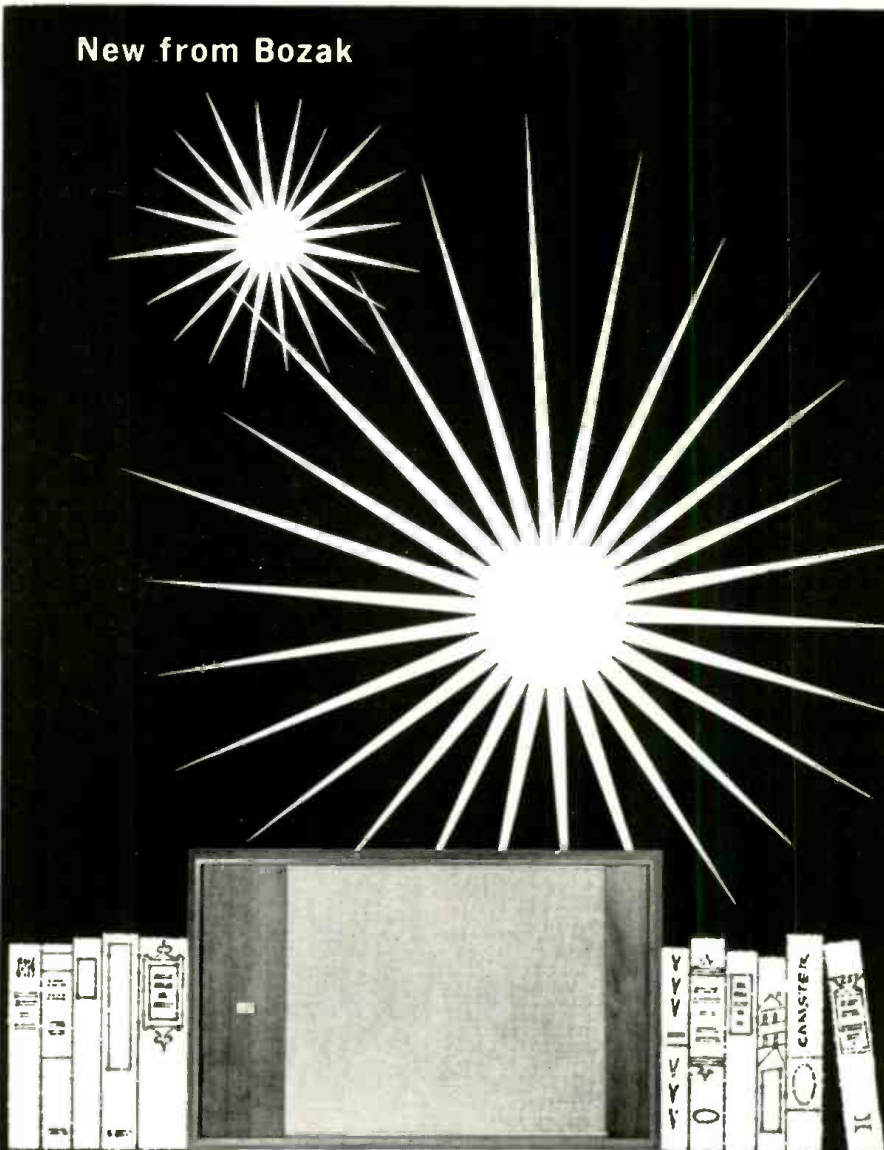
Dame Nellie Melba, soprano; piano; orchestra.

- ANGEL COLH 125. LP. \$5.98.

Any evaluation of Dame Nellie Melba must today be based partly on a careful listening to her records and largely on educated guesswork. In the booklet accompanying this release (a booklet which with its authoritative essay, complete texts with translations, and discographic information is of an excellence typical of this series), Desmond Shawe-Taylor brings us as close as musical expertise, careful research, and precise prose can come to a realization of what the living voice must have been.

Still, one's inner ear can add only so much to any given set of sounds, and in the long run a record must be listened to out of regard for its contents. It is here that many collectors will fall by the wayside with these discs, for no one will ever bask in the lush sound of a Melba record—not even the early elec-

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tricals, which, though probably true enough to the sound of the voice, were made at a time when the instrument, remarkably preserved as it was, was hardly at its freshest. The listener must be indulgent where many tones above the staff are concerned, simply because the acoustical process failed to capture the higher overtones, and so could not faithfully re-create the quality or even the exact-sounding pitch of tones *in alt*. The same difficulty will be experienced with the records of Sembrich and other artists of the past; naturally, high sopranos get the worst of it, and the richest and most resonant voices suffer the most. When we add to this the fact that Melba was required to step back from the horn while singing high notes (her volume, by all reports, was awesome, and it was feared that a freely emitted Melba top note would result in nothing but a noisy blast—Caruso had to play by the same ground rules when singing into the horn), we must understand that we are hearing but the thinnest echo of one of the great vocal organs.

Thin echo or not, the sounds that emerge from Melba's recordings are in themselves astonishing. Her whole-tone trill is truly birdlike—an unpremeditated warble that she carries in flights over an extensive compass, but which is most stunning in the upper-middle part of her voice. For me, the most impressive thing about Melba's singing is the utter naturalness and effortlessness of her tone emission. There is never the slightest hint that a set of muscles is involved in voice production; yet the tone is never disembodied, and never loses what we might call its urgent humanness.

As to the source of this ease, one can only speculate, but it would seem that two aspects of her musical education must have been of some assistance. First, there was her early instrumental training, whereby she learned to play several instruments at an early age. She thus came to the concept of making music before she came to that of vocalizing. (It is true that she sang, in public, as a child—but this can hardly have involved concepts of vocal technique.) Second, there was her training with Mathilde Marchesi, or at least certain aspects of that training. If we can look beyond, or through, the redolent, precious prose of Marchesi's "Lessons," we will see that much of the teacher's energy was spent on problems which we would be likely to regard as questions of musical concept rather than of vocal technique. In fact, her very first book of vocalises contains phrases of a length and range that would stupefy most instructors. The point I am trying to make is that Melba's singing constantly conveys a concern with the music, rather than with vocalism; it sounds as though it never occurred to her that she might *not* be able to do anything demanded by the music.

The collection of her early (1904-06) recordings presented by Angel constitutes far and away the best representation of Melba on microgroove, though Rococo has made important contributions. Three of the passages (the first section of "Sweet Bird" from *Il Penseroso*; the "Follie! Follie!" section of the *Traviata* scene; and the 1904 "Addio" from *Bohème*) have never before been issued. The "Follie!" bridges the gap between her previously released "Ah fors' è lui" and "Sempre libera" (the first section recorded with piano, the second with orchestra), and manages to stay on pitch. The "Addio" is, from an interpretative

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Leontyne Price (Soprano) and Herbert Von Karajan conducting members of the Vienna Philharmonic Orchestra.

Silent Night, Hark! The Herald Angels Sing, We Three Kings Of Orient Are, Angels We Have Heard On High, O Tannenbaum! (Sung in German), God Rest Ye Merry Gentlemen, It Came Upon The Midnight Clear, Von Himmel Hoch (Bach), Sweet L'il Jesus, Ave Maria (Schubert), O Holy Night, Ave Maria (Bach-Gounod) (Sung in Latin), Alleluja (Mozart).

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DECEMBER 1961

standpoint, one of Melba's finest discs; a comparison with her later version, made available on LP by Rococo, will serve to show how little the singer's voice and dramatic concepts changed over the decades. Melba was, to judge from all reports, as unimaginative an actress as she was consummate a singer, being a believer in the principle which states that the most beautiful and accomplished singing of the music constitutes in itself the most expressive interpretation.

The remainder of the record offers clean-sounding, surprisingly live versions of some of her most representative recordings. Whether it is in the rippling coloratura of the *Roméo* waltz, the mournful intonation of the great Mad Scene from *Hamlet*, or the lovingly suspended, chiseled phrases of Tosti's *Good-bye* (all of which she coached with the composers), Melba is quite without peer. This sampling of her work is a "must" purchase for the serious collector. C.L.O.

EMANUEL VARDI: "The Voice of the Strings"

Mendelssohn: *Octet in E flat, Op. 20: Scherzo*. Arensky: *Variations on a Theme by Tchaikovsky, Op. 35a*. Vaughan Williams: *Fantasia on Greensleeves*. Warlock: *Capriol Suite*. Barber: *Adagio for Strings*. Vardi: *Americana: The Unconstant Lover; On the Banks of the Old P'ee Dee*.

Strings of the Kapp Sinfonietta, Emanuel Vardi, cond.

- KAPP KCL 9059. LP. \$4.98.
- • KAPP KCS 9059. SD. \$5.98.

Vardi has put together here an uncommonly attractive and worthwhile program of string music, and has assembled an exceptionally fine group of musicians to perform it. The Kapp engineers have provided him with very clear, wide-ranging sonics, spoiled only by a studio that is too small, giving a somewhat cramped sound. The close quarters have also necessitated fairly close microphoning, with the result that there is a slightly exaggerated—though certainly not disturbing—stereo spread. But throughout the entire program, the conductor has failed to breathe life into the music. The notes are there, perfectly in place, but the readings are stiff and unimaginative. The only possible exceptions are the two American works—Samuel Barber's *Adagio for Strings*, which takes on a certain warmth, and Vardi's own personable settings of two American folk songs, presented with a degree of animation. It is a shame that such a potentially fine album went awry. P.A.



A feast of Christmas Music

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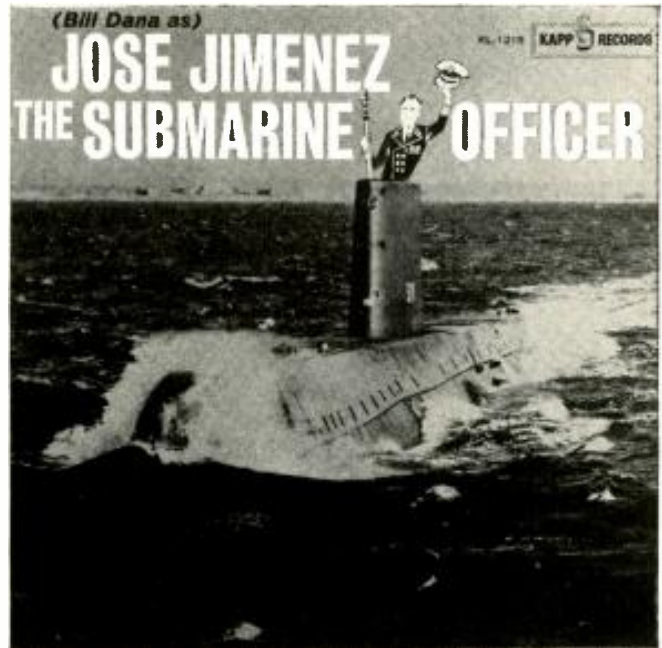
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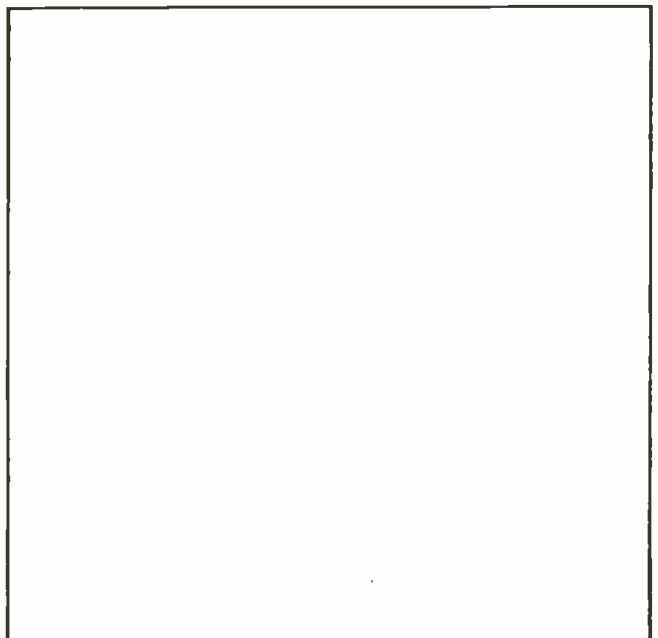
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he's gone...



he's real gone!



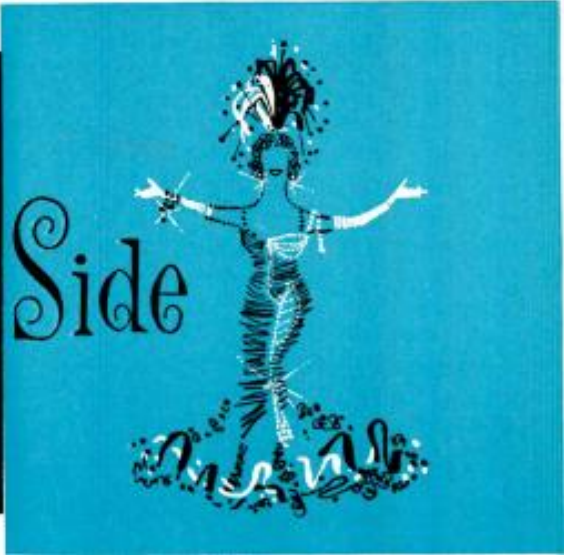
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The Lighter Side



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Salli Terri, Laurindo Almeida

Folk Songs in a Lyric Vein

"I Know My Love." Salli Terri; Laurindo Almeida; others. Capitol P 8556, \$4.98 (LP); SP 8556, \$5.98 (SD).

A QUIET AND VERY NECESSARY revolution has recently overtaken the performance of folk songs. Time was—and not so many years ago—when a ballad was liable to only two interpretations: one, in the earthy, sun-baked style of a Leadbelly or a Woody Guthrie; the other, in the soaring elaborations of operatic tenors patronizing concert audiences with music they themselves neither liked nor understood.

Against the latter and their ilk, critics with due regard for our popular heritage fought a bitter rear-guard action. Even when trained singers with profound respect for the grandeur of traditional songs—Richard Dyer-Bennet is one notable example—intro-

duced a kind of third stream of interpretation, folklorists remained generally hostile. Only a decade ago purists distributed laurels solely upon the basis of whether an artist was a true "folk singer" (and so worthy of all honor) or a slick "singer of folk songs," to be dismissed out of hand. Musical quality remained largely irrelevant.

Time, however, has invalidated this critical hair-splitting. For better or for worse, the preservation of the Anglo-American folk-song legacy lies in the hands of the third streamers. The media of mass communications—TV, radio, even the phonograph record—have forever breached the cultural isolation

that alone nourished the traditional ballad in its pure form. Today Elvis' latest hit is far more popular in the Ozarks or the Appalachians than ever were *Lord Bateman* or *Billy Boy*. Members of the new generation, far from learning ballads at their elders' knees, are pouring out of the mountains just as fast as the factories of the burgeoning South can absorb them. In short, an anachronistic society is crumbling and with it the last redoubt of balladry in the English-speaking world. In another decade or two, "folk singers" will be history.

Traditional ballads, however, will survive. While groups such as the Kingston Trio and The Limeliters have explored one such avenue of survival, Salli Terri is exploring a different and infinitely more pleasing frontier. Late of the Roger Wagner Chorale, this creamy-voiced singer has evolved a mode of interpreting folk ballads somewhat in the context of chamber music. *I Know My Love* is her seventh album in this genre; as with its most successful predecessors, she has taped it in collaboration with the great guitarist and lutanist Laurindo Almeida. Miss Terri offers intimate, scaled-down performances that emphasize the lyric beauties of each of her songs. And the songs she has chosen for this collection are among the loveliest in the literature: *The Turtle Dove*, *O Waly Waly*, *Come All Ye Fair and Tender Ladies*. The world of this album is the world of the

high and lonely mountains, of Elizabethan imagery, of rue for lovers false and tears for lovers lost.

Recorders, piano, accordion, and Almeida's lute and guitar—alone and in combination—linn accompaniments that are much more. In fact, they are as integral to Miss Terri's total effect as the words of the songs themselves. Soloist and accompanist often interplay, much as do the instruments of a chamber ensemble. Yet Miss Terri does not hesitate to forego all instrumental support, as in *The Cuckoo* and *I Know Where I'm Going*, in order to achieve stark emotional purity. Throughout, she emphasizes the poetic qualities of the ballads. For example, listen closely to the poignant limpidity of her voice in: "Oh, love is handsome, and love is fine./ And love's a jewel while it is new./ But when it is old, it groweth cold,/ And fades away like morning dew." Miss Terri's recital does not fade away. It will haunt your thoughts—a random phrase, a snatch of melody—long after each hearing. Her singing is a rare combination of integrity and beauty.

An accompanying booklet provides full texts of the ballads as well as knowledgeable annotation by Miss Terri. In my estimation, stereo adds little to the impact of this disc and, in point of fact, Side 1 of the two-channel version possessed an irritating fuzziness not found on the transparently engineered mono counterpart. O.B.B.

A Merry Christmas to All . . .

"Christmas Carols Around the World," *Mormon Tabernacle Choir*, Richard P. Condie, cond. Columbia ML 5684, \$4.98 (LP); MS 6284, \$5.98 (SD). "A Music Box Christmas," *Rita Ford Collection*; "We Wish You the Merriest," *Various Artists*; "Gesù Bambino," *Jesus and Mary Choral Group*, Mother Marie Laetitia, R. J. M., cond.; "Holiday Sing Along with Mitch," *Mitch Miller and the Gang*; Columbia CL 1698/1701, \$3.98 each (Four LP); CS 8498/8501, \$4.98 each (Four SD).



ALTHOUGH MORE RECORDS have always been sold in December than in any other month, the extensive release of new "holiday specials" each year doesn't date far back, and the fabrication of topical pop songs to augment the limited supply of genuine carols is also a fairly recent phenomenon. This year only Columbia managed to get its Christmas offerings to us in time for December review, but the present examples at least provide us with a sampling of the holiday fare for 1961.

The Mormon Choir's third Christmas program ranges more widely than this group's earlier releases, even to including such "modern" works as Holst's fine *Christmas Day* and a brief excerpt from Britten's still finer *Ceremony of Carols*, but on the whole it is typical of the orthodox choral-carol repertory. While neither the selections nor the performances approach the highest levels of aesthetic interest and musicianship, the big chorus sings enthusiastically, the organ accompaniments are discreet, and the

robust recording and acoustics are quite impressive.

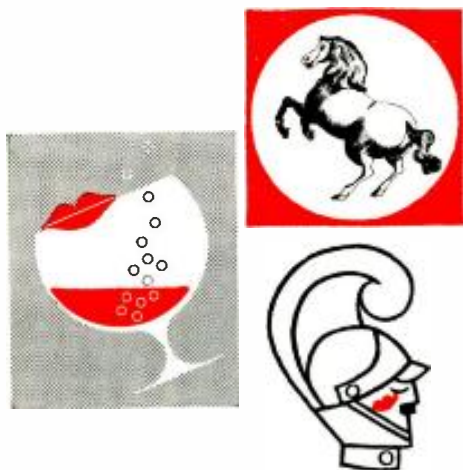
In an entirely different vein is the naïvely charming "Gesù Bambino," a collection of Christmas music sung by the obviously amateur, very small, but sweetly expressive voices of the eighteen novices and older nuns comprising the Jesus and Mary Choral Group of Hyattsville, Maryland. Happily, they sing unaccompanied (except for harp arpeggios in *O Holy Night*), and in even the most familiar hymns and carols their innocent lilt and radiant conviction will disarm even the most Scroogian listener.

The music-box program is surprisingly attractive too: partly for its variety of instruments (co-starring a wondrously mellow, full-voiced Regina and Olympia), but especially for the authenticity with which every reverberant low and tinkling high tone is captured in the warmest and brightest of wide-range recording. The tunes all sound fresh, and a few are given added piquancy by successive performances on two or three distinctively varitoned instruments.

As for "We Wish You the Merriest" and the Mitch Miller disc, these synthetic compilations deserve little comment. The former, except for an excerpt from the "Gesù Bambino" set above and perhaps Johnny Cash's backcountry *Little Drummer Boy*, consistently affronts one's ears as well as one's sensibilities. And much as I have relished the deservedly popular sing-along series in the past, the current jangled and hammed-up example seems likely to induce only the most befuddled of the season's merry-makers to join in.

Stereo adds little if anything to the last-mentioned releases, but it is well-nigh essential to conveying the finest qualities of "Gesù Bambino" choristers and the vibrant music boxes. And although the stereo disc edition of the Mormon choir program has not yet reached me, I am sure it will prove preferable—as stereo invariably does where many voices, to say nothing of large halls, are involved in the proceedings.

R.D.D.



Sparkling Viennese Confections On Five Delectable Discs

"Selections from Viennese Operettas": Die Fledermaus and Waltz Dream; The Merry Widow and The Count of Luxemburg; Victoria and Her Hussar and Flower of Hawaii; Countess Mariza and Czardas Princess; White Horse Inn and Paganini. Westminster XWN 18963/67, \$4.98 each (Five LP); WST 14144/48 \$5.98 each (Five SD).

QUITE the most delightful windfall of the dying year for lovers of light theatre music is Westminster's release of excerpts from ten Viennese operettas on five sparkling new recordings. Selections range all the way from Johann Strauss's masterpiece *Die Fledermaus* (1874) to the innocuous Paul Abraham operetta *Flower of Hawaii* (1931)

and are presented in half-hour performances which eliminate all the dialogue, avoid repeats, yet give us most of the songs. This procedure seems to me a thoroughly sensible way of offering these works on disc. Recorded in Vienna, the performances are conducted by men who know the tradition of the music and are sung in true Viennese style.

Naturally, individual listeners will have their own favorites among these operettas, but I think there can be no question that the most delightful confection of all is the sparkling, ever fresh *Fledermaus*. Oddly enough, it is the only work in the series not sung by a resident Viennese company, although I can hardly imagine a better performance than that offered by the Bavarian artists. In particular Sari Barabas sings Rosalinde brilliantly, and the Adele of Rosi Schweiger is almost as good. The entire performance has delicacy and point, and bubbles with high spirits.

Franz Lehár, most prolific of Viennese operetta composers, is represented by three works—*The Merry Widow*, *The Count of Luxemburg*, and *Paganini*. No Lehár operetta can be dismissed as minor, but except for one song, *Girls Were Made To Love and Kiss* (I give the English title), the score of *Paganini* is melodically weak. By comparison *The Merry Widow* seems—and is—a veritable fount of melody. The performance here is distinguished by the excellent Hanna of Else Liebesberg and the good, if not outstanding, Danilo of Rudolf Crist. For some inexplicable reason *The Count of Luxemburg* has never attained the international popularity of *The Merry Widow*, although to my way of thinking the former is equally melodic, less hackneyed, and generally more appealing. Its big waltz, *Say Not Love Is a Dream*, is one of Lehár's most beautiful tunes. Conductor Anton Paulik offers a skillful presentation, highlighted by the work of Friedl Loor in the leading feminine role.

I am particularly happy that Westminster has chosen to honor Oscar Strauss, no relative of the Strauss family of waltz fame, with a recording of *A Waltz Dream* instead of the more popular *Chocolate Soldier*. This is a wonderful score, one that Strauss never again equaled, and it is handsomely presented in a vivacious performance, with Anni Berger as Franzi being the brightest star.

The two Emmerich Kálmán operettas, *Countess Mariza* and *Czardas Princess*, have both been produced on Broadway. As I recall, the former was the more successful, although it seems to me a much lesser accomplishment musically. Both scores are drenched in the Hungarian musical idiom in which the composer excelled; but while this produces only one really memorable tune in *Countess Mariza* (the popular *Come Gypsy, Play Gypsy*), the composer poured half a dozen fine melodies into *Czardas Princess*. The same singers appear in each work, and both performances are fiery and vivid. Lotte Rysanek shines most brightly in the two leading female roles.

Ralph Benatzky's *White Horse Inn* was originally a musical full of Austrian charm, but nearly all of that was lost in the gargantuan production it received at the City Center Theatre in New York in 1936. While not very distinguished, the score is gay and colorful. The present recording features a generally capable cast, who manage to invest the music with some of its intrinsic appeal.

Whether the two Paul Abraham scores for *Victoria and Her Hussar* and *Flower of Hawaii* are really Viennese operettas is questionable. With their imitation of American rhythm tunes and dull waltzes they appear to be typical German musical comedies of the late Twenties. These are the weakest entries in Westminster's series, *Flower of Hawaii* being completely uninteresting. *Victoria and Her Hussar* managed to achieve some success in London, thanks to Oskar Denes, but except for *Mausie*, a very typical late-Twenties tune, and *Pardon, Madame*, a rather pleasant duet, the score is dull.

The monophonic versions are all sonically impressive, but I have some reservations about the stereo issues. Although the stereo illusion is well handled, the recordings seem to have been made at a low level, and turning up the volume tends to increase surface hiss. J.F.I.

"New Piano in Town." Peter Nero: Orchestra, Marty Gold, cond. RCA Victor LPM 2383, \$3.98 (LP); LSP 2383, \$4.98 (SD).

Even though the orchestral support often gets in the way of Nero's nimble pianism, the soloist seldom appears to be bothered by this imbalance. He goes merrily along, whether tracing a melodic line with infinite delicacy or creating a broad pianistic canvas. His perky performance of *Mountain Greenery* has all the bite of a very dry Martini, while the richly colored account of *Three Coins in the Fountain* has all the warmth and glow of a glass of old port. It is only when he is lured into a headlong dash through *Just One of Those Things* on into a pretentious *St. Louis Blues* that things seem to get a trifle out of hand. *Body and Soul* is

tinged with Debussy, *Tea for Two* is spiced with Tchaikovsky, and *Long Ago and Far Away* owes something to Rachmaninoff. But elsewhere the notions seem to be pure Nero. J.F.I.

"A Treasure Chest of American Folk Song." Ed McCurdy: Erik Darling, guitar. Elektra EKL 205, \$4.98 (Two LP). A new Ed McCurdy release, always welcome, is a source of real jubilation when it comes as a two-disc panorama of American folk song and bears a \$4.98 price tag. McCurdy's virile baritone and clean-cut style lend no false coloration to these ballads. Thirty-four in number, they represent a kind of core of our nation's folk heritage. Those stemming from the British Isles, not all of which have been done to death in the current folk

revival, form a solid plurality. For a memorable listening experience in this genre, audition McCurdy in *Who Is the Man?* or *Andrew Bardine*. The singer also does full justice to songs as varied as *Rock About, My Saro Jane, Gently Fair Jenny*, and *Wondrous Love*. McCurdy even manages to impart an electric vigor to that old chestnut *John Brown's Body*, and his *Down in the Valley* is all fragile poignance. Erik Darling's accompaniments contribute mightily to the success of this project. O.B.B.

"Magnificence in Brass." Jerry Fielding and His Orchestra. Time S 2042, \$5.98 (SD).

Once one is safely past the intensely

Continued on page 100

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strident *West Side Story* Prologue, both the searching clarity of the stereoism here and the virtuosity of Fielding's twenty-seven-man West-Coast brass choir, plus five-man rhythm section, command one's liveliest admiration. I'm particularly impressed by the leader's transcriptions of the somber Magic Circle and driving Ritual Fire Music from Falla's *El Amor brujo*; but his exuberant original *City of Brass* is extremely effective, and even the more conventional pop pieces are treated in endlessly inventive arrangements. Note especially Maurice Harris' warmly romantic trumpet solo in *Moonlight in Vermont*, the canonic trumpets in *Cheek to Cheek*, the gleaming vibes duo in *Isn't It Romantic*, the jubilantly fresh approach to *When the Saints Go Marching In*, and—throughout—the superb variety of brass sonorities and relatively sparing, yet always invigorating, use of percussion. R.D.D.

"Dream Dancing Medley." Ray Anthony and His Orchestra. Capitol T 1609, \$3.98 (LP); ST 1609, \$4.98 (SD).

Ostensibly designed for dancing, this album of thirty sentimental favorites will serve equally well for just plain listening. This is the first Anthony recording to come my way in almost two years, and I had almost forgotten what a really fine band his can be when the leader drops the role of solo trumpeter and submerges himself in the orchestral ensemble. This he does almost throughout the present program, with wonderful and delectable results. Superbly recorded (the stereo version is among Capitol's best), this disc should delight every listener, terpsichorean or otherwise. J.F.I.

"Spanish Songs and Dances in Motion." José Greco and His Dance Company. Columbia ML 5665, \$4.98 (LP); MS 6265, \$5.98 (SD).

When the Islamic invaders who had controlled most of the Iberian Peninsula for nearly eight hundred years were finally driven back into Africa in 1492, they had indelibly stamped Spanish culture. Brooding echoes of the long-ago Moors who built the Alhambra still sound in the searing rhythms and iterative notes of flamenco. Gypsies too have left their mark on this unique idiom, and occasionally a cante jondo will startlingly resemble a very old Hebraic chant.

José Greco, doyen of the concertized flamenco dance, has fashioned a glittering sonic tapestry of his art in this Columbia release taped in Spain. His *Romance Andaluz*, a stately dance bracketed by two achingly beautiful fourteenth-century songs, provides one of the finest, most moving bands I have ever heard on any flamenco record. The stereo sound dazzles the ear throughout, and the engineers provide a striking illusion of realism with dancers moving dramatically from left to right, from near to far as their heels pound out complex rhythmic patterns. For all concerned in the production of this disc, an unreserved *jole!* Buy this one, and buy it in stereo. O.B.B.

"Primitive Percussion." African Jungle Drum Ensemble. Thurston Knudson, cond. Reprise R 6001, \$3.98 (LP); R9 6001, \$4.98 (SD).

Unlike most previous "jungle" releases, the drumming here is more restrained than frantic and there is relatively little chanting—and that by more attractive vocalists than usual. The often intricately

rhythmed performances, by from two to six unaccompanied percussionists, including the native Ghanian Adinortey Puplambu, are excellent in themselves (particularly those of a vibrant *Cameroun Fantasy*, primitive *Uganda Spirit-Placation*, and buoyant *Swahili Boat Song*). Yet the special fascination here—for fanciers of odd sounds as well as ethnomusicologists—lies in the variety and piquancy of timbres commanded by the authentic instruments featured. These include, among others, a giant hardwood log (slit-drum); different sizes of *ngomas*, *batas*, and other skin drums; *toéré* (contralto wood blocks); *cabazas* (gourds); *chocalho* (shot-filled cylinder); and—perhaps most intriguing of all—two differently pitched *balypos* (metal *zanzas* or so-called African finger-pianos). The appeal of the somewhat closely miked recording is markedly enhanced by the greater sonic warmth, air spacing, and timbre differentiation powers of the stereo version. R.D.D.

"The Four Amigos." Capitol T 1617, \$3.98 (LP); ST 1617, \$4.98 (SD).

It would be hard to imagine a more heterogeneous collection of songs than those chosen by this talented quartet of Puerto Rican singers and instrumentalists for their American recording debut. Yet out of this assortment—which includes American movie and show tunes, a rock and roll hit, a French waltz, an Italian song, and one or two Latin-American favorites—comes a quite delightful song fest. Even such a horror as *Ko Ko Mo* sounds musically palatable in their arrangements, and certainly much of the triteness of *Mister Sandman* is alleviated by their pleasantly romantic presentation. On the other hand, *Stranger in Paradise* loses something of its exotic, Oriental flavor when treated to the Spanish rhythms. As might be expected, the truly Latin-American songs are the most successful vocal items in the entire program and the wild, exciting instrumental version of *Cumana* is a memorable closing number. J.F.I.

"Living Voices Sing Songs of the West." RCA Camden CAL 674, \$1.98 (LP); CAS 674, \$2.98 (SD).

Camden gives us here a neatly constructed, immediately appealing, and brilliantly engineered anthology of cowboy ballads. From the opening selection, *Bury Me Not on the Lone Prairie*, to the closing *Empty Saddles*, there is not a single offbeat song or far-out chord. Yet neither is there any hint of triteness. The excellent male chorale takes the material seriously, lavishing top-drawer artistry upon its performance. Stereo separation and depth are both remarkable, and the singers have skillfully shaped their arrangements to take fullest advantage of the two-channel medium. At \$2.98, this disc is an outstanding bargain, with the less spectacular mono sibling a solid value at a dollar less. O.B.B.

"Brasses and Strings." Blue Mitchell Orchestra, Benny Golson, cond. Riverside XK 8006, \$5.98 (SD).

The technical advantages of "Polymax" material, inside-out grooving, and meticulous engineering and quality control have not gone unnoticed in Riverside's earlier "Fortissimo" releases, but they have never been as readily apparent as they are here where a big brass and string ensemble, plus rhythm section, provides a far wider range of tonal colorings and sonority

contrasts and combinations. From the very first bars of *Smooth as the Wind*, with its vivid cymbal rolls and Mitchell's rhapsodic trumpet soaring over intricate symphonic-jazz textures, these spellbinding sonics may well be a revelation even to the most sophisticated audiophile. Later, as stouter mood pieces alternate with vigorously jumping near-jazz—but always with predominant trumpet soliloquies and declamations—they begin to seem pretentious and the soloist's imagination shows signs of running dry. Nevertheless, the technology is miraculous throughout, and except for the failure to eliminate preëchoes and the absence of much acoustical warmth in the recording (New York City Plaza) studio itself, it undoubtedly approaches the very best obtainable by contemporary engineers and disc processors. R.D.D.

"Brazil's Brilliant João Gilberto." João Gilberto; Orchestra, Antonio Carlos Jobim, cond. Capitol T 10280, \$3.98 (LP); ST 10280, \$4.98 (SD).

An ingratiating forty minutes with one of Brazil's top singers and guitarists. As a vocalist—the role he chiefly favors on this recording—João Gilberto is soft and supple of voice. His talents are neatly showcased in *Samba de Uma Nota Só* (Samba on a Single Note) and *Meditação* (Meditation), while an item called *Trevo de 4 Folhas* turns out to be *I'm Looking Over a Four-Leaf Clover*, just as merry a romp in Portuguese as in English. Both stereo and mono versions are flawlessly engineered. O.B.B.

"Stage Left, Stage Right." Jack Pleis and His Orchestra. Columbia CL 1662, \$3.98 (LP); CS 8462, \$4.98 (SD).

The meaning of the title of this album completely eluded me until I listened to the stereo version, which strongly exploits the extremely wide separation that Pleis has intentionally written into his orchestral arrangements. For my own taste, this music profits best from the generous solid sound of the mono-phonics issue. The program itself, thirty songs from ten musicals produced between 1919 and 1940, happily avoids shows whose music has already been overrecorded. Pleis has, for instance, included three Arthur Schwartz songs from *Virginia*, a ghastly failure of 1937; songs by Berlin, Rodgers, and Youmans, songs seldom heard these days; and six fine Harry Tierney numbers from *Irene* and *Rio Rita*. There are enough interesting items in this well-rounded collection to pique the curiosity of anyone interested in theatre music of the past. J.F.I.

"Saxophobia." Clancy's Clowns Quintet, Johnny Smith, cond. Capitol T 1614, \$3.98 (LP); ST 1614, \$4.98 (SD).

Perhaps only saxophone students and connoisseurs or those who fondly remember the Brown Brothers of phonographic antiquity can fully appreciate a whole program by unaccompanied bass, baritone, tenor, alto, and soprano saxes. But maybe this favorite medium of the Twenties and such characteristic pieces as *Barney Google*, *Oh by Jingo*, *Varsity Drag*, etc., are ripe for a renaissance. Anyway, the *jeux d'esprit* here are primarily arresting for their assured virtuosity, uninhibited gusto, the inventiveness of their arrangements, and the vividness of their wide variety of tonal qualities—brilliantly captured in closely miked monophony, more warmly in the air spacing of stereo. Incidentally, if you

nourish the delusion that only percussion *divertissements* can fully display the transient response capabilities of modern audio technology, you're due for a surprise when you hear how severely harmonic-rich staccato sax tones can tax the capacities of even today's widest-range playback systems. R.D.D.

"The Great Waltz . . . American/Continental." Stanley Wilson and His Orchestra. Time S 2041, \$5.98 (SD).

At the risk of being considered chauvinistic, I must say that I found the six American waltzes in this album of music in three-quarter time quite the equal of the famous European waltzes on the obverse side of the disc. The unexpected showing of the domestic numbers—deceptively simple melodies by Berlin, Rodgers, Rapee, *et al.*—is mainly due to Stanley Wilson's uncomplicated arrangements. They have seldom sounded more beguiling and, in the genuinely enthusiastic performances here, more persuasive. The European music is, on the whole, less successful. The Strauss waltzes have little if any *echt*-Viennese flavor, the settings are inflated, and in consequence the music plods rather than floats. The two French waltzes, particularly the lovely *Fascination*, are altogether more successful, and the Lehar excerpt from *The Merry Widow* is not devoid of a smattering of Viennese charm. Time's stereo sound is as good as any I have encountered recently; and in spite of my reservations about the Continental part of the program, the album is recommended to those who prefer the lilt of the waltz to the frantic rhythms of much of today's music. J.F.I.

"Shall We Swing." Glen Gray and the Casa Loma Orchestra. Capitol T 1615, \$3.98 (LP); ST 1615, \$4.98 (SD).

These swinging band arrangements of the classics are not likely to create the furor which arose some years ago when Raymond Scott discovered, in his *In an Eighteenth-Century Drawing Room*, that the music of Mozart could be swung to considerable commercial advantage. The novelty of the idea has long since worn off, and the practice is no longer frowned on except by the out-and-out purist. There are one or two quite unexpected items in this well-played program, among them Suppé's *Poet and Peasant* Overture, the finale of the Mozart Symphony No. 40, and—most arresting of all—the celebrated theme of the second movement of the Franck Symphony in D minor. The May arrangements treat the music with fair respect, considering their intentions, but they swing all right—and sometimes quite wildly. J.F.I.

"Starlight Concert." Hollywood Bowl Symphony Orchestra, Carmen Dragon, cond. Capitol DP 8276, \$5.49 (Duophonic).

"Viking!" Hollywood Bowl Symphony Orchestra, Earl Bernard Murray, cond. Capitol P 8562, \$4.98 (LP); SP 8562, \$5.98 (SD).

Like the "Duophonic" version of Dragon's first Hollywood Bowl recording, this electronic expansion of his second release (also dating from 1954) offers only slight enhancements of the originally quite brilliant, if rather dry and dark, monophony. The program itself, however, is a well-varied one still worth hearing, particularly for its sole Dragon transcription (a poignant English horn solo of Tchaikovsky's *None but the*

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An English-German publication of great interest to all lovers and experts of 18th century music.

Volume I will appear in January 1962 and will contain H. C. Robbins Landon: "Haydn's Marionette Operas and the Repertoire of the Marionette Theatre at Esterhaz castle."

Alan Tyson: "Haydn's Trio in G (Hoboken XV:32)"

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Lonely Heart) and an immensely lusty though somewhat coarse *Pomp and Circumstance* March No. 1. The other performances too (of *Finlandia*, *Valse triste*, *Invitation to the Dance*, *Flight of the Bumble-Bee*, *Clair de lune*, and *Hungarian Dance* No. 5) are skillfully turned and in general free from this conductor's tendency to overvehemence and lushness.

The performance of all these pieces reveals a distinctive interpretative personality, which is more than can be said for those by the obviously competent but no less obviously unenthusiastic Murray. This ridiculously titled program of lightweight Norwegian music (mostly lyrical pieces by Grieg, plus Halvorsen's *Spring of the Boyars*, Sinding's *Rustle of Spring*, and Järnefeldt's *Praeludium*) veers between stridency and schmaltz in performance, the former quality exacerbated by excessive high frequency emphasis in the too closely miked, extremely high level recording. Perhaps the stereo edition (not yet received) may balance the ultrabrilliance with a more natural sonic warmth, but it will take far more than that to endow the program with the genuine appeal its musical contents can exert at their best. R.D.D.

"The Madison Avenue Beat." Lester Lanin and His Orchestra. Epic LN 3796. \$3.98 (LP); BN 603, \$4.98 (SD). A program of dance music fashioned from fifty-eight of the commercial jingles that erupt maddeningly from radio and television sets, this may not be the most successful of Lanin's long list of dance recordings but it is certainly the most painless presentation of these musical sales pitches. The trouble with these little snippets is that few have any melodic appeal, and all are so brief (the orchestra disposes of all fifty-eight in forty-two minutes plus) that the program sounds disjointed and fragmentary. The performances are in the usual brisk, society-band style for which this orchestra is famous, and the sound is always first-rate. The most agreeable aspect of the entire project, however, is the complete elimination of the witless commercial lyrics. J.F.I.

"Voices in Motion." Chorus and Orchestra. Simon Rady, cond. Columbia CL 1665. \$3.98 (LP); CS 8465, \$4.98 (SD). Neither mood music programs featuring voices nor those embodying constant channel shifting and drifting sound-source motion are particularly novel any longer, but this one at least avoids the more objectionable excesses of both techniques. Rady's twenty-six-voice choir sings fervently with rich tonal qualities and it is discreetly accompanied in romantic yet not oversentimentalized performances of *Love Is a Many-Splendored Thing*, *When I Grow Too Old To Dream*, *Remember*, *Solitude*, *Autumn Leaves*, etc. The notional effects too are exploited with restraint and at their best enhance the airborne charm of the stereo edition. The LP, while also appealing, is of course considerably less distinctive and more obviously closely miked. R.D.D.

"Rodgers and Hart Revisited." Dorothy Loudon, Danny Meehan, Charlotte Rae, Cy Young; Orchestra. Norman Paris, cond. Spruce S 101, \$4.98 (LP); Spruce S 101 SD, \$5.98 (SD). Musical comedy buffs will welcome this memorabilia of minor Rodgers and Hart songs, exhumed from the archives by Spruce Records. Even though few of the songs do much to sustain the team's repu-

HIGH FIDELITY MAGAZINE

tation, they are all rare and few have been recorded previously. Some were excised from shows prior to their Broadway opening; some appeared first in Broadway flops, were salvaged, reworked, and inserted in subsequent New York musicals; one or two, now quite forgotten, were heard in early shows or films. Two songs certainly seem to be worthy of greater recognition than has been their lot: *I Blush*, cut from the first production of *A Connecticut Yankee*, for which Rodgers wrote a lilting melody and Hart a wickedly sly lyric; and *This Funny World*, particularly notable for Hart's expertly wry lyrics and a Rodgers tune that is fully the equal of his *Glad To Be Unhappy*. The remainder, whatever their documentary interest, probably deserve their state of neglect.

Except for Charlotte Rae, who is wonderful in everything she does and magnificent in *I Blush*, the soloists are generally disappointing. The quality of the sound on the stereo version is excellent, and the stereo effect most sensibly managed. The mono is a less bappy matter, with sound I found unduly harsh. Some years ago, Walden, a label now defunct, embarked on a similar project, covering the show tunes of Rodgers, Kern, Gershwin, and Arlen. These recordings are well worth searching for, since the performances have more theatrical expertise than those offered here. J.F.I.

"Here I Go Again." Eileen Farrell; Luther Henderson and His Orchestra. Columbia CL 1653, \$3.98 (LP); CS 8543, \$4.98 (SD).

I can't throw my hat as high in the air for Miss Farrell's second recorded brush with pop tunes as I did for her first, the sensationally successful "I've Got a Right To Sing the Blues" of a little over a year ago. Not only is this program far less interesting, with two or three numbers that are quite banal, but the singer's voice is not really in first-class condition. It sounds good enough when used in the sort of vocalise with which she embellishes some of her songs, but elsewhere sounds thin and opaque. Miss Farrell can be pretty coy too when she wants to be, as in *Somebody Loves Me* and *Wrap Your Troubles in Dreams*; and though she may take a kind of delight in "scooby-dooing" phrases, they don't seem particularly becoming. *My Funny Valentine*, though taken at an excessively slow tempo, I liked quite well, and even better her performance of *Taking a Chance on Love*. The mono sound, warmer than its stereo counterpart and thus kinder to the singer's voice, makes the LP the preferred edition. J.F.I.

"José Melis in Movieland." José Melis, piano; Orchestra. Mercury MG 20648, \$3.98 (LP); SR 60648, \$4.98 (SD).

José Melis, who occasionally gets a chance to steal the spotlight from Jack Paar, is a much better pianist than this recording suggests. In the past he has proved himself an inventive, musical personality, with a distinctive musical style. Here he is submerged in some of the more persistent Hollywood movie themes—*Tara's Theme*, *Summer Love*, the themes from *La Strada* and *The Apartment*—all of which have been so overrecorded that it would defy the genius of a Rachmaninoff to give them any real personality. Melis does what he has to do well enough, but it is a hopeless battle. The recorded sound is stri-

dent and poorly balanced, with the result that Melis must often pound his instrument unmercifully in order to make himself heard. J.F.I.

"Wonderland of Sound; Today's Greatest Hits." The New Andre Kostelanetz Orchestra. Columbia CL 1657, \$3.98 (LP); CS 8457, \$4.98 (SD).

The only thing new about this typical Kostelanetz pops program is its move in the direction of "p.-&-p. percussion." An excessively high modulation level and cutting sharp highs are characteristic of Kostelanetz discs, but they have never been exemplified quite so garishly as in these overamplified recordings of frantically fancy arrangements of *Wonderland by Night*, *Volare*, *Vaya con Dios*, *Unchained Melody*, etc. Only momentarily, in a lighter if still too elaborate *Round and Round*, does a breath of buoyancy relieve the pervading pretentiousness. Although a divided orchestra layout is diagramed on the jacket, there are relatively few antiphonal attempts to exploit the well-marked stereoism; if anything, the sharper-focused and less sonically coarse LP is the more tolerable version. R.D.D.

"Yoga." Sachin Majumdar. Golden Crest CR 5010, 4.98 (LP).

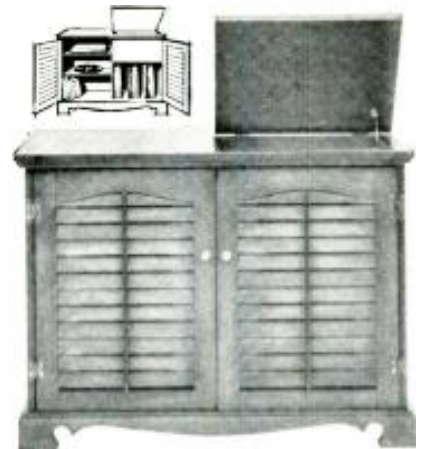
Yogi Majumdar, Director of the Yoga Institute of New York, reveals a warmly persuasive voice and a quite hypnotic personality in his lucid introduction to the history and meaning of Yoga, fervently chanted prayers and meditations (followed by English paraphrases), and detailed instructions ("B" side) for achieving complete physical relaxation and "spiritual liberation." R.D.D.

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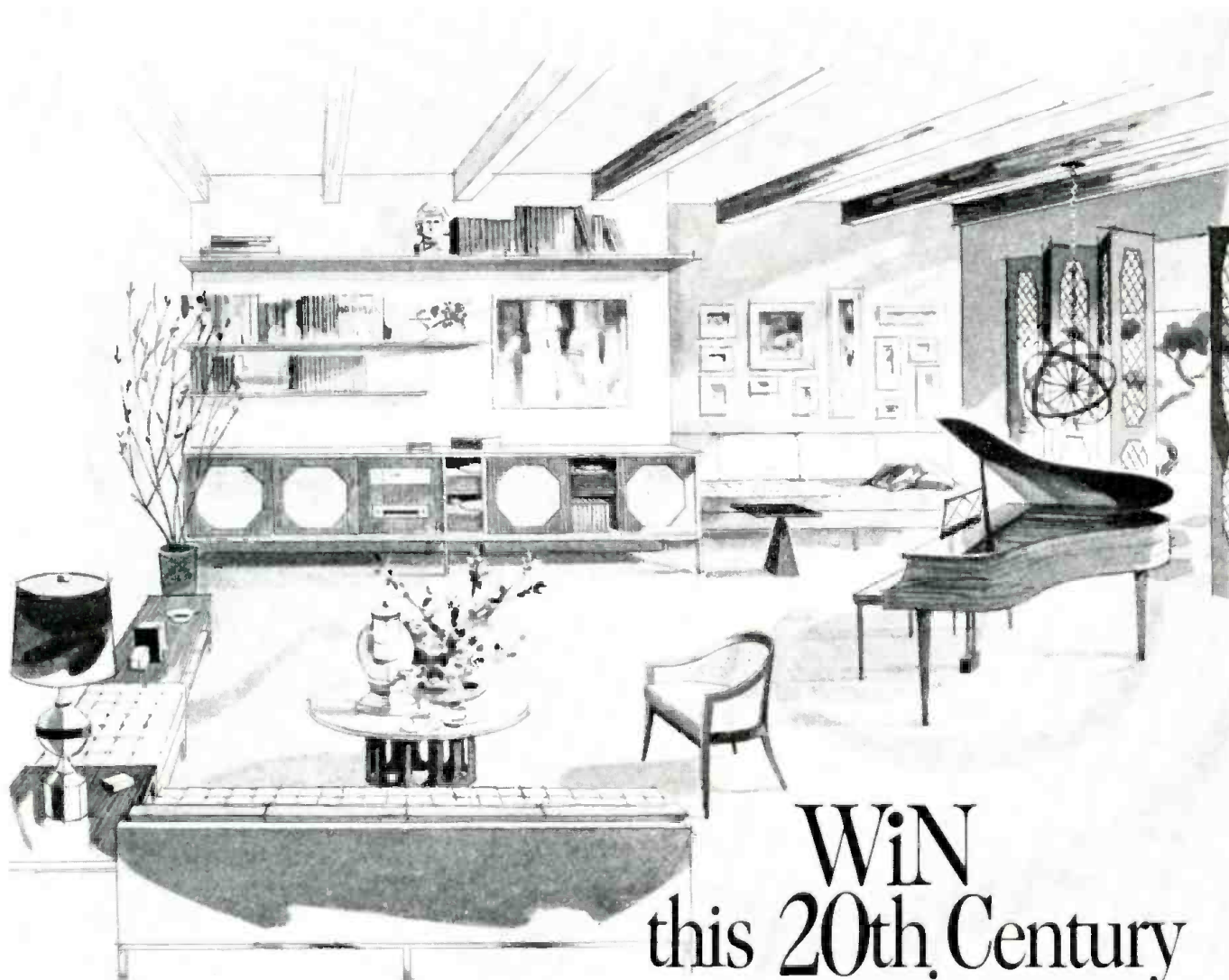
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Louis Armstrong and Duke Ellington.
Roulette 52074, \$3.98 (LP); S 52074, \$4.98 (SD).

Duke Ellington sits in as pianist with Armstrong's regular group in this collection devoted to Ellington compositions. It is a happy conjunction, for Ellington spices Armstrong's combo with his own inimitable verve, and Armstrong is removed from the Dixieland-oriented rut in which he has chosen to immerse himself for some time. Armstrong's trumpet once more crackles with the lean, raw strength that has been washed out of so many of his routine, latter-day recordings. Trombonist Trummy Young also responds to these fresh surroundings with some particularly good muted work, but Barney Bigard clings almost desperately to the empty riffs characteristic of his playing with Armstrong, instead of reviving the sounder, more imaginative playing he delivered in his years as an Ellington sideman. Armstrong also sings and scats, but this set is at its best in the instrumental sections, particularly during the superb solo passages by the two featured players.

Jaki Byard: "Here's Jaki." Prestige/New Jazz, 8256, \$4.98 (LP).

Byard brings a fresh and welcome note to piano jazz. Playing here with superb accompaniment by Ron Carter, bass, and Roy Haynes, drums, his ideas are neatly and cleanly phrased and firmly stated, ranging from simple, rhythmic riffing statements to adventurous dissonance, from a thoughtful, probing exploration of *Bess You Is My Woman* to sudden flights of Tatumesque fancy. And he has genuine humor too—spotlighted in a piece called *Garnerin' a Bit*, in which he mixes a warm, rhythmic style of his own with well-chosen Garnerisms. Byard quite obviously has technique to spare, but he has been around long enough (working in Boston for many years before his current stint with Maynard Ferguson's band) to realize that nothing is really gained by flashiness alone. With mellowness and imagination, he gets skillfully under the superficialities in these pieces.

Firehouse Five Plus Two: "Around the World." Good Time Jazz 12044, \$4.98 (LP); 10044, \$5.98 (SD).

These proponents of good-time jazz, whose recent records have sometimes sounded as though the times were not so good any more, get back on the beam in this set. Although the aura of gimmickry, which has contributed to their recent triteness, is present in the not so novel notion of choosing tunes with geo-

graphic references, the Firemen, spurred by Danny Alguire's punching trumpet and the soaring soprano saxophone of George Probert, rollick through the kind of lively, basic jazz performances that first brought them to attention.

Don Goldie: "Brilliant!" Argo 4010, \$4.98 (LP).

As a member of Jack Teagarden's group, Goldie is known primarily for his skillful, Armstrong-based trumpet work in the blues and Dixieland repertoire featured by Teagarden, as well as for his amusing Armstrong-derived vocals. Here, backed by a rhythm section of modern leanings, he steps out to reveal a much wider range than he can exploit with Teagarden. On ballads his pure, singing tone, full and rich, has a latter-day Beiderbecke quality; he is deft with a mute and, far from being tied to his Armstrong roots, he develops an unusual, long-many-noted line on Armstrong's old hit, *Struttin' with Some Barbecue*. This is a sampler of a talent that, seemingly, has yet to find its true orientation.

Jimmy Heath: "The Quota." Riverside 372, \$4.98 (LP); 9372, \$5.98 (SD).

Jimmy Heath is a competent, full-voiced tenor saxophonist with no particular personal distinction (unless one counts as personal distinction warmth of tone as opposed to the still faintly fashionable harshness). He is scarcely equipped to carry an LP collection alone, and Riverside has wisely surrounded him with a promising assortment of musicians—Freddie Hubbard, trumpet; Julius Watkins, French horn; Cedar Walton, piano; and Heath's brothers, Percy on bass and Albert on drums. Of the lot, only the seemingly unquenchable Watkins manages to emerge from the seven selections with special merit. Watkins is an astounding performer, not simply because he has made a valid jazz vehicle of the adamantly unjazzable French horn, but because, even with this apparently resistant instrument, he can consistently bring the most exciting jazz qualities to almost any group with which he plays. Whatever worth this set has is due entirely to his presence.

Quincy Jones Orchestra: "Around the World." Mercury 2014, \$4.98 (LP); 6014, \$5.98 (SD).

Quincy Jones's musical evocation of a variety of lands through a mixture of familiar tunes (*Meadowlands* for the U.S.S.R., *Baia* for Brazil, etc.) and his own compositions (*Hot Saké* for Japan, *Manolete de España* for Spain) is an

entertaining sonic *tour de force*. Jones's arrangements create a kaleidoscope of rich and brilliant sounds presented with pressing excitement. Under the circumstances, his jazz soloists—and he has such worthy ones as Clark Terry, Phil Woods, and Benny Bailey—have only sporadic opportunities to show their skills. As jazz, this offers less than one expects from Jones, but it is one of the best of the current rash of super-high-fidelity instrumental sets.

John Lewis: "Original Sin." Atlantic 1370, \$4.98 (LP); S 1370, \$5.98 (SD).

Original Sin is a score by John Lewis for a ballet with a libretto by Kenneth Rexroth, produced by the San Francisco Ballet in March, 1961. In this performance by a conventional orchestra conducted by Lewis, its most effective sections are the series of variants comprising Part Two, *Recognition of the Animals*, in the course of which one of Lewis' typically catchy little tunes is taken through an entertaining series of variations. In the opening section and occasionally in the latter portions one catches glimpses of Lewis' basic melodiousness, but the last half of the score has a movie background quality perhaps suitable for the stage version but of little interest on records. Lewis' creativity seems to have been stretched thin, just as the twenty-seven-minute piece has been stretched to fill two sides of an LP.

Abbey Lincoln: "Straight Ahead." Candid 8015, \$4.98 (LP); 9015, \$5.98 (SD).

The change in Abbey Lincoln from a competent but unremarkable night club singer to a tremendously powerful musical personality is demonstrated in striking terms in this collection. Here is the searing quality of Billie Holiday at her best, expressed with a voice of power and flexibility such as Miss Holiday could not command even in her earlier days. Miss Lincoln sings with awesome strength, with forthright, firm directness and assurance. She obviously knows precisely what she wants to do and she does it superbly (some of her wordless effects, ranging from a croon to a growling shout, are masterpieces of emotional communication). The program is fresh, pungent and, if it occasionally misses, these are the commendable misses that come from an honest try. It includes magnificent performances of Thelonious Monk's *Blue Monk* (lyrics by Miss Lincoln), the Billie Holiday-Mal Waldron tune *Left*

Continued from page 107

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Essential Background, And Pure Pleasure



Fletcher Henderson

JAZZ has more than its share of *artistes Jmanqués*—the list begins with Bix Beiderbecke and Charlie Parker and runs to appalling length—but the manner in which Fletcher Henderson's talents were first ignored and eventually ravaged, even while his creativity flowed on and on is, fortunately, unique. Henderson was not the kind of unstable personality around whom jazz legends grow; he was not caught by alcohol or narcotics. He was a well-educated, sensitive, and highly talented man who happened to be a Negro, and his problem, as the subtitle of Columbia's four-disc collection points out, was frustration. And with good reason.

It was Henderson, with his well-schooled arranger, Don Redman, who created the type of orchestration that first made a valid, big (ten-piece) jazz band possible. The pattern was adopted by numerous other Negro bands in the Twenties and, in the Thirties, became a fabulous money-maker for white bands. (It is, to this day, the basis for most big-band jazz.) There was a brief period in the middle Twenties when Henderson had a taste of success. His band had as large a public as a jazz group could hope for in those days, and it was idolized by musicians. (Henderson once had to remind a very able white trombonist who begged to be taken into the band and whose name, incredibly, was Abe Lincoln that it was out of the question for a Negro band to hire a white sideman.)

But although the quality of Henderson's group never faded (his superb array of sidemen stayed with him even when they were laid off more than they worked), he was, by the late Twenties, being shunted aside in favor of other bands. He hung on until 1934 before giving up his band. Then Benny Goodman, just starting his own group, began buying arrangements from him at \$37.50 apiece. These arrangements, some of them taken directly from Henderson's library for his own players, started the Goodman band toward its incredible success, and launched that tremendously lucrative period for big bands now known as the Swing Era. But Henderson was just a shadow in the background. His attempt to capitalize on the reflected glory of his association with Goodman by forming a new band of his own failed when he was not able to compete financially with his numerous white imitators. Since then, and particularly since his death in 1952, the memory of what Fletcher Henderson actually meant to jazz has grown dimmer and dimmer, because—the final link in Henderson's chain of frustration—almost none of his records have found their way onto LP, despite the flurries of jazz reissues during the past ten years.

That void has now been filled by John Hammond, an early and extremely helpful Henderson supporter, who has pulled from Columbia's vaults a sampling (sixty-four numbers) of his work. The selections are drawn from the earliest days at the Club Alabam in 1923, the triumphant years at Roseland Ballroom, the harsh Depression period when engagements were few and Henderson was reduced to using stock arrangements, and, finally, from the post-Goodman band headquartered at the Grand Terrace in Chicago.

No matter what the circumstances, Henderson's bands were always exciting for they bristled with a brilliant succession of sidemen who were steaming with youthful vigor. One of the first was Louis Armstrong who, during his year in the Henderson trumpet section in 1924 and 1925, introduced an earthy, unfettered jazz quality to an ensemble still only a few steps removed from a polite dance band. Then came the biting trumpet of Tommy Ladnier, the fiery exuberance of young Rex Stewart, the consistently crisp performances by the relatively unheralded Bobby Stark and, as contrast, Joe Smith's gently lyrical trumpet work. The trombonists followed a pattern of lusty virtuosity—Charlie Green, Jimmie Harrison, and the unforgettably brash J. C. Higginbotham. We hear Coleman Hawkins moving ahead from early slap-tongue efforts to find the bull-voiced attack on tenor saxophone that gave his instrument its first real jazz stature. Fats Waller sits in gaily on some of the tunes he traded Henderson for a few hamburgers. And Henderson's unflinching ability to find brilliant young musicians is evidenced in the sidemen with whom he stocked his last band—Roy Eldridge, Chu Berry, Israel Crosby, Jerry Blake, and Emmett Berry, among others.

The recording, once past the acoustical period, is remarkably bright and full except for the sections taken from records released on Columbia's subsidiary labels, which must have been recorded in a closet. There are also a few disturbing tape slips, but these are minor flaws. This set deserves to be included in even the most basic jazz collection, not only because it is essential background for an understanding of the whole field of big-band jazz but for the pure pleasure of hearing some of the finest recordings in this field ever made. The set includes a long and illuminating essay on Henderson and his checkered career by Frank Driggs.

JOHN S. WILSON

Fletcher Henderson and His Orchestra:
"The Fletcher Henderson Story: A Study in Frustration." Columbia C4L 19, \$19.95 (Four LP).

Alone, and a Paul Lawrence Dunbar poem set to music by Oscar Brown, Jr. Miss Lincoln's singing is, miraculously, matched by several solos by Coleman Hawkins, playing with an austere simplicity that is tremendously moving.

Les McCann Trio: "Pretty Lady." Pacific Jazz 25, \$4.98 (LP).

McCann's previous exercises in calculated "funk" have brought him such strong popular acclaim and so much critical condemnation that he is now able to produce as his defender the entertaining maverick pianist-teacher-journalist John Mehegan, who has written for this album an amusing and, on the whole, well-stated essay on jazz criticism. McCann's playing, however, lets Mehegan down badly. A subtitle advises us that this is the pianist's "ballad style." And just as his "funk" effort displayed all the clichés of that genre, these ventures into balladry reveal that McCann has made a perceptive collection of the worst aspects of the ballad attempts of

jazz musicians. The tempos range from slow to very slow, the ideas at best are second-rate Garner. He even manages to turn John Lewis' *Django* into a piece of uninspired hack work.

George Russell Sextet: "Ezz-thetics." Riverside 375, \$4.98 (LP); 9341, \$5.98 (SD).

The influences of Monk and Mingus are strongly evident in this otherwise highly individualistic set. The group has an ensemble style that suggests basic old-time jazz heard through the audio equivalent of a distorting mirror. Things stretch and lean in weirdly off-balance fashion, and it is here that the Mingus influence is most noticeable. The Monkisms appear in Russell's occasional piano solos and in some aspects of his melodies. Of the other soloists, trombonist Dave Baker has an engagingly gusty manner but Eric Dolphy, playing alto saxophone and bass clarinet, is prone to pointless exaggeration. Trumpeter Don Ellis plays a minor and not particu-

larly impressive role. Russell, however, is able to relax into directly swinging jazz while retaining his off-beat effects.

Bob Wilber Quintet: "Blowin' the Blues Away." Classic Jazz CJ 9, \$4.98 (LP). "Evolution of the Blues." Music Minus One 1008, \$5.95 (LP).

A quintet made up of Bob Wilber, Clark Terry, Dick Wellstood, George Duvivier, and Panama Francis could hardly go wrong. And this one is solidly on the beam all the way through a program of blues in various styles, ranging from simple riffs through light swing to fashionable funk. Terry's witty playing is a constantly enlivening element (he even sings once in a rough, ingratiating voice). Wilber's lightness and warmth on tenor saxophone combine extremely well with Terry's airy charm. The same disc, re-titled *Evolution of the Blues*, has been issued as a Music Minus One participation record (actually minus nothing) with written scores of each tune bound into the sleeve. JOHN S. WILSON

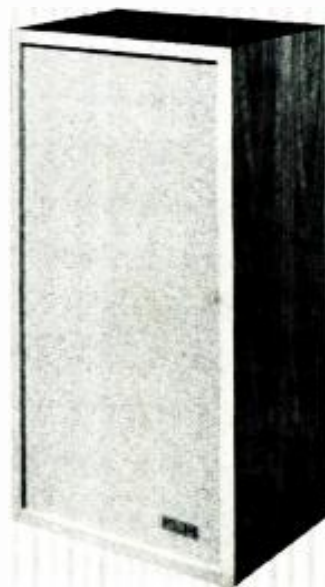
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Reviewed by R. D. DARRELL

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BARTOK: *Concerto for Orchestra; Dance Suite*

Amsterdam Concertgebouw Orchestra, Bernard Haitink, cond.
• • Epic EC 814. 43 min. \$7.95.

Still in his early thirties, Haitink is a surprisingly young man to share (with Eugen Jochum) the Concertgebouw's conductorship, yet this protégé of Eduard van Beinum demonstrates here not only the vigor of youth but the assurance and insights of a veteran. He well may grow into one of the truly great conductors of our time; in any case, he succeeds right now in making the often enigmatic Bartók Concerto more intelligible, lucid, moving—and humorous, too—than any of its more famous interpreters. The early stereo version by Reiner (available on tape only in 2-track and cartridge editions) may be more passionate and dramatic, but it cannot match the graciousness and piquancy of this one, which is, of course, also superior in the transparency and smoothly panoramic spread of its stereoism. The only other 4-track tapings, by Hollreiser for Vox and Ansermet for London, just aren't in the running. The less familiar but uncommonly virile Dance Suite makes its tape debut here in a superbly controlled virtuoso performance. The vibrant sonorities and luminous tonal colorings of the Amsterdamers are ideally recorded throughout; though I normally prefer a shade more reverberance, the drier clarity here is better suited to the searching lucidities of the present readings. The tape processing is excellent too, although my review copy has a shorter-than-normal length of leader tape, and it is regrettable that it was necessary—as in the original disc edition—to locate the turnover break before, rather than after, the final movement of the Concerto.

BEETHOVEN: *Concerto for Piano and Orchestra, No. 5, in E flat, Op. 73 ("Emperor")*

Van Cliburn, piano; Chicago Symphony Orchestra, Fritz Reiner, cond.
• • RCA VICTOR FTC 2081. 38 min. \$8.95.

Almost all the essentials of a truly outstanding *Emperor* are here: pianism of notable fluency and strength; an orchestral performance of striking authority, expansiveness, and power; and recording which is impressive both in its authenticity of big-hall sonics and in its balancing of piano and orchestra—the soloist is well forward yet never overdominates or covers up details in the accomplish-

ment. And except for marked *preëcho* at the very beginning, the tape processing is first-rate. Yet for all such solid satisfactions, a final vital element is lacking, and it is perhaps only in rehearing that the shortcoming can be firmly ascribed to Cliburn's failure to penetrate beneath the surface of the music. For all its dexterity, assurance, and romantic warmth, his reading strikes me as curiously superficial, failing to realize full dramatic conviction in the terminal movements or genuine poignance in the Adagio. Cliburn's devotees may well feel differently, but for myself I'll stick with the Backhaus taping (London) which, while certainly less impressive in sonic display and executant virtuosity, boasts far more interpretative personality and profundity of musical insight.

BRAHMS: *Concertos for Piano and Orchestra: No. 1, in D minor, Op. 15; No. 2, in B flat, Op. 83*

Julius Katchen, piano; London Symphony Orchestra, Pierre Monteux and Janos Ferencsik, conds.
• • LONDON LCK 80070 (twin-pack). 92 min. \$11.95.

This convenient twin-pack coupling of the Brahms piano concertos presents performances in what I think of as the "old style"—sober, richly romantic, and heavily energetic. Such an approach must be to the taste of many knowledgeable listeners, since the original disc releases were widely and warmly praised; and indeed it is impossible for anyone not to respect Katchen's competence and interpretative sincerity. Yet here, for me at least, there is little of the robustness, elasticity, or gusto I find so exciting in the far more striking versions by Fleisher (with Szell) and Serkin (with Ormandy), both of which are happily available in 4-track tapings (Epic EC 802 and Columbia MQ 357). In vividness of recorded sound, too, the latter are preferable: while the warm London sonics are attractive, the First Concerto's minimal stereoism does little to clarify its decidedly thick and bottom-heavy sonorities; and although the Second has more acceptable differentiations, balances, and presence, there is scant glitter or dramatic impact. On the credit side, however, both tape sides are free from background noise and reverse-channel spillover.

COPLAND: *Billy the Kid; Rodeo*

New York Philharmonic, Leonard Bernstein, cond.
• • COLUMBIA MQ 397. 39 min. \$7.95.

This powerfully played and recorded sixtieth-birthday tribute to Copland by

one of his most understanding and persuasive interpreters is easily the first choice, on tape as it is on discs, of the deservedly popular cowboy ballet coupling. For *Billy the Kid* alone, I still cling to the composer's own drier, less overtly dramatic, more lucidly delineated Everest taping, especially since Bernstein's present reading, for all its greater assurance and vividness, lacks something of the gusto of his famous premiere recording for RCA Victor in the 78 era. But there certainly is no lack of vigor, or of lilt or nostalgia either, in his *Rodeo* excerpts. And in both works the Philharmonic plays with uncommon verve and resilience, while the engineers have hit on exactly the right combination of quite sharply focused miking and big-hall reverberance to achieve a maximum of stereoisitic brilliance and clarity without undue stridency. The tape is admirable, too, for its minimal noise and *preëcho*, and—despite the extremes of dynamic levels—its freedom from reverse-channel spillover.

POULENC: *Gloria; Concerto for Organ, Strings, and Timpani*

Rosanna Carteri, soprano; French National Radio Chorus and Orchestra (in the *Gloria*), Maurice Duruflé, organ; French National Radio Orchestra (in the Concerto), Georges Prêtre, cond.
• • ANGEL ZS 35953. 50 min. \$7.98.

Even though I can't wholly subscribe to the widespread acclaim of Poulenc's new *Gloria* as a peer of either Charpentier's or Stravinsky's ceremonial masterpieces, I can't go to the other extreme (Alfred Frankenstein's) of disdaining it as an "official" *pièce d'occasion* which "sounds like a mixture of Saint-Saëns and Carl Orff." Frankenstein's analysis is by no means inaccurate, but to many listeners it well may be just this combination of Saint-Saëns' structural skill and Orff's dark colorings and rhythmic energy which help to make the present work so immediately effective. In any case, only the future can determine the genuineness of the "grandeur" here: to most of us today it seems mightily impressive and—in so fervent a performance as Prêtre's—frequently deeply moving.

If the Organ Concerto is a bit pretentious in some respects, its dramatic power and contrasts have already established it as one of the most successful works of its kind. It too is impressively performed here, less incisively perhaps than in the memorable Biggs-Columbia version of 1951, but more expansively and with more piquant variety of registration on the great new organ of St. Etienne du Mont, Paris. The sharper-

Continued on page 110

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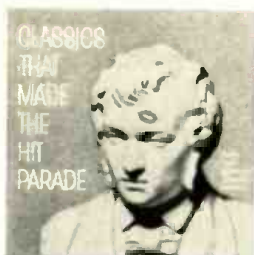
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110

TAPE DECK

Continued from page 108

focused older recording still stands up astonishingly well, but of course the present broadcast stereo and sonic depth give the new one enormous advantages. The present disc is aided further by the generous reverberation period of the Parisian church—an acoustical spaciousness which I regret wasn't also exploited in place of the drier studio used as the *Gloria's* recording locale. The tape itself is well processed with minimal surface noise, although there is a slight preëcho in the *Gloria's* opening and just a fleeting suggestion of spillover in a quiet passage in the Concerto finale. Whatever one's final evaluation of Poulenc's artistic stature, one must surely rank this pair of performances as an outstanding addition to the still limited choral and organ repertoires on tape.

THOMAS SCHIPPERS: *Opera Overtures*

Menotti: *Amelia Goes to the Ball*. D'Indy: *Fervaal*. Rossini: *Il Barbiere di Siviglia*. Mozart: *Le Nozze di Figaro*. Verdi: *La Forza del destino*; *La Traviata* (Prelude to Act I). Smetana: *The Bartered Bride*. Weber: *Der Freischütz*.

Columbia Symphony Orchestra, Thomas Schippers, cond.

• • COLUMBIA MQ 389. 49 min. \$7.95.

The ambitious Mr. Schippers bites off more than he can chew here. His buoyant *Amelia Goes to the Ball* has attractive sparkle, and his romantically atmospheric introduction to *Fervaal* is a welcome revival of a seldom heard work. But for the rest, few listeners are likely to be satisfied by such routine and often self-conscious readings. The so-so orchestra tends to be overvehement in the extremely wide-dynamic-range recording, but in quieter passages the strings are beautifully "floated" in well-marked, smoothly spread stereo.

JOAN SUTHERLAND: "The Art of the Prima Donna"

Arne: *Artaxerxes*; *The Soldier Ti'd*. Handel: *Samson*; *Let the Bright Seraphim*. Bellini: *Norma*; *Casta diva*. I Puritani: *Son vergin vezzosa*; *Qui la voce*. *La Sonnambula*: *Come per me sereno*. Rossini: *Semiramide*; *Bel raggio*. Gounod: *Faust*; *Ah! Je ris*. *Roméo et Juliette*: *Je veux vivre dans ce rêve*. Verdi: *Otello*; *Williw Song*. *La Traviata*: *Ah! fors' è lui*; *Sempre libera*. *Rigoletto*: *Caro nome*. Mozart: *Die Entführung aus dem Serail*; *Martern aller Arten*. Thomas: *Hamlet*; *Mad Scene*.

Joan Sutherland, soprano; Chorus and Orchestra of the Royal Opera House, Covent Garden, Francesco Molinari-Pradelli, cond.

• • LONDON LOH 90035. 94 min. \$12.95.

It is to Joan Sutherland's eternal credit that, saddled with promotional comparisons with the greatest mistresses of *bel canto*, she remains distinctively individual in establishing her clear claims to entrée in that galaxy. It is ridiculous,

of course, to imply that she can match, much less excel, all the finest sopranos of the past. The miracle is that, even at this relatively early stage in her career, she can give them fair competition and even outrank most of the older stars in sheer versatility. At any rate, the lively if not entirely unqualified praise won by this collection on its original disc appearance nearly a year ago warrants even more enthusiastic repetition now, since the tape medium has been so sadly lacking in really outstanding vocal recitals. Miss Sutherland's is unquestionably one of the great voices of all time, wondrously appealing in its lower registers and at *pianissimo* levels, as well as galvanically thrilling in its brilliant highs and virtuoso floridities. Although not all the present arias seem ideally suited to her, her musicianship is consistently admirable and at its best overwhelmingly impressive.

She is rather routinely accompanied, but is well recorded in bright, clean stereo. While the tape's background noise level is relatively low, however, is it annoyingly obvious in some of the quieter passages. I must complain too about the lack of accompanying texts (the leaflet provides only biographical sketches of various prima donnas of the past), and mourn the omission—necessary though it may have been—of two arias from the original collection: the "Bell Song" from *Lakmé*, and "O beau pays" from *Les Huguenots*. Yet despite all such minor carpings, this tape is one no admirer of Miss Sutherland's astonishing artistry can afford to pass by.

"The Alamo." Music from the film sound track, Dimitri Tiomkin, cond. Columbia CQ 393, 44 min., \$6.95.

"Bonanza." David Rose and His Concert Orchestra. M-G-M STC 3960, 33 min., \$7.95.

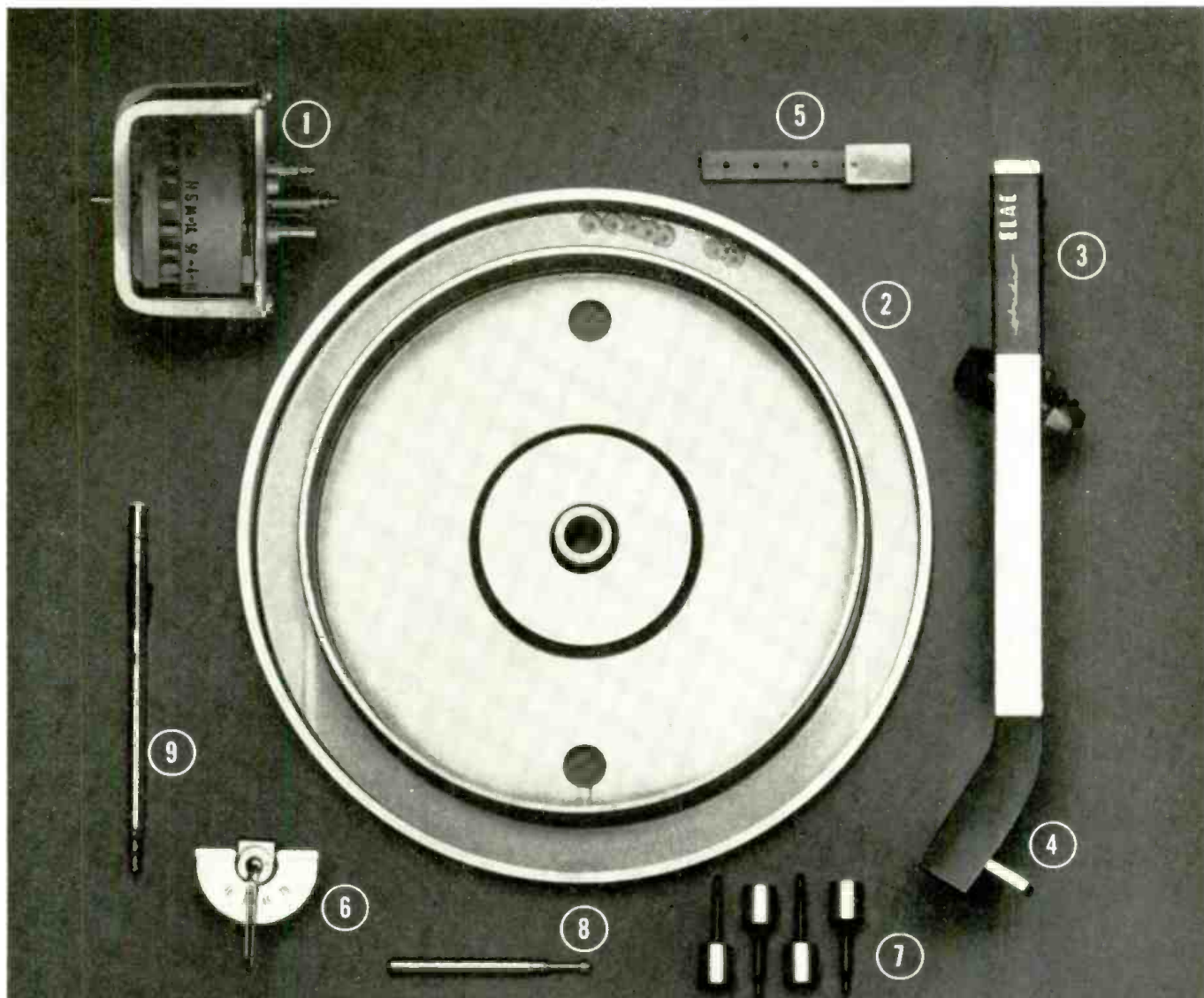
Except in occasional pretentious moments, both these quasi-symphonic "western" programs rank well above the average of their kind in musical and sonic interest. The Russian-born Tiomkin provides an often extremely effective score for the film epic, although I'd willingly pass up the couple of folksy speeches by Davey Crockett (John Wayne) for more interpolated song performances as lively (if slapdash) as the Brothers Four's *Green Leaves of Summer* and Marty Robbins' *Ballad of the Alamo*. David Rose's music for the NBC TV series is perhaps less distinctive, but it has been dramatically, if elaborately, worked up into a well-varied concert suite. And both reels (Columbia's most notably) have been richly recorded in broad, breezily atmospheric stereo.

"Charanga and Pachanga!" Hector Rivera and His Orchestra. Epic EN 611, 34 min., \$6.95.

Utilizing one of the most authoritative Pachanga orchestras I've heard, this program (led by the outstanding composer in the Charanga genre) undoubtedly is ideal for dancing. But a lazy listener-only is likely to find it over strenuous and—in markedly stereocistic but drily brilliant recording—aurally strident. At its best, however, in the all-instrumental *Petite*, the lively *Una Pachanga*, and especially the solo bass- and percussion-

Continued on page 112

HIGH FIDELITY MAGAZINE



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TAPE DECK

Continued from page 110

dominated first section of *Tumba que Tumba*, even the most lethargic listener is likely to be galvanized into essaying a few sprightly steps of his own.

"Charge!" The Light Brigade. Felix Slatkin, cond. Capitol ZT 1270, 32 min., \$6.98.

Even the most brilliant trumpet fanfares and sizzling snare drum ruffles require more than augmentation by fifes and bagpipes to be capable of sustaining interest. Yet Leo Arnaud's skillfully scored *divertissements* make the most they can of their limited materials, and in the jauntily antiphonal *When Johnny Comes Marching Home* even succeed in transcending them. For percussion and military music specialists, at least, there is a wealth of exciting virtuoso playing here. The scintillating variety of percussive and brass timbres is captured in a brilliant and clean, yet not too closely miked, recording—more vivid on tape, in both channel differentiations and crispness of transient resolution, than in the original disc edition.

"Continental Host." Raoul Maynard and His Orchestra. Warner Bros. WSTC 1424, 32 min., \$7.95.

"The New I Love Paris." Michel Legrand and His Orchestra. Columbia CQ 400, 38 min., \$6.95.

Two attractive mood music programs for those who nostalgically remember or dreamily anticipate European trips. Maynard's accordion, guitar, and mandolin ensemble is appropriately romantic and zestful in French and Italian Riviera favorites (*Darling je vous aime beaucoup*, *The Maxxie*, *Come Back to Sorrento*, *Fimiculi Fimicula*, etc.), recorded in the sunniest and airiest of stereo in a beautifully processed tape. Legrand's larger and plushier orchestra again plays its long medley of Parisian pop hits (the title song, *A Paris*, *Paris je l'aime*, etc.) in the same rich if sometimes overfancy arrangements which won fame in a 1954 LP version. This wider-range stereo recording is of course far more effective, especially in the lovely floating quality of its quieter passages and its stereoisitic interplays, although there is some excessively sharp brilliance in the more intense moments.

"Dance Beat!" **"Broadway!"** and **"Moods."** Various Artists. UST RL 405-6-7 (twin-packs); approx. 68 min., 69 min., and 80 min., \$7.95 each.

These double-sized additions to United Stereo Tapes earlier sampler series represent most of the labels in the UST galaxy (with the exception of London, whose own samplers now are available), and are "must" acquisitions for beginning tape collectors anxious to obtain a maximum quotient of music at a minimum cost. To veteran collectors and students of recording techniques, they also are extremely interesting for their wide variety of contrasting technical approaches, ensemble layout, mike placements, acoustical ambiances, etc.—illustrating a range of technological philosophies and practices never fully appreciated until one can hear a long series of examples in rapid succession. Naturally, the three reels vary widely in musical interest and executant skill, but in general only the "Moods" program im-

pressed me unfavorably. Even there my boredom was relieved toward the end of some "120 minutes of all-purpose mood music" by a group of distinctive contributions by Hodges, Gillespie, Parker, Peterson, and The Guitars Inc. "Dance Beat!" is probably the best overall program for its variety of tempos and styles, the attractiveness of its performances, and the consistent excellence of its processing. But the prevailing bright and zestful "Broadway!," which includes vocal as well as instrumental versions of some twenty-five show hits, is likely to exert the widest appeal. At its best (particularly in the contributions of Ella Fitzgerald, the Trapp Family, Felicia Saunders, Pete King Chorale, and Orna-del Orchestra) it is quite irresistible.

"Jazz Poll Winners." Various Artists. Columbia CQ 385, 58 min., \$6.95.

This anthology of recent Columbia recordings by current poll-winning jazzists is as uneven, musically and technically, as most such miscellanies are likely to be. But it still ranks as invaluable for its inclusion of such authentic masterpieces as Miles Davis' *All Blues*, Charles Mingus' *Better Get It in Your Soul*, and Duke Ellington's *Upper Manhattan Medical Party*. Also first-rate, if less distinctive, are J. J. Johnson's *Me Too* and the Brubeck Quartet's *Blue Rondo à la Turk*; and while it may be stretching "jazz" a bit to include Art Van Damme's *Just You, Just Me*, so much near-jazz vivacity animates its florid virtuosity that I relish it even more than when I first admired it in the "Accordion à la Mode" program. But for me Lambert, Hendricks, and Ross are merely synthetically frenzied in *Cloudburst*; there's no jazz at all in the Hi-Lo's *Something's Coming*, and little character in the Les Brown, Lionel Hampton, Gerry Mulligan, and Don Elliott contributions. Still, Davis, Mingus, and Ellington make this modestly priced cornucopia a must for every jazz tape collection.

"A Jazz Portrait of Frank Sinatra." Oscar Peterson Trio. Verve VSTC 255, 35 min., \$7.95.

Although I haven't always shared the general enthusiasm for Peterson's playing, and though the present "Sinatra portrait" notion strikes me as a mere gimmick to secure a somewhat artificial program integration, I found myself relishing most of these brilliantly recorded, relaxed improvisatory soliloquies much more than I ordinarily do performances in the uneasy no-man's-land between true jazz and cocktail-hour pianism. Particularly effective are *Come Dance with Me*, *Learnin' the Blues*, *Witchcraft*, and *How About You*, among others. In all of them I especially enjoyed the consistently imaginative support of bassist Ray Brown.

"Roger Williams Invites You To Dance."

Roger Williams, piano; Orchestra. Frank Hunter and Pete King, conds. Kapp KTL 41032, 33 min., \$7.95.

Here the deftest of popular pianists abdicates his usual starring role to blend unobtrusively with a light and restrained little dance band in warmly romantic yet often delectably toe-tickling performances of *Papa Won't You Dance with Me*, *Half as Much Cha-Cha*, *That Old Black Magic*, etc. The recording, like the playing of all the performers concerned, is bright and clean.



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HIGH FIDELITY MAGAZINE

High Fidelity Newsfronts



Faithful? Yes. Dignified? Maybe. Beguiled apparently by the many displays of headphones and the "booth of silence" at this year's New York High Fidelity Show, the *New York Times* characterized the event as having a "dignified tone" and reported it in the financial section rather than on the entertainment page or in the sports section (the audio show



Hammering home a point.

once was called the "World Series of High Fidelity").

Fidelitarians, of course, have been accused of many things—but rarely of being dignified. Not that we failed to detect a welcome atmosphere of relative decorum; there was, in fact, a distinct sense of a sober, intelligent displaying of the machinery for reproducing music, and a similar tenor in its reception by the visitors.

But fossilization is far from having set in. There was opera star Eleanor Steber swapping puns with IHFM president Ray Pepe; there was Edgar Villchur slamming a hammer onto his new record player to demonstrate its stability; there was Audio Empire's turntable hanging upside down from a rack to prove how well its arm tracked; and there was London Records demonstrating its "Phase 4 Stereo" with the sound of half the British empire marching across the room.

Gray Matter. A new Gray stereo tone arm, Model 208-S, has been designed for use in professional audio installations as well as in the home. Fifteen inches long, and weighing two pounds, the 208-S employs viscous damping to hold itself still when the stylus is moved rapidly. Extremely low tracking error and resonance are claimed. The arm also boasts an "automatic memory" with which it adjusts for balance, stylus overhang, and

cartridge output whenever the slide assembly which mounts a cartridge is plugged into it. And by way of further mystifying us, Gray hints at an arm of the future with absolutely no moving parts.

Not So Quiet on the (Mid-)Western Front. Siegfried Klein, who invented the ionic loudspeaker (see "The Driverless Tweeter from Paris," *HIGH FIDELITY*, January 1961), is back in his native France quite involved in advanced electronic research. Copies of two papers he has presented at *l'Académie des Sciences* describe experiments in generating electricity from ionized air—which, if you think on it, is a reversal of the process responsible for the ionic speaker, in which ionized air is produced from electrical energy.

While Klein pursues his work abroad, the DuKane people of St. Charles, Illinois are busy perfecting the full-range speaker systems in which the Ionovac tweeter is used. The latest model, the DuK-60, in addition to the ionic tweeter, uses a 12-inch and an 8-inch woofer in parallel, plus an 8-inch midrange speaker, all housed in an enclosure 51 inches high. The testing of the DuK-60 turned out to be a test of the endurance of several of DuKane's men. Trying for a free-air measurement of response, they set up shop in a field near the home of one of the men. Neighboring power lawnmowers, jet aircraft, and the weather all conspired to make the air anything but "free" for two weeks. Finally, one morning—at 5:30 a.m.—the air was clear and still, and the speaker could be tested. All went well until the tweeter began reproducing a long sweep tone from the generator. As the rising highs went out into the quiet dawn, neighbors panicked and telephoned the sheriff who soon drove up demanding to know how come there was an air-raid drill without his having heard about it.

Cabinet for Compacts. The phrase "bookshelf speaker" implies, of course, that the owner has an available bookshelf (or two, in the case of stereo). To the rescue of those whose present shelves already are well stocked (with books, naturally!) comes Audio Originals, a Midwestern furniture producer offering an attractive and inexpensive equipment housing. Its model 202, shown here, has adjustable shelves in its center portion, and two flanking end sections which can accom-

modate a pair of compact speakers in their own enclosures. For details on this easy installation approach, write to the manufacturer at 517 State Life Building, Indianapolis 4, Indiana.

Twin-Pack Needles. By way of pointing up the fact that no phono stylus really is "permanent," Transcriber Co., Inc., of Attleboro, Mass., is packaging two of its "Puli" replacement needles in one box. Included with the pair of needles is a folder which estimates stylus life for various types of record playing.

New Test Record. News of a stereo test record, designed to professional standards but produced so that it may be used with or without test instruments, comes from CBS Laboratories, where vice-president Benjamin B. Bauer has been putting things onto a record that never before have been cut—such as tests of arm resonance, compliance, and stylus wear. The disc also features test tones as high as 20,000 cycles, sweep frequencies for scanning over-all response, and verbal explanations between bands to eliminate the need for referring to printed instructions. The record will be handled by Columbia dealers.

More Stereo Heartbeats. Stereo has been getting into the medical profession on both sides of the border. In October, this department reported on work done in Canada on a stereo stethoscope by Edgar Sharpe. A similar program is well advanced in the U.S. as well. Louis E. Garner, Jr., and Dr. F. D. Napolitani of New York have developed a transistorized stereo stethoscope, which is planned for production next spring by Med Electronics, Inc., of Alexandria, Virginia.



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Meantime, at least one physician we have heard about is not waiting for stereo stethoscopes but has enlisted the aid of a high fidelity dealer to study heart conditions. With the help of H. Ray Moss, owner of the "House of Hi-Fi" in Omaha, Nebraska, Dr. John L. Barmore of the University of Nebraska Medical Center has fitted his patients with tiny microphones. These are wired to small transmitters, carried by the patients in their pockets. As they move about, their heartbeats are picked up by an FM tuner (Citation III) and recorded on an electrocardiograph.

Flank Protection. Many gadgets have been offered for the care and protection of a record surface. Comes now a device for guarding its side, in the form of a flexible vinyl loop which fits snugly around the disc's outer edge. The loop thus eliminates the chance of the record's being marred when placed on a surface, or when another record is placed on it. Packaged by Record Savers Co., Inc., the loops probably will be dangling from the accessories shelves of the high fidelity dealers in time for this season's advance guard of Christmas shoppers.

Kit News. To the growing roster of kit manufacturers, add the names of Fisher Radio and Daystrom Products Corporation. Both new lines treat the packaging of the kit as an integral part of its design from the builder's standpoint. That is to say, the parts used for putting together an amplifier or tuner are presented in orderly fashion, clearly labeled,



Eye appeal for kit builders.

and arranged in logical sequence. Both Fisher's "Strata-Kits" and the Daystrom line thus have all the attractiveness of the most carefully packaged, eye-appealing gift, with a decided "come and play with me" look. Dispensing electronic items in this manner seems a major step in lowering the barrier for the nontechnical fidelitarian who wants to acquire quality components at a saving.

Well, It's Close Anyway. Our report on the Citation III FM tuner (October 1961) stated that the forthcoming multiplex adapter for this set "is designed to sit behind the tuner." This statement was based on advance product information, which since has been changed. We now are advised by H-K that the Citation adapter for FM stereo is intended for installation directly on the tuner chassis.

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Continued from page 58

Song Without Words, but who is to say anything worth listening to about a Mozart piano concerto?

Tovey recognized the difficulty, and commented upon it in a letter quoted by Miss Grierson: "My main trouble . . . arises from the fact that as a musicologist I am nothing but a popularizer—not, I hope, an unscholarly one, but a person whom even the *Encyclopaedia Britannica* had to select for that reason rather than for special knowledge. Of course, my special knowledge is music. But scholars can be readable about the most difficult questions in literature, because the difficulties are themselves explained in terms of literature, even if the subject be Chinese metaphysics; whereas no prose-writing about music can possibly be music."

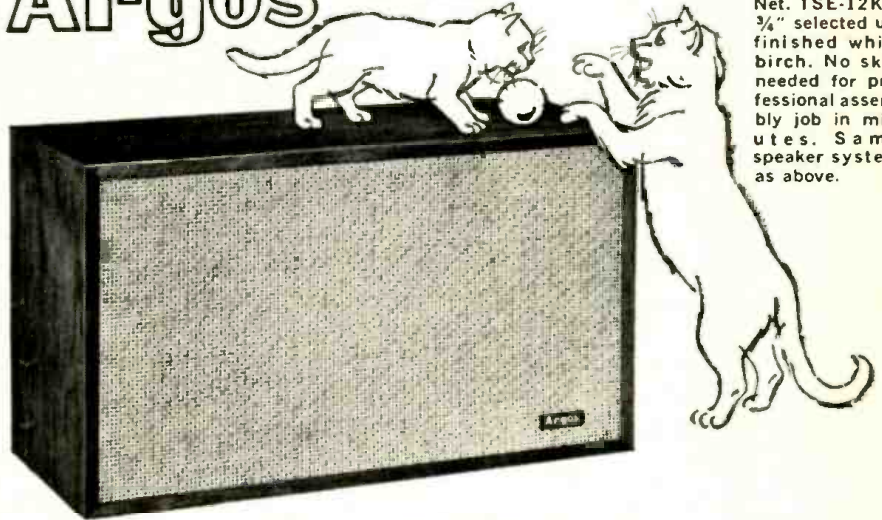
This is not mock modesty, but it underestimates Tovey's great gift. Technical discussion apart (and it really has no bearing), he came as close as anyone ever has, so close that it is impossible to see how the gap could be further narrowed, to writing musically about music. To that pseudo-rhetorical question above, I answer that it is Tovey who can say something worth listening to about a Mozart concerto, as all those know who have read his essay on "The Classical Concerto" in Volume III of *Essays in Musical Analysis*. This is impossible to demonstrate briefly, and difficult even at length without musical examples, but two paragraphs from the analyses of two of Tovey's favorites, the Piano Concertos in A major (K. 488) and C minor (K. 491), may give some idea. These passages should be read with the realization that they are accompanied by several other analyses of Mozart concertos and preceded by the long and comprehensive analysis of the classical concerto mentioned above, which occupies twenty-five closely printed pages, and that musical examples quoted in the original are omitted here.

As there is no rule without an exception to prove it, I readily admit that the first eight and a half pages of this A major Concerto [Mozart K. 488] completely tally with that orthodox account of classical concerto form which I have taken such pains to refute every time I have discussed a classical concerto. And if a single concerto, and that a work which the textbooks have not selected as specially typical, can establish a form as "normal" in points wherein all the other classical examples differ from it and from each other so radically that these points can hardly be identified at all; then perhaps Mozart did here produce an orthodox first movement—as far as the middle of the ninth of its twenty-two pages. But at that point things

Continued on next page

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TOVEY

Continued from preceding page

begin to happen which cannot be found in any other concerto.

Neither Haydn nor Mozart produced more than a small proportion of works in minor keys; and while their ways of characterizing the minor mode are by no means conventional, nearly all their works in minor keys have a special character. Tell me that a mature but unknown large work of Mozart is in a minor key, and I will confidently assert that while it may have humorous passages it will certainly have both passion and pathos, and that while the pathos will almost certainly not amount to tragedy, it is very likely that much of the work will border on the sublime. If a large work of Haydn is in the minor mode it is almost sure to conceal pathos beneath a blustering temper in its quick movements. With Beethoven we reach the world of tragedy. Now the recapitulation of a second subject in a minor movement is likely to make these distinctions very clear. For, if the second subject was, as usual, originally in a major key, what is to become of it when it is recapitulated in the tonic? Haydn, in his later works, nearly always indulges in a "happy ending" by turning the whole thing into the tonic major. Mozart (except in the finale of the D minor Concerto, where he achieves both his own and Haydn's method by adding a happy epilogue) always makes a pathetic transformation of his originally happy second subject into the tonic minor. This is pathetic but not tragic. Beethoven seems, at first sight, to return to Haydn's practice, but really he has transcended Mozart's: his major recapitulation has all the power of tragic irony, and the catastrophe follows in the coda.

Tovey's musical thought is too complex and well integrated to be done justice in condensation or excerpt, but the passages give a good idea of his style and texture. Other aspects of his writing can be represented more easily. An anthology of unadulterated musical fun could be drawn from his writings—almost drawn blindfolded. He had an effervescent *joie de vivre* that makes his companionship a constant delight. Here are a few samples. Tovey notes that the libretto of Haydn's oratorio *The Creation* was supposed to have been translated into German "from the English of one Lidley, a name unknown even to the Post Office Directory. But I do not know what difficulty there is in regarding the mysterious Lidley as a misprint for Linley, the name of a family of well-known musicians . . . I am sure that Lidley is only Linley with a cold in his head." Again: "Nobody can tell me the exact notes of 'Here we go gathering nuts in May': but everybody agrees

that the finale of Haydn's cello concerto is suspiciously like it." Of another concerto:

The Violoncello Concerto of Dvořák is not without its composer's more amiable weaknesses; nor is it possible to say that all the weak points are, as in some other great works by Dvořák and Schubert, suggestive of new types of form. But it is permissible to plead that the weaknesses do not matter. Both the slow movement and the finale relapse into Charles the Second's apologies for being such an unconscionable time in dying; but it is impossible to grudge them their time, and as a matter of fact none of the three movements of the concerto is of unreasonable length.

The same quality is ubiquitous in his letters. His biography quotes one from 1910, when Tovey was working on his only opera, which was to occupy him for many years: "I don't see how I shall ever face the strain of 1,000 pages of scoring. How the deuce Wagner got through eleven such works, libretti and all, plus two wives and a million vitriolic controversies, the Lord only knows."

Mary Grierson—whose biography is a tribute to the kind of education the English and Scottish still go in for, which assumes that a doctor of music (or of science, for that matter) may be called upon to write something other than academic dissertations addressed solely to other scholars—tells us that Tovey composed delicious light music which he never committed to paper: songs to verses by Edward Lear, Lewis Carroll, Hilaire Belloc. A fountain of wit was one of the ornaments of his personality, and makes one long to have known him. So even more does his capacity for friendship. These qualities and others are fully portrayed by Miss Grierson, who was his pupil, his assistant, his perfect interpreter. Her point of view is affectionate without a grain of sentimentality; and she understood Tovey from his point of view without loss of discernment from her own. She makes it abundantly clear that Tovey's qualities were recognized beyond the level of mere adequacy during his lifetime as well as at his death. For example, she quotes the *Manchester Guardian* on the first two volumes of *Essays in Musical Analysis*: "Here is the finest writing on music achieved in our time. Sir Donald's culture is as broad as it is humane; he carries it lightly. He writes with a growing excitement—and with delicious humour. . . . All 'musical appreciation' is here—and none of the blarney."

Tovey's musical memory was beyond belief: in reply to a question, he once estimated, without boasting, that if he played all the music he knew by heart, he could go on without repetition eight hours a day for at least four weeks. Such a reservoir of musical experience provided him with an endless flow of perceptions, which he was enabled to communicate by virtue of his humor, friendliness, style, general culture. He was

HIGH FIDELITY MAGAZINE

never for a moment guilty of musical snobbery, though his taste was fastidious and his comments could be scathing, as they were regarding the chorus "The Lord is a Man of War" from Handel's *Israel in Egypt*, which otherwise he admired wholeheartedly: "The seat of the scornful is a bad eminence; and its occupants are liable to blaspheme masterpieces like 'He led them through the deep.' But people who have not outgrown the music of 'The Lord is a man of war' are in as bad a case as Christians who have not outgrown the theology of its text."

Of his qualities he had some of the defects. His close friend and librettist, R. C. Trevelyan, wrote of him: "At his happiest moments, when he had leisure to revise, and when he was not trying to say too much at one time, no one could write more lucid, eloquent, and witty English prose. But often his writing was almost as much an extemporization as his talk. He was sometimes obscure and overlengthy, and would neglect to make the transitions of his thought sufficiently clear and easy for his readers or his audience. Even so, his wonderful command of language, and his fertile imagination made whatever he had to say remarkable." He made no effort in his analyses to treat a composer's work systematically: he commented on the pieces he and his orchestra played, only as the occasion arose. One regrets particularly that so few of Mozart's piano concertos are covered, for Tovey was able to see into Mozart's inexhaustible depths long before most other musical Anglo-Saxons of his generation.

Tovey never let the winds of fashion blow him away from any composer who fell into disfavor with musical snobs—such a composer, for example, as Brahms. Not for him the hothouse or any other kind of glass house. He cared passionately for music and for its dissemination; he never compromised his tastes or his standards: but there is no evidence that he considered it compromising to communicate with a large audience. He would, I think, have hooted at the critical pretension that denounces "mass culture."

Today, Tovey's own music is entirely neglected: not a single one of his compositions is available on records, and I have never heard a piece of his performed. (For all I know, his music may not be worth reviving—though I'd give a lot to hear Casals play Tovey's cello concerto, which by all accounts Casals genuinely and deeply admired. And E. M. Forster, among others, admired Tovey's opera, *The Bride of Dionysus*.) Even his critical reputation seems also to be at least in partial eclipse; one seldom sees Tovey quoted (or even finds his opinions held up to obloquy—Barzun's *Berlioz* goes back to 1950). But it is the nature of all eclipses to be temporary, and writings which will reward the closest and most constant attention of every amateur of music are unlikely to remain obscure or unappreciated for any length of time. I wish I had known their author.



DECEMBER 1961

VANISHED MONO

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are free; we can at least speculate on the possible return of other labels that helped to make those early days of LP so exhilarating.

Dial, for instance, which put out some two dozen records of contemporary music. Remember Dial? The jacket design was uniform throughout, the noise level was high—but the performances were skilled and devoted, and for many of us the records were an initial taste of twelve-tone music. Although much of the Dial repertoire has been re-recorded—but not the Schoenberg *Ode to Napoleon* nor Stravinsky's *Mavra*—the debt of introduction still stands.

There was the Haydn Society, a monument of dedication pioneered by a group of enthusiasts in Boston and Vienna. Beginning with a few scratchily recorded albums of Haydn symphonies done by improvised Austrian orchestras, this label progressed grandly until, by 1953, it was releasing sumptuously engineered, handsomely packaged records not only of Haydn but of Rameau, Bach, Mozart, Monteverdi, Schubert, Vivaldi, and even—incredibly—a complete three-disc set of Schoenberg's *Gurrelieder*. But two years later came bankruptcy and the withdrawal of the whole excellent line. A merger plan fell through. Then, in 1957, a new group acquired the HS tapes and re-released some forty discs, only to meet with the same financial disaster. Is there someone in the wings willing to try a third time?

M-G-M was another brave outfit. Hardly an "independent," since it had Hollywood millions behind it, it concentrated on modern American music and built up an irreplaceable catalogue of works not otherwise recorded, even commissioning several itself. Some decision from on high wiped out M-G-M's classical list in one stroke, early in the stereo age. It was a black month in Schwann. Clearly, a public benefactor is needed to rescue the M-G-M line.

Remington was one of the first of the economy record companies. It sold its records for \$2.95 when everyone else asked \$5.95, and later came down even lower. Many of its offerings were, frankly, no hargains: badly recorded, badly packaged, badly performed. But there were also excellent Remington tapes by artists later to become more widely known, such as Andor Foldes and Sylvia Marlowe, and souvenirs of such departed masters as Bela Bartók, Simon Barère, and Ernst von Dohnányi as pianists, Georges Enesco as a conductor, and the American violinist Albert Spalding. Here, too, is a project for the resuscitators.

The list goes on and on: Soria and London International, with their myriad gay zarzuelas. Ducretet-Thompson, with its magical sets of *musique concrète* and Indian classical music; Oceanic, with its fine editions of operas of Richard

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VANISHED MONO

Continued from preceding page

Strauss, Offenbach, Mussorgsky; Renaissance, which offered a plenitude of German baroque choral music in competent if uninspired readings; EMS, whose series with the Pro Musica Antiqua of Brussels showed us the triumphs of the thirteenth and fourteenth centuries long before DGG's Archive Series reached the record stores; Unicorn, with its clean-cut engineering and unusual list; Polymusic, with Mozart's *Zaide*; REB and the Cantata Singers. *Et cetera ad delirium.*

The buried treasure lies not only in the files of the little independents. The major companies hewed their sales laggards down remorselessly in recent years, and, one may hope, will consider restoring at least some now that the confusions of the stereo change-over seem past. Capitol once had a line of Telefunken-derived records with Mengelberg and other great European conductors—medium-fi, but deserving of revival. RCA Victor once had hosts of HMV-derived records in its catalogue; a contract switch obliterated them, and Capitol-Angel, the new owner, has re-released only a handful. Columbia has done miracles for the cause of modern American music, but few of its pre-1955 releases—for example, those incredibly artful song recitals by Pierre Bernac and Francis Poulenc—remain. Mercury has cut off all but its "super-hi-fi" releases of the late Fifties, thus wiping out some interesting Scandinavian music. Decca has eliminated some fine ten-inchers with the London Baroque Ensemble. (The splendors lost when ten-inch discs disappeared are worth an article by themselves!)

Urania, Vox, Concert Hall, and Westminster are returning, at least in part. Imports help to fill in some of the other gaps. Although it is problematical whether we will ever see the treasures of the M-G-M, Haydn Society, or Dial lists back in Schwann, we can hope.

And we can also look in directions other than backward. With the first hectic days of stereo behind them, record manufacturers are once again able to take the balanced look at their market, and to recognize the fact that there is a persistent, if relatively small, demand for music other than familiar warhorses. The bulk of the standard catalogue has now appeared in stereo versions; that job over with, the record companies are again seeking the adventurous and the off-trail.

So something like a renaissance appears to be under way in the record business. The independents such as Vanguard/Bach Guild and Vox are flourishing and continuing to put out records aimed at the advanced listener. Smaller firms such as Esoteric, SPA, Bartók Records, Lyrichord, and Period are alive, if not precisely making their owners millionaires. And new companies have appeared, such as the quaintly named Expériences Anonymes (a Lyrichord subsidiary now), which has ventured

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CIRCLE 2 ON READER-SERVICE CARD

into medieval repertoire rarely explored before, and Washington Records, which has added handsomely to the Haydn and Vivaldi discographies. One of the most notable of the newcomers is the Artia-Parliament operation, which has not only released dozens of fascinating Czech tapes in American pressings but which has gone on to bring over many Soviet discs hitherto unknown here.

The big companies are stirring too. Capitol has done Respighi's *Laud to the Nativity*, hardly a warhorse of the choral literature. Columbia's science-fiction opera, Blomdahl's *Aniara*, is no standard item either. Decca's release of Handel's *L'Allegro ed Il Penseroso* was a pleasant surprise. Victor has issued a disc of Berg and Webern with the Juilliard Quartet. And, to ensure a further supply of unusual music for the seeker thereof, special-subscription operations like Louisville Records and the Library of Recorded Masterpieces are flourishing.

Now that the necessary building of the standard stereo repertoire has been accomplished, the deleted treasures of the earlier LP years are beginning to return. And new releases will continue to excite. The record-buying novice will and should be served with his choice of Fifth Symphonies and *Nutcrackers*, for who can deny that a love for music begins with the standard repertoire? But the collector whose adventurous tastes were developed and whetted by the bold bankrupts of ten years ago need not fear that he will be overlooked. The new year promises to bring a host of pleasures every bit as varied and as novel as those of a decade ago—in incomparably better recordings. If next month's Schwann's brought word of a complete cycle of Cherubini operas, or a dozen heretofore unrecorded Haydn symphonies, I, for one, wouldn't be at all surprised.

A HAPPY ALLEGRO

Continued from page 49

musical life. When the new cathedral was consecrated in the seventeenth century, Orazio Benevoli (1605-1672) wrote a gigantic Mass for some fifty instrumental and vocal parts, with trumpets braying from all over the various upper "choirs" of the nave. A century later it was Joseph Haydn's brother Michael who dominated the musical scene in Salzburg. Although he wrote literally dozens of Masses, it is only recently that this vast amount of music has received any attention. The most exciting find, for many people, was the great Requiem in C minor that Michael wrote for the death of Archbishop Schrattenbach in 1771.

Salzburg's present choral conductor, Ernst Hinreiner, came across the original parts of this work in the dusty tower-archives of the church of St. Peter; and he at once saw what a discovery he had made. Three years ago, when I was cultural editor for the Viennese paper *Welt am Montag*, the authorities rang

me up from Salzburg and asked if I should like to come to the recording session of the newly discovered work. When I arrived, the town was covered with deep snow, and there were drifts all over the empty squares (tourists ought to see Salzburg in winter; it is so much more beautiful than in the hectic festival atmosphere). I walked to St. Peter's through the cemetery, at one side of which is Michael Haydn's modest little home and on the other the gray bulk of St. Peter's Monastery and Church. I saw the original parts of the new Requiem in the same room where Michael had probably laid it aside after the first performance: it was a queer feeling.

At the actual session, which was being supervised by Abbé de Nys from Paris, there was the usual confusion of these affairs plus huge piles of winter coats and galoshes and bits of snow melting into corners. I sat behind the Abbé in the control room, spellbound by the somber masterpiece which everybody had forgotten for nearly two hundred years. Not only was this a splendid work in its own right, but it was quite obviously the model for Mozart's Requiem, written twenty years later: even the Gregorian chant "*Te decet hymnus*" is the same in both works. Perhaps Mozart, very ill and slightly hysterical, remembered "at the time of his greatest need" the profound experience of his beloved Archbishop Schrattenbach's death. (The Archbishop's successor, as we all know, had Mozart kicked down the stairs and into immortality.) Puberty is surely the central point between, and thus closely related to, birth and death, and psychologically one can well imagine Mozart's fevered fantasy reaching deep into his unconscious memory—and Mozart's unconscious memory must have retained every piece of good music he ever heard—and dragging forth this profound C minor Mass as the structure on which to build his own unfinished Requiem.

In Salzburg, they quite naturally play a great deal of Mozart's church music. With the exception of the last four Masses (and possibly that very original and rather strange *Credo* Mass from his earlier years), Mozart's music in the Mass form is not his best. Unlike Haydn, whose deep religious fervor colored his whole life, Mozart had always an ambivalent attitude towards the Church, and one feels that his church music reflects this mixture of emotions. The three supreme exceptions are, of course, the *Coronation* Mass, the Mass in C minor (K. 427), and the Requiem. The C minor Mass, written when Mozart was just married and "took communion every morning" with Constanze, has a kind of urgency and strength about it which must move any sensitive listener (the transition to E flat in the Kyrie and the ensuing soprano solo are among the greatest moments in music for me). And those fugues "of Saxon craftsmanship and Austrian grandeur"! But it seems to me significant that this astonishing work was left unfinished—almost as if Mozart, like all geniuses a profoundly truthful man,

Continued on next page



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A HAPPY ALLEGRO

Continued from preceding page

knew he could not have it both ways: that is, a less than wholehearted faith and a convincing masterpiece of church music. So he dropped it.

Beethoven was asked to write a Mass for Prince Esterházy in 1805, when Haydn was no longer able to write church music for his employer. Esterházy, "used to the solemn splendor of Haydn's Masses," thought the new work rather curious and unsatisfactory. Now that we have survived the century of Beethoven hysterics, during which one was not allowed to criticize anything he wrote, it is possible to think that the Prince was not entirely wrong. The C major Mass is full of genius—*ça va sans dire*—but it by no means reaches the integrated brilliance and constant inspiration of, say, the *Nelson* Mass. It is quite another matter with the *Missa Solemnis*, which like all late works by Beethoven has a fantasy and timelessness that has made it all things to all men since it was published by Schott shortly after the composer's last illness. The *Missa Solemnis*, like Shakespeare and the Bible, is (rightly, perhaps) beyond criticism.

The *Missa Solemnis* is an isolated work in more ways than one. Church music in Austria began a serious decline after the two Haydns' and Mozart's deaths. You feel this decline very strongly in Schubert's Masses, for example. For one thing, the large-scale fugues—which, technically speaking, Haydn and Mozart tossed off in their sleep—cause Schubert a lot of trouble: they *sound* stiff, and they are, too. There are grandiose moments in the Masses in A flat and E flat; but as *Gesamtkunstwerke* they just don't come off. For us Austrians, a special favorite among Schubert's church music is the little G major Mass.

The nineteenth century was a bad one for Austrian church music: it was full of sound and fury but signified very little. It became operatic, symphonic. In short, the inspiration had withered. There was one exception: Anton Bruckner.

It would be untruthful for me to say that I like Bruckner. Unlike every other Austrian, to whom Bruckner is better loved and judged more important than Beethoven, I cannot bring myself to relish those endless pseudo-baroque sequences and those emotionally exhausting climaxes with screaming brass. Yet to be objective, even I can see that there is a purifying line between, say, the D minor *Nelson* Mass and Bruckner's Mass in D minor, the first of three Bruckner works judged masterpieces by those sympathetic to this composer. (The others are in E minor and F minor, there are more Masses, but they are early works and, according to the experts, of little account.) And whatever one may think of these brilliant and controversial works, they stand completely isolated from the third-rate Masses of late nineteenth-century Austria. The wind band accompaniment to the E minor Mass shows that Bruckner felt the need to "cleanse" the

music for the supreme ritual of the Roman Catholic Church.

In recent years, a young Austrian composer, Anton Heiller, has founded a new school of Austrian church music. His lean, dissonant, and at times wonderfully inspired Masses—he has written and published at least half a dozen—have been among the most interesting events of postwar musical Vienna. The Franziskanerkirche, which gives excellent Sunday performances of the classical Viennese Masses under Hans Gillesberger, has also become the focal point of the new Heiller school, and no one who comes to Vienna ought to miss the music there. Heiller's latest work in the form is the violently controversial Mass in the Twelve-Note System: Schoenberg and the liberal Catholic Church have at last been joined, and the marriage may be far more fruitful than Heiller's enemies imagine.

TALENT SCOUT

Continued from page 53

talked once—that was just before his encore, when he said, "Imposseebie, weeth all thees noise!" Well, a little amplification and he can do his encore no matter what's going on. At any rate, he did the dialect part real good.

The stuff he plays is O.K.; in fact, there for a while I figured he couldn't pluck it out so good with anything less than seven fingers on his right hand and six on his left. (What a dream, boss, wouldn't you love to get ahold of one like that!) I never heard of most of the people who write his numbers, but I'm sure there are some of his tunes that we could rig up with words. He played a lot of things listed as written by "Albéniz," but this must have been a typo on the program, and should have been printed "Al Bendez," a fellow who was working on the West Coast a while back. Also, there was one by "F. J. Haydn," probably a relative of Oscar Haydn who went big for us in the summer of '55. Could you get hold of Oscar and ask him about this?

This Segovia doesn't have hardly any gimmick that would give him some audience identity—you know, the hip waggling or special hairdo thing. We might get him to develop a little habit he has of reaching up to give the tuning key a twist while he is working on an open string. He does it real quick, and it's pretty cute. He could get in a Carvajal-Esquivel joke at the same time.

Well, he is a pretty good guitar picker and you should plan to hear him when he gets to Nashville. But, like I said, it will take some time to get him squared away for our type operation. These guys should head north when they're younger.

I'll be in touch again from Birmingham.

Charlie.

P.S. I just now thought that maybe we could put a black wig on Andy and take a few years off his appearance. But the biggest thing is to get him wired for volume.

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How to get the most out of Radio · Audio · Electronic kit building

A new plan by Milton Sleeper, noted figure in electronics

"For a long time," Milton Sleeper explains, "I felt that a society should be formed for the benefit of everyone interested in kit building. There are clubs and leagues to represent and further the interests of stamp collectors, photo fans, and radio hams. Similarly, there should be a kit builders' society, and it should have its own publication to voice the opinions of the members, for the exchange of experiences, and to provide news and information on this fascinating hobby."

Now, at last, there is such a national society. Here's how it came about:

THE R · A · E SOCIETY

Nearly two years ago, a group of kit builders in the Berkshire Hills area of Massachusetts—comprised of businessmen, lawyers, engineers, and bankers—elected Mr. Sleeper chairman of what they called the R · A · E Society, because the members were all interested in building Radio · Audio · Electronic equipment.

As news of the Society spread, people from far and wide inquired about joining. Letters came from high school and college students, and from men of many different professions. Their enthusiastic interest showed that the Society could be more useful to more people than had been anticipated.

Also, there were many requests for a Society journal to serve a membership growing to national proportions. That posed a problem, however, for it meant setting up offices for the Society, with a paid staff at a cost which could not be met from membership dues.

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Meanwhile, the original members had undertaken to work out their own ideas of components to be assembled from kits. Certainly there was room for many improvements, because of the many advances which had been made in radio, audio and electronics, applicable to kit design.

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and to the preparation of error-proof instructions.

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THE R · A · E JOURNAL

Publication of the quarterly R · A · E Journal is important to members of the Society because it provides two much-needed services. First, it is an open forum for the exchange of opinions, suggestions, and experiences. Through it, members can make their views known to the record, tape, and equipment manufacturers, the radio and TV broadcasters, and to the Federal Communications Commission.

Second, the Journal fills a growing need for more specific, less technical information on kit assembly, home workshop projects, plans for stereo and mono record, tape, and radio installations, correct operation of components and testing methods. No advertising space will be sold in the Journal. It will carry unprejudiced reports, free of commercial bias, on all new developments.

With Milton Sleeper as editor, you will certainly find the journal interestingly written from cover to cover, easy to understand, elaborately illustrated, and handsomely printed on fine paper. Please note that only members of the Society will receive the Journal. No copies will be sold.

YOU ARE INVITED

You are cordially invited to become a member of the R · A · E Society, an organization that started from the activities of a dozen kit building hobbyists, and is now growing into a national institution.

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Milton Sleeper originated the idea of step-by-step kit instructions and picture wiring diagrams in the 20's. A pioneer radio engineer and manufacturer, he is an author and magazine publisher, a founder of High Fidelity magazine, and a recognized authority on kit design techniques.

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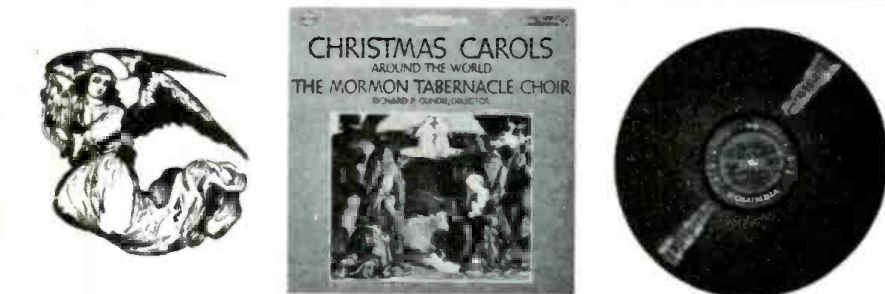
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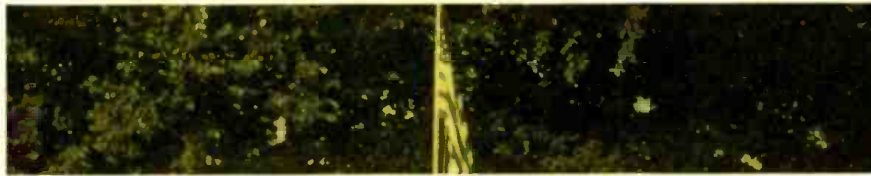


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