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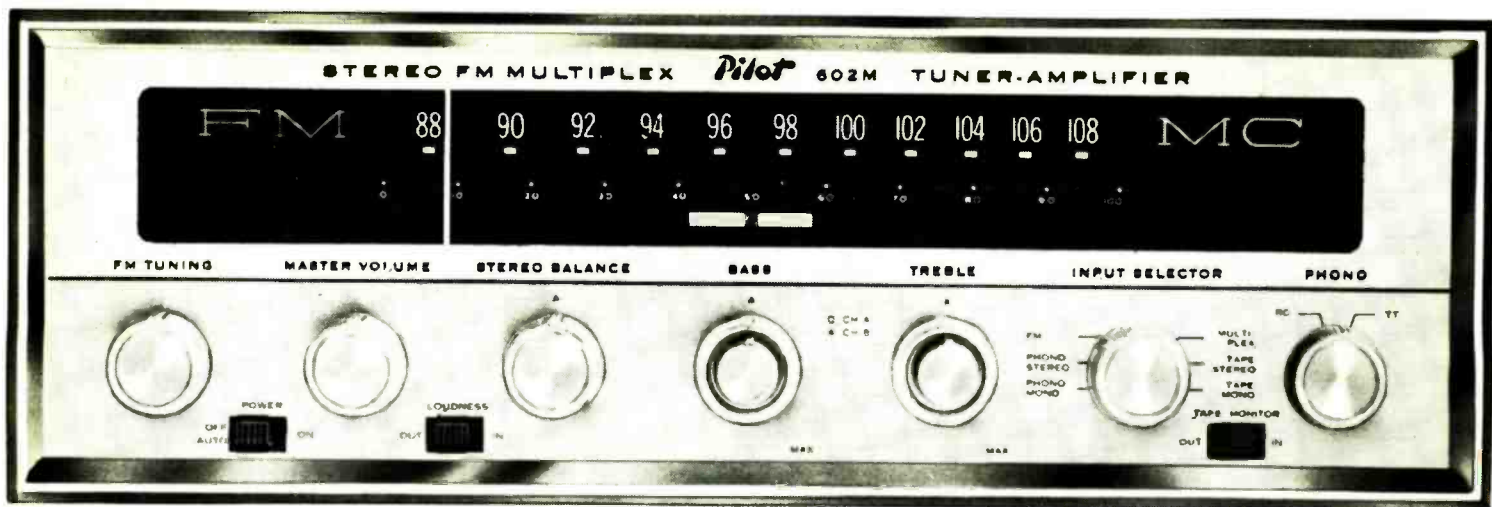
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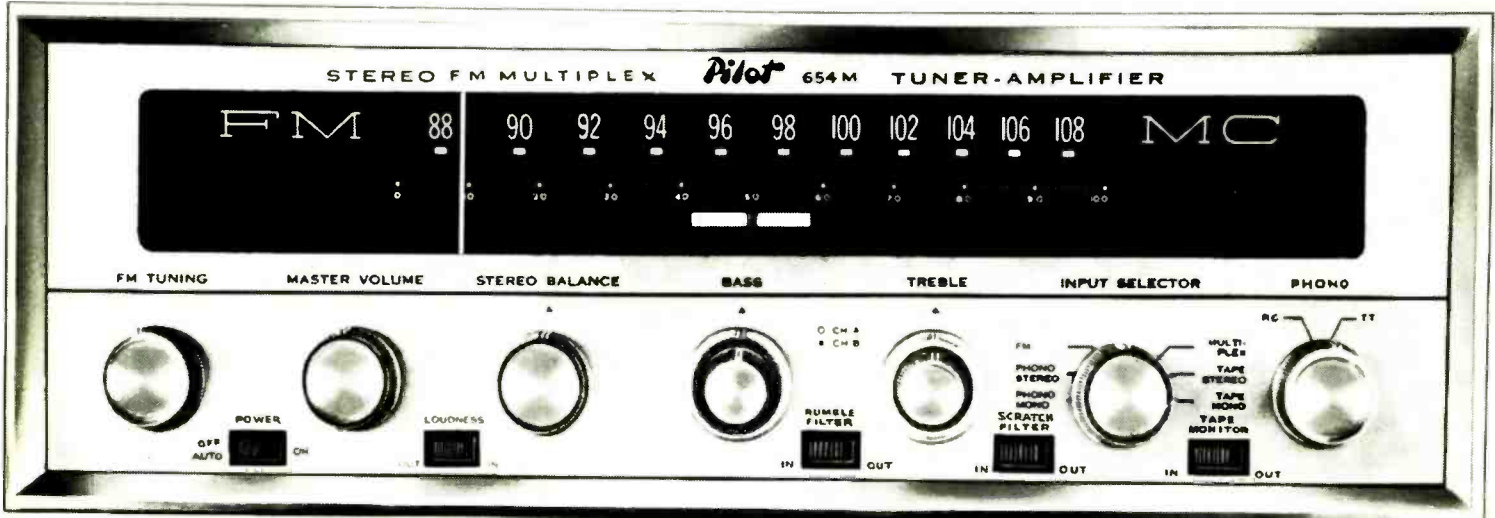
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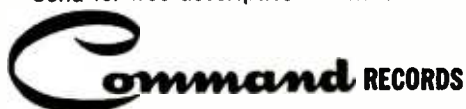
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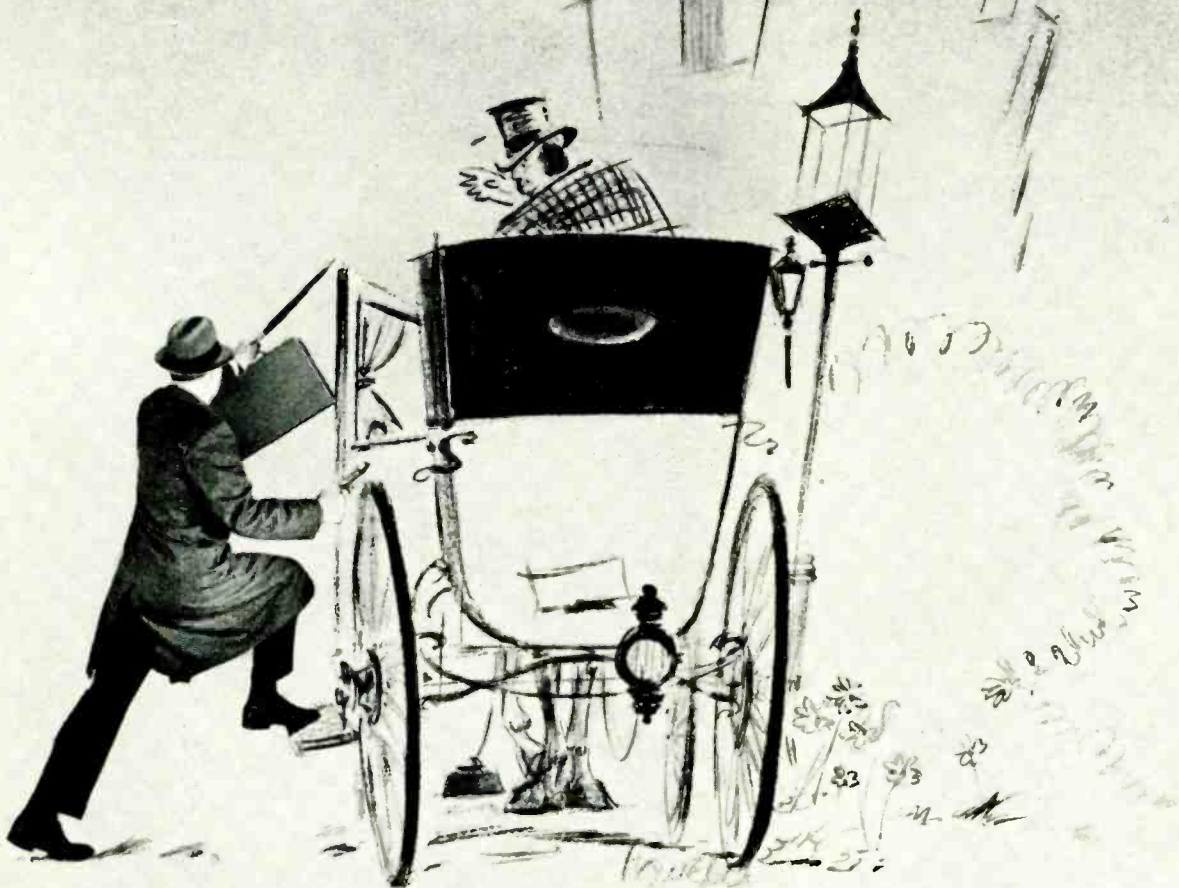
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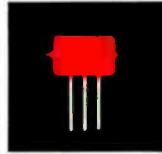
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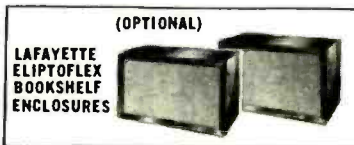


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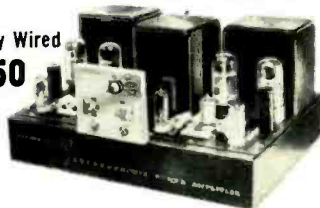
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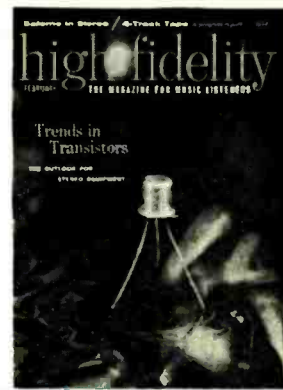
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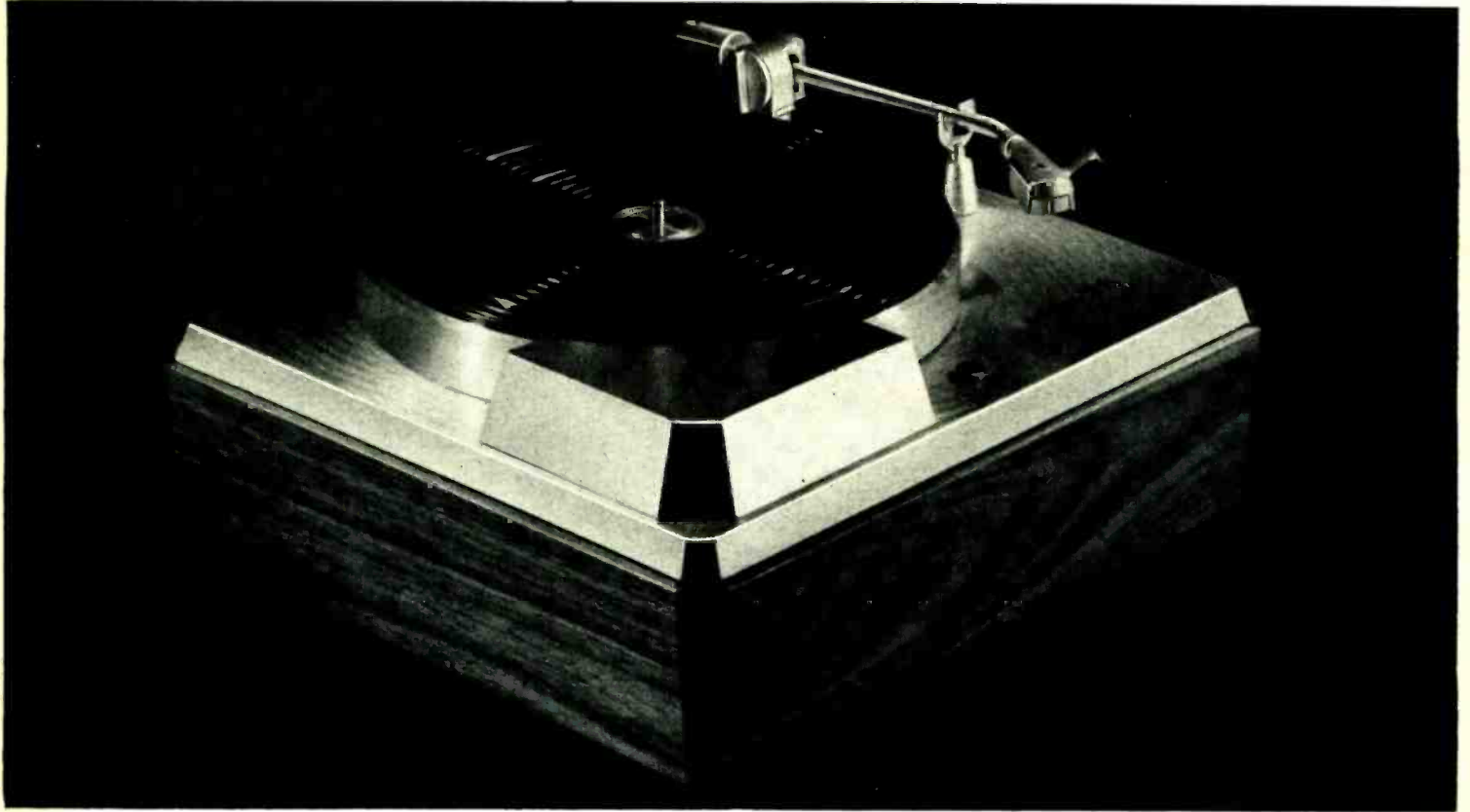
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1. On an official entry form, or plain stationery, list all the outstanding features (code letters) of the New Empire Troubador in their order of importance. Only one entry per person. Be sure to include your address.
2. Judges will be determined by Empire Scientific Corp. The entry form listing the outstanding features in their order of importance exactly as on the judges' list will be the winner. In the event of a tie, an opinion question on "record playback systems" will be sent to all contestants involved in the tie. The judges, as determined by Empire Scientific Corp., will judge the answers to the opinion question on the basis of originality and aptness of thought. The participant submitting the best answer in the opinion of the judges will be the winner. The decision of the judges will be final.
3. The prize must be accepted as scheduled in advertisements. Any tax or liability pertaining to the award will be the sole responsibility of the winner. No substitution of the prize will be allowed. Empire Scientific Corp. reserves the right at all times to change the festivals and cities named without notice.
4. Entry envelopes must be postmarked no later than midnight June 15, 1962. All entries become the property of Empire Scientific Corp., and none will be returned. Mail entries to Empire Scientific Corp., Box 615, Garden City, Long Island, NY.
5. The contest is open to all residents of the United States and Canada. The contest is prohibited to employees of the Empire Scientific Corp., its selling agents, affiliated companies, its advertising agency, and their families. This contest is subject to Federal, State, and local regulations.
6. Winner will be notified by mail not later than 15 days after final drawing.
7. Winner and guest of his choice will be flown by jet plane across the Atlantic. All connecting intercity transportation will be arranged by Empire Scientific Corp. All hotel accommodations, meals (2 per day), fares, sightseeing, admissions to festivals, and transportation from terminals to airports will be paid for by Empire. The above is only valid if prize is accepted as scheduled.



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Official Empire 'Round-the-World Music Festival Entry Blank.

mail to: **empire** SCIENTIFIC CORP.

P.O. BOX 615
GARDEN CITY, L. I., N. Y.

MATCH THE JUDGES' LIST

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____
- 6 _____
- 7 _____
- 8 _____
- 9 _____
- 10 _____

1. Fill in name and address
2. List the features (by code letter only) in their correct respective order.

NAME _____ (please print)

ADDRESS _____

CITY _____ ZONE _____ STATE _____

DEALER'S NAME _____

Note: All contest entries subject to Official Rules

HINT: Your local dealer has entry blanks...and Empire Troubadors... ask him for a live demonstration - he'll be happy to oblige. Pay close attention to the "silent" Empire 208 3-speed turntable; Empire 980 dynamically balanced playback arm, featuring the sensational Dyna-Lift-Empire 108 first truly compatible mono-stereo cartridge; and handsome walnut base. Complete: \$200.

CIRCLE 37 ON READER-SERVICE CARD

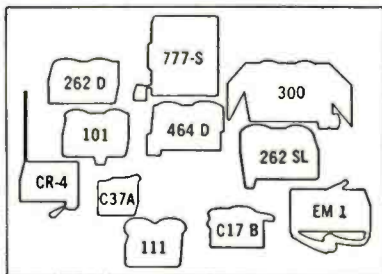


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THE MOST COMPLETE LINE OF QUALITY TAPE RECORDING EQUIPMENT IN THE WORLD

■ **SONY Stereo Tape Deck 262-D**—4 & 2 track stereo recording and playback tape transport to add tape to your existing hi fi system. \$89.50. (Also available, not pictured, the new SRA-2 stereo recording amplifier for the 262 D. \$89.50.) ■ **SONY Stereorecorder 777-S**—All transistorized professional 2 & 4 track stereo recorder featuring the revolutionary Sony Electro Bi Lateral Heads. The world's finest tape recorder. \$725. ■ **SONY Stereorecorder 300**—A complete professional-quality hi fi stereo tape system with 4 & 2 track recording and playback in one portable unit. \$399.50. ■ **SONY Portable 101**—2 speed, dual-track, hi-fidelity recorder with 7" reel capacity. \$99.50. ■ **SONY Stereorecorder 464-D**—Dual performance 4 track stereo tape deck with built-in recording & playback pre-amps for custom installations and portable use. \$199.50. ■ **SONY Wireless Microphone CR-4**

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For additional literature and name of nearest franchised dealer write Superscope, Inc., Dept. 1, Sun Valley, California

SUPERSCOPE *The Tapeway to Stereo*

CIRCLE 92 ON READER-SERVICE CARD

HOW TO CHOOSE A LOUDSPEAKER

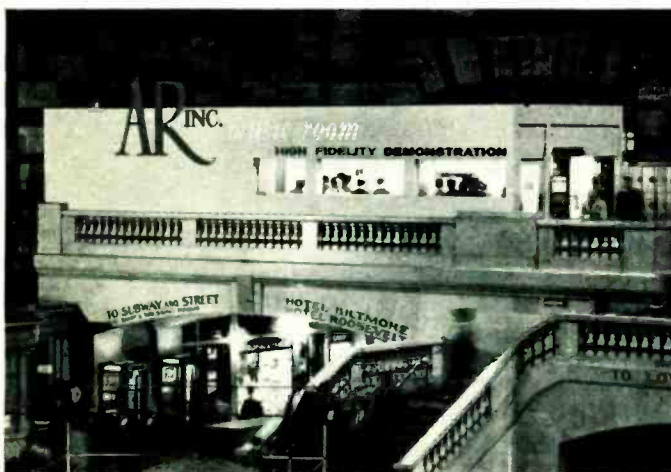
The loudspeaker is potentially the weakest link in a high fidelity system. It is the most difficult of audio components to choose.

The choice should be made primarily on the basis of prolonged, careful listening to different speakers, with varied musical program material used for each. Quick demonstrations with gimmick records do not provide a valid basis for evaluation.

Acoustic Research maintains showrooms on the west balcony of Grand Central Terminal in New York City, and at 52 Brattle Street in Cambridge, Massachusetts. There you can listen at leisure to music reproduced through AR loudspeakers, from harpsichord concertos to Dixieland jazz. No sales are made or initiated at these "Music Rooms." Although attendants are on hand to answer questions, you may stay as long as you like without being approached.

SPEAKER RENTAL PLAN In line with the effort to make careful auditioning of AR speakers possible, Acoustic Research has now instituted a rental plan. Any model of AR speaker, or a stereo pair, can be rented from a participating dealer for a week at a cost of one dollar per unit.

If the speaker is purchased the dollar is applied toward the price. If you decide not to buy the speaker you can feel completely free of pressure to keep it, since the trial has been adequately paid for. (AR gives the dealer an additional sum for his trouble.)



AR Music Room at Grand Central Terminal



AR's Cambridge Music Room

AR speakers are priced from \$89 to \$225. Literature, including a list of dealers in your area participating in the AR rental plan, is available on request.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge 41, Massachusetts

CIRCLE 1 ON READER-SERVICE CARD

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LESS THAN 3 GRAMS TRACKING PRESSURE



the
Electro-Acoustic
7000 series
automatic
record player
... made
to protect
the original
fidelity of your
recordings

The selected Diamond Stylus pickup of the 4-speed Electro-Acoustic 7000 Series stereophonic record player, with its high compliance and extremely low stylus pressure combine to extend record life and maintain the original fidelity of your fine recordings.

The dynamically-balanced 4-pole, 4-coil motor and turntable, micro-honed motor spindle, precisely machined bearings, and the custom-fitted turntable drive . . . limit rumble to -40db, wow to less than 0.15% RMS and flutter to 0.06% RMS (better than NARTB standards). Turntable speed is certified to be within $\pm 1\%$ of absolute.

The Electro-Acoustic 7000 series handles your records more carefully than human hands. It is designed to capture the full beauty of every recording for hundreds of playings.
\$69.50 Audiophile Net.

CERTIFIED QUALITY

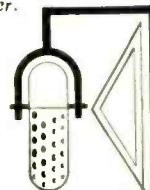
Each record player is laboratory tested and is sold with a written test report coded to the serial number of that particular record player, certifying that performance is within specification limits.



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CIRCLE 34 ON READER-SERVICE CARD

IT'S SOUNDCRAFT IN THE GREAT MOTION PICTURES!

FROM METRO-GOLDWYN-MAYER SAMUEL BROMSTON'S PRODUCTION OF "KING OF KINGS"



If you believe that all recording tapes are the same . . . read these facts about Soundcraft: today's great motion pictures depend on the most extensive stereophonic techniques and effects. To achieve them requires a magnetic product capable of satisfying the most critical demand. For years one name has consistently won virtually 100% acceptance of the uncompromising technicians of this industry. That name—Soundcraft. The fact is the development of the Soundcraft Magna-Stripe Process revolutionized the course of the entire industry—led to the advent of the stereo sound tracks of the great wide screen films. For this, Soundcraft was awarded the only Academy Award "Oscar" ever given to a recording tape manufacturer. Today the sound you hear in the great MGM (Camera 65), Todd AO, Cinemascope and other wide screen productions is reproduced on Soundcraft magnetic products. Motion picture producers investing millions of dollars can't afford to take chances. That's why "It's Soundcraft in the great motion pictures!" You, too, can have this same measure of superior performance and reliability in your own recordings by switching to Soundcraft—where professional performance is the standard and satisfaction the guarantee. See your Soundcraft Dealer today and let him put you on the right "sound" track with Soundcraft.



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Professionals—Specialists—Publications—User

PROFESSIONALS



IRVING M. FRIED

Author of *Electronics News*—letter and provocative articles:

"In summary, the ADC-1 represented, and represents, a new standard for stereo disc playback; one which we are proud to associate with our reference standard equipment. Other manufacturers are beginning to catch up, but the ADC is still, in our opinion the same kind of product that our amplifiers, tone arms and speakers are—the standard by which the others can be judged."



RICHARD L. KAYE

Station manager WCRB multiplex pioneer in New England:

"This is just a note to let you know how pleased we are with the performance of the ADC-2 cartridges you brought us. They work beautifully—as a matter of fact, the low frequency response is such an improvement over what we were previously using that now we have to replace a turntable that turned out to have excessive rumble!"

SPECIALISTS



L. FRANK

Veteran audio salesman of Radio Shack, Boston, Mass.:

"I recommend without qualification, both the ADC-1 and the ADC-2 to those customers of mine who can appreciate the fine sound quality of these cartridges. It is my opinion that these are among the finest I have ever demonstrated, and many of my best customers have come back to tell me they felt the same way."



M. I. WIENER

President of Audio Unlimited, pioneer hi-fi shop in New York City:

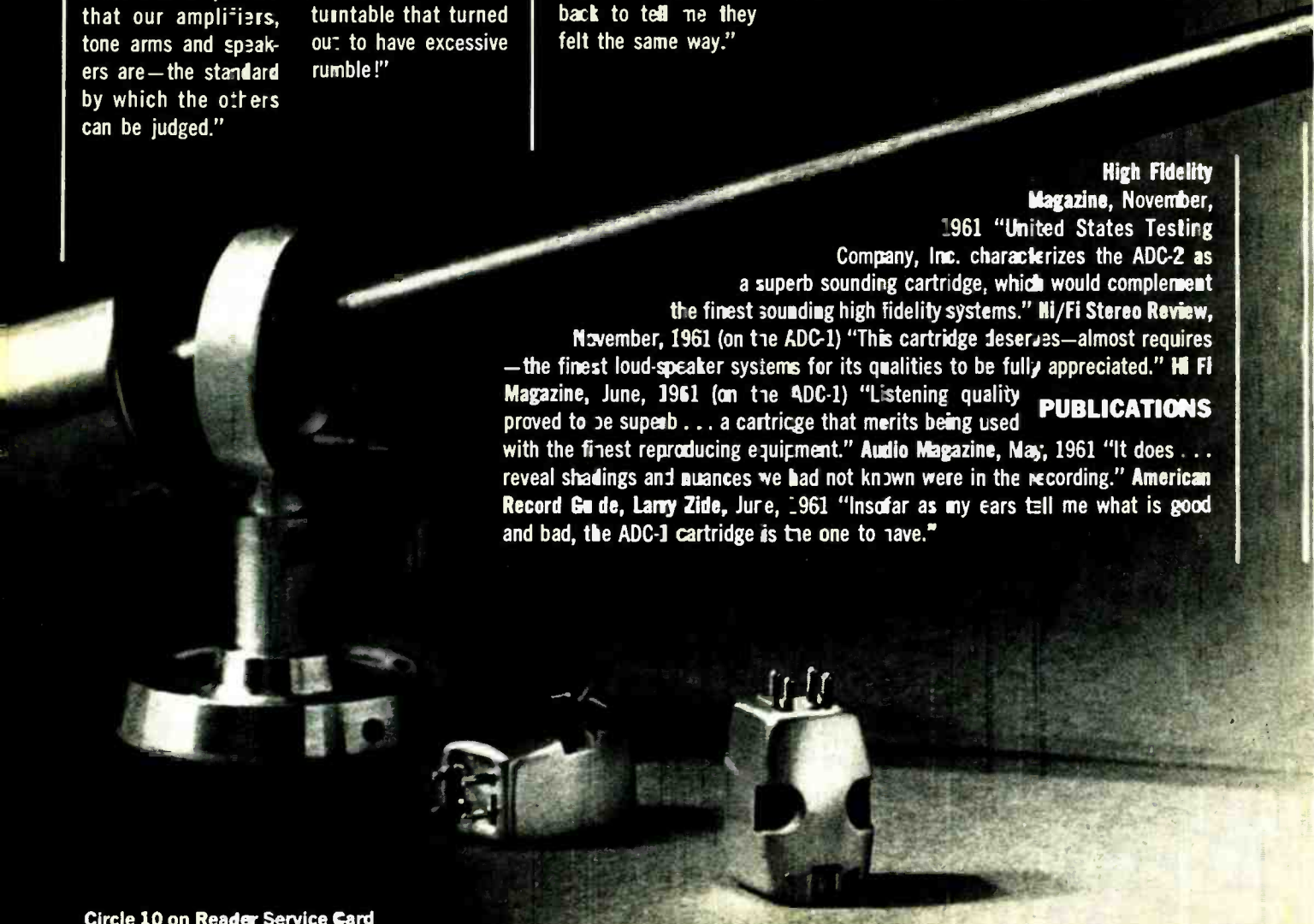
"Up until the introduction of the ADC-1, the weak link in disc playback had been the cartridge. After having used one at home in my own stereo system, I can say that the ADC-1 is the cleanest sounding unit I have ever heard. When it comes to ADC-1 or ADC-2, the pleasure is all mine."



T. A. ROUSSIL

Owner of Custom Hi-Fi, one of Washington, D. C.'s leading high fidelity shops:

"We at Custom Hi-Fi recommend the ADC-1 as the finest cartridge to be used in any turntable today. We find a certain gratitude from our most discriminating customers who have purchased the ADC-1 and have recommended ADC-1 to others. No finer tribute can be given."



High Fidelity Magazine, November, 1961 "United States Testing Company, Inc. characterizes the ADC-2 as a superb sounding cartridge, which would complement the finest sounding high fidelity systems." *Hi-Fi Stereo Review*, November, 1961 (on the ADC-1) "This cartridge deserves—almost requires—the finest loud-speaker systems for its qualities to be fully appreciated." *Hi-Fi Magazine*, June, 1961 (on the ADC-1) "Listening quality proved to be superb . . . a cartridge that merits being used with the finest reproducing equipment." *Audio Magazine*, May, 1961 "It does . . . reveal shadings and nuances we had not known were in the recording." *American Record Guide*, Larry Zide, June, 1961 "Insofar as my ears tell me what is good and bad, the ADC-1 cartridge is the one to rave."

PUBLICATIONS

s... all acclaim Audio Dynamics' components

A LOT OF PEOPLE have been saying nice things about Audio Dynamics components. To find out why, we recommend you take a few additional minutes to read the following paragraphs.

Quality stereo cartridges are designed to suppress undesirable peaks and distortion in the high frequency range. These occur when the stylus mass resonates with the vinyl disc. To suppress resonance, since mass cannot be readily reduced, most cartridges are heavily damped.

But this solution creates problems of its own. High tracking forces are required to prevent mistracking and breakup. The suspension becomes non-linear, resulting in distortion.

Then, in one remarkable stroke, Audio Dynamics engineers broke the vicious circle. They lowered the stylus mass to just 1/2-milligram, lowest stylus mass available in a cartridge today.

Now the low mass made it possible to have a highly compliant stylus. In the ADC-1 cartridge compliance is at least 20×10^{-6} cms/dyne. Linear suspension is restored, tracking force reduced to less than 1 gram! Whatever resonances remain are either too high or too low for the human ear to perceive.

With tracking force lowered to less than 1 gram, the problem of record wear and distortion disappeared once and for all!

Now with resonances removed from the audible range, there was nothing to prevent the stylus from following the groove walls direction of motion.

Finally, the absence of resonances results in greatly reduced surface noise. Absence of surface noise is considerably implemented by the use of a super polished diamond stylus with sides oriented so that only the hardest surfaces touch the grooves.

NOW THE PRITCHARD TONE ARM THAT TRACKS AT LESS THAN 3/4 GRAM

In a sense, Audio Dynamics engineers had,

at this point, exceeded themselves. They had produced a cartridge of such excellence, no tone arm could do it full justice. True, it would play with unparalleled quality in fine tone arms, but its full potential could not be realized.

With this "happy" problem in mind, Peter Pritchard, of Audio Dynamics, designed a tone arm that would enable the ADC-1 to track at the low forces for which it was constructed.

Here are the features which, when combined with the ADC-1, make up the Pritchard Pickup System.

1. **A heavy adjustable** counterweight which, unlike other systems, occupies minimal space behind the pivot.
 2. **A side thrust** compensator permits the stylus to maintain even pressure on the groove walls by stabilizing the force created between the disc and arm.
 3. **An accurately machined** and treated wooden tone arm that suppresses extraneous resonances.
 4. **Precision ball bearings** on gimbals which minimize friction.
 5. **Low inertia** which insures perfect tracking.
 6. **Entire unit** comes completely assembled and wired with cable ready to plug in. (Should you be happy with your present cartridge, the plug-in head in the tone arm will accommodate it.)
- The combination of the ADC-1 in the Pritchard tone arm achieves results that amazes even experts. A few minutes spent at your dealers listening to this truly remarkable system will convince you that rewards that you never thought possible can be yours. Listen to them. Hear for yourself why the response to Audio Dynamics components won so much acclaim, and why it was merited!

Audio Dynamics also manufactures the ADC-2 cartridge, a cartridge with the same characteristics as the ADC-1, designed for use with quality tone arms and record changers.

For more information on the ADC-1 stereo cartridge for quality tone arms, the Pritchard Pickup System, and the ADC-2 stereo cartridge for quality tone arms and record changers, return the coupon today.

USERS

WASHINGTON, D. C. "I could not find a record in my collection that could make this pickup distort. As hard as I listened I could not recollect EVER hearing such perfect reproduction from a pressed record." NEWPORT, R. I. "I hope you continue to offer such fine products in the future." BALTIMORE, MD. "The performance of this pickup has destroyed my faith in my lack of faith in advertising claims. So far the ADC-1 has performed as well as had been led to expect. In my experience, this is highly unusual. I congratulate you." SAN MATEO, CALIF. "The effortless grace of the ADC-1 is amazing. It gives me clean sound from many problem pressings, and has revealed groove damage in at least one pressing."

ADC-1 cartridge for high quality tone arms \$29.50
ADC-2 cartridge for high quality tone arms and record changers \$37.50
Pritchard Pickup System Model ADC-65 \$85.00
Pritchard Tone Arm Model ADC-40 \$39.50

AUDIO DYNAMICS CORPORATION

1677 Cody Avenue, Ridgewood 27, N. Y.

Please send me descriptive literature on ADC cartridges and the Pritchard Pickup System.

Name _____

Address _____

City _____

Name of My Dealer _____

www.americanradiohistory.com

AUDIO DYNAMICS

THIS IS THE MANUAL CONTROL SYSTEM USED IN PILOT'S MULTIPLEX CIRCUIT

No, we haven't forgotten anything. We designed it that way. There are no "user-operated" controls. This is only one of the many features that makes PILOT's unique signal sampling Multiplex circuit—used in all PILOT Multiplexers, Stereo Receivers and Stereo Tuners—simpler, more effective and more trouble-free than any circuit presently being manufactured for stereo demodulation.

TO BE SPECIFIC:

1. **The circuit is simplicity itself**—there are no controls to manipulate, no special adjustments to make. You can connect PILOT's fully automatic 200 Multiplexer to the FM tuner of your stereo system in less than a minute without any tools, and you never have to touch the Multiplexer again. (The PILOT 100 Multiplexer can be connected just as easily, and in most cases it, too, need never be touched again.) And, in PILOT's Stereo Tuners and Receivers, where the Multiplex circuit is built into the unit, no extra controls of any kind are needed for Multiplex Stereo reception.

2. **Maximum separation (30 db or better)** is provided by PILOT's Multiplex circuit. The left (L) and right (R) channel signals are extracted directly from the incoming composite signal by means of unique signal sampling and "memory" circuits. Sampling of the composite signal (a combination of

L + R and L - R signals) takes place at a rate of 38,000 times a second, and the "memory" circuits maintain a constant output signal level between sampling instants.

Other stereo demodulating methods, such as frequency separation and time division, require filtering and matrixing and cannot maintain perfect channel separation across the entire audio spectrum.

3. **No frequency separation filters or matrices are used.** For this reason PILOT's Multiplex circuitry gives you perfect separation across the entire audio spectrum.

4. **An ultra-stable synchronized oscillator** assures locking and accurate phasing and maintains high-level performance despite varying input signal levels.

5. **Virtually any high-fidelity FM tuner can be used** with PILOT Multiplexers for stereo reception.

6. **Equipped with the only fully-automatic stereo indicator.** The FM Stereo indicator on PILOT's 200 Multiplexer and 654M Stereo Receiver will light and stay lit if the station you're tuned to is broadcasting in stereo.

If you'd like us to be even more specific, we'll be glad to send you a reprint of a December, 1961, AUDIO article which discusses these features in detail.

MULTIPLEXERS (PILOT 100, \$49.50...PILOT 200, \$79.50) STEREO RECEIVERS (PILOT 654M, 60 watts, FM / MPX, \$329.50 ...PILOT 602S, 30 watts, AM / FM / MPX, \$299.50...PILOT 602M, 30 watts, FM / MPX, \$249.50) and STEREO TUNERS (PILOT 280, \$99.95...PILOT 380, \$179.50). For further information, see your PILOT dealer or write:



PILOT RADIO CORPORATION, 37-14 36TH STREET, LONG ISLAND CITY 1, NEW YORK

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770. MADAMA BUTTERFLY—Puccini. Touching love story and moving tragedy of East and West. Unforgettably sung by Anna Moffo, Cesare Valletti, Rosalind Elias, Renato Cesari, Sharpless. Rome Opera House Orchestra and Chorus. Erich Leinsdorf, conductor. 3-record album.



771. THE BARBER OF SEVILLE—Rossini. Millions have laughed at its high-spirited wit and have enjoyed its tuneful music. Merrill, Peters, Erich Leinsdorf, conductor. 3-record album.



952. TURANDOT—Puccini. This exotic tale of an Emperor's daughter and her strange vow scintillates with delightfully lilting melodies. Birgit Nilsson, Renata Tebaldi, Jussi Bjoerling, Giorgio Tozzi. 3-record album.



773. TOSCA—Puccini. Few operas throb with greater violence and passion. Zinka Milanov, Jussi Bjoerling, Leonard Warren, Erich Leinsdorf, conductor. 2-record album.



774. THE MARRIAGE OF FIGARO—Mozart. One of the most magnificent triumphs combining comedy and music ever created. Giorgio Tozzi, Roberta Peters, Lisa Della Casa. Erich Leinsdorf, conductor. 4-record album.



775. LUCIA DI LAMMERMOOR—Donizetti. "Superb sound makes this recording of Lucia perhaps the most desirable among the available versions."—American Record Guide. Roberta Peters, Jan Peerce, Giorgio Tozzi. 3-record album.



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777. VERDI'S REQUIEM. One of the most inspiring masterworks of religious music. Leontyne Price, Rosalind Elias, Jussi Bjoerling, Giorgio Tozzi. Fritz Reiner, conductor. 2-record Soria series album.



778. ARIADNE AUF NAXOS—Richard Strauss. The ancient Greek legend glowing with romance and melody. Roberta Peters, Sena Jurinac, Jan Peerce. Erich Leinsdorf, conductor. 3-record Soria series album.

An exceptional offer from Reader's Digest Music to show, through a short trial membership, what great pleasures you can enjoy in the new RCA Victor Metropolitan Opera Record Club

Which One of these 11 Great Operas do you want Complete FOR ONLY \$1⁰⁰



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4. You enjoy the Reader's Digest OPERA GUIDE, sent to you *free* every six weeks. It describes each main Selection, reviews Alternates and Dividend Records.

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TO DISCOVER how much pleasure Opera can give you, take advantage of this offer at once! Mail the attached postage-free card today. Send no money—the opera you select will be mailed immediately, and we will bill you for only \$1.00. But *do* use the card *now!*

TMS[®] Radio Corporation of America

RCA Victor Metropolitan Opera Record Club
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780. MANON LESCAUT—Puccini. The tragic romance of a pleasure-loving beauty of Paris. Brilliantly sung by Licia Albanese, Jussi Bjoerling, Robert Merrill, Jonel Perlea. Orchestra and Chorus of the Rome Opera House. 3-record album. (Mono only.)



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That's Right — No external Multiplex Adapter required...PACO introduces the new model ST-35MX FM Stereo Multiplex tuner, featuring the finest multiplex circuitry, ALL ON ONE CHASSIS... ALL IN ONE CABINET AND IN KIT FORM (with factory pre-aligned multiplex section).

The ST-35MX FM Stereo-multiplex tuner is designed for the discriminating Audiophile who demands the ultimate in distortionless FM Stereo reception. Its incomparable features include ultra high sensitivity, rock-stable AFC, pin point selectivity combined with broad band response.

The ST-35MX has been engineered to meet the most critical standards. Highly styled in a handsome black and gold case... it is the perfect companion to Paco's popular SA-40 Stereo preamp-amplifier or any other fine quality stereo system.

AVAILABLE THREE WAYS IN HANDSOME GOLD AND BLACK ENCLOSURE

MODEL ST-35MX (Kit) with full pre-aligned multiplex circuitry and PACO detailed assembly—operating manual.

NET PRICE \$99.95

MODEL ST-35PAMX (Semi-Kit) with both tuner and multiplex sections factory-wired and completely prealigned for hairline sensitivity. Complete with PACO detailed assembly — operating manualNET PRICE \$119.95

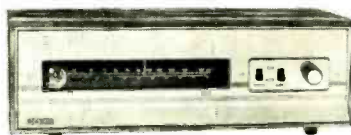
MODEL ST-35WMX (ready to operate). Factory-Wired, aligned, calibrated and assembled complete with operating manualNET PRICE \$139.95

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**Model SA-40
STEREO PREAMP-AMPLIFIER KIT**

Kit Net Price: \$79.95
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**Model ST-25 MX
FM STEREO TUNER KIT**

Kit Net Price: \$69.95
Factory Wired Net Price: \$99.95



**Model MX-100
STEREO MULTIPLEX ADAPTER**

Kit Net Price: \$49.95
Factory Wired Net Price: \$69.95



Letters

Majesty and Rejoicing

SIR:

Congratulations on Else Radant's fine and lively article, "A Happy Allegro and a Shout for Joy" (HIGH FIDELITY, December 1961). Having spent many years in Austria as a student after the war, I can only wish that Miss Radant's words find their way to every music lover's heart. Though non-Catholic, I seldom missed a chance to attend services during the great Church holidays—just to experience that atmosphere of majesty and rejoicing which your author attempts so successfully to convey.

A. L. Zanow
Cleveland, Ohio

More from Tebaldi

SIR:

La Tebaldi is for me the greatest soprano before the public today. However, I am perturbed by the fact that Decca-London is still devoting most of its attention to re-recording Tebaldi's old monophonic roles into stereo. This is all very good (her recent *Otello* vividly testifies to this singer's fabulous vocal resources), but are we ever going to hear the complete *La Wally*, *Adriana Lecouvreur*, and *Giovanna d'Arco* recorded by this soprano? I hope so, for these operas seem to be made for her. There is not one great recording of any of them on the market, and it's time for Decca-London to get the ball rolling.

Thomas R. Wilson
Downers Grove, Ill.

No sooner said than done, at least in part. London Records intends to release a complete Adriana—with Tebaldi in the starring role, of course—very soon now.

Long Live EMS

SIR:

In his article "The Return of the Vanished Mono" (HIGH FIDELITY, December 1961), Robert Silverberg mistakenly included EMS Recordings among the regrettably defunct little independents. If anything, EMS should take some kind of award for being the oldest functioning

Continued on page 22

HIGH FIDELITY MAGAZINE

PACO Electronics Co., Inc.

a division of **PRECISION** Apparatus Co., Inc.

Subsidiaries of Pacotronics, Inc.

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Manufacturers of Fine Electronic Equipment for over 30 years.

CIRCLE 65 ON READER-SERVICE CARD

See the full line of PACO Hi-Fi Stereo components on display at all leading distributors throughout the world.



Here's why Scott Speakers sound so good!

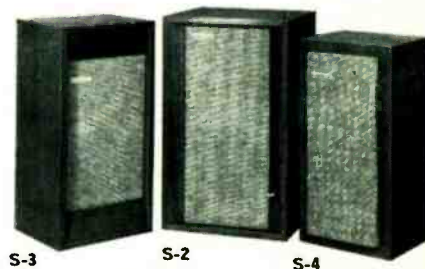
The sound is so smooth... so effortless... that you'll swear the musicians are sitting right inside your H. H. Scott speakers. Actually, this amazing sound is achieved by a unique and important advance in speaker design.

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Write for complete technical details, and new 1962 catalog.



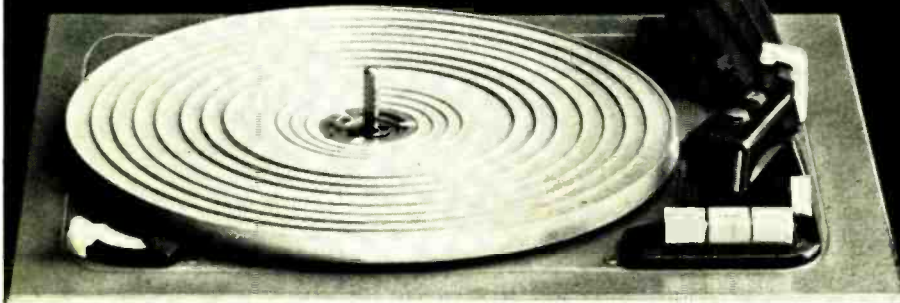
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CIRCLE 80 ON READER-SERVICE CARD

Continued from page 20

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CIRCLE 30 ON READER-SERVICE CARD

outfit in the above-mentioned category.

There are a number of individuals active in different phases of recording who must still remember the late Jack Skurnick and his marvelous clearing house for heady projects on LP, the old Elaine Music Shop in New York City. In fact, a story is long overdue on this remarkable man who was as responsible as anyone for the development of interest in great but unfamiliar music.

For the record, EMS was founded by Skurnick in the latter part of 1949 and released its first record in the early part of 1950. Since then it has been continuously in business.

*Emanuel Levenson,
EMS Recordings, Inc.
Brooklyn, N. Y.*

Apologies to EMS, which first introduced us to Safford Cape's wonderful Pro Musica Antiqua and to the equally wonderful percussion music by Edgar Varèse. Jack Skurnick's contagious enthusiasm and the friendly atmosphere of his shop are indeed fond memories for many of us.

For Met Broadcasts, Another Petitioner

SIR:

I have been reading with much interest the correspondence in this column following upon the suggestion [from Charles G. Massie, Jr., October 1961] that recordings of Metropolitan Opera broadcasts of former years be made available to the public. Like many collectors, I began with the advent of the tape recorder to make my own copies. I have also been able to locate such plums as the original broadcast of Hanson's *Merry Mount*, Damrosch's *Man Without a Country*, and some complete performances starring Grace Moore. Unfortunately, these are badly reproduced, and one must literally drag out the sound through patient ears. How often have I thought that the network archives must certainly contain better recordings of these broadcasts. What a perfect source of revenue for the Met to issue these historic mementos!

*Edward Hagelin Pearson
Chicago, Ill.*

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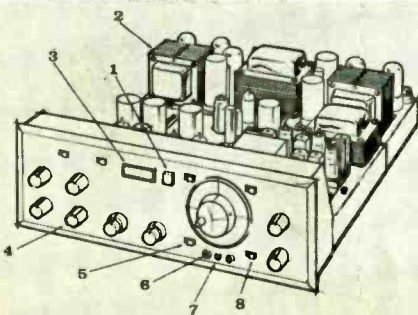
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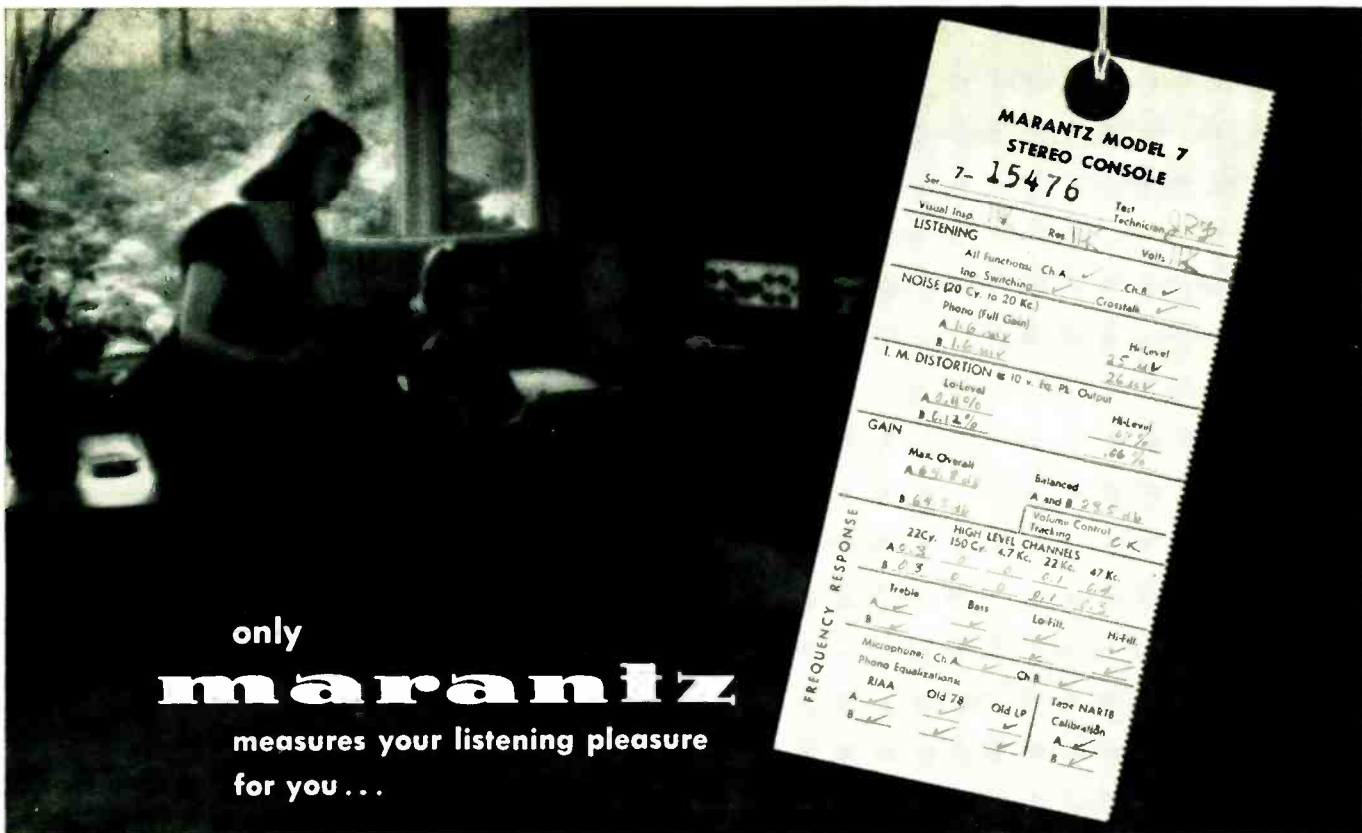
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NOTES FROM ABROAD

LONDON

In backstage band-rooms, where musicians exchange curt professional evaluations while limbering up on violas and screwing sections of bassoons together, there have been well-defined differences of opinion for the last two years as to the talents and prospects of conductor Colin Davis, thirty-four: wit, charmer, and Britain's current musical question mark. Among first-line orchestral players here, many of the older hands concede Davis a lively technique and authentic musical feeling but do not allow the seeds of greatness. The majority of the younger men, including several very able section leaders, talk of him with a fervor that is remarkable in a profession whose general attitude to conductors—and especially to newcomers—is dryly skeptical. Davis' champions predict that within the next ten years he will be Britain's top conductor by a decisive margin—and a figure of some consequence on the international rialto.

Recent happenings suggest that this faith in Mr. Davis is shared in very influential quarters. After serving for two years, mainly as principal conductor, at Sadler's Wells (junior of London's two state-subsidized opera houses), Davis has been appointed to a four-year term as its musical director. This is virtually a new office, with considerably extended powers. If, as is mooted, the Wells transfers during his tenure to a new theatre on the South Bank, his prestige will of course rise accordingly.

In Full Career. Another indication of Davis' growing status is that he is being courted by record companies. While dealing with all comers, he has so far signed an exclusive contract with none. For Philips he has just entered into an arrangement which contemplates three years' work. His first assignments, during the autumn, were with the London Symphony Orchestra in six Mozart works: Symphonies Nos. 39 and 40; Violin Concertos K. 216 and 219 (soloist, Arthur Grumiaux); and Piano Concertos K. 459 and K. 507 (soloist, Ingrid Häbeler). At the same time his relations with EMI-Angel suddenly expanded. Al-



Colin Davis: the hope of the future?

though for this label he has occasionally recorded "potted" opera with Sadler's Wells ensembles (the latest, now in the vaults, being a one-disc *Carmen*), recently he taped Stravinsky's *Oedipus Rex* complete. This album should soon be in your shops, along with a collection of Rossini overtures and a Mozart set.

For these EMI-Angel recordings Davis uses Beecham's old orchestra, the Royal Philharmonic. A year or so ago his relations with the RPO had been on the jumpy side—for various reasons, including one silly one. After his first podium successes, the young conductor was impulsively saluted in certain prints (which should have known better) as a second Beecham. Although Davis himself considers any such comparison absurd, RPO players, whose loyalty to Beecham's memory is almost religious, were slow to forgive him for it. The *Oedipus* recording seems to have sealed a tacit reconciliation.

Another of Davis' recording commitments is with Oiseau-Lyre. The founder and owner of this label, Mrs. Hanson-Dyer, has signed up the conductor and his English Chamber Orchestra for two Mozart symphonies (Nos. 33 and 36), two by J. C. Bach, a possible *Béatrice et Bénédicte* (Berlioz's last opera, after Shakespeare's *Much Ado About Nothing*), and three Stravinsky scores—the little-known Concerto in D for String Orchestra (1946), *Dumbarton Oaks*, and the *Dances Concertantes*.

Continued on page 30

HIGH FIDELITY MAGAZINE

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NOTES FROM ABROAD

Continued from page 28

And an Occasional Pause. Altogether, Davis' recording projects reflect his particular interests and gifts. To Mozart, Berlioz, and Stravinsky he brings zest and sharp perception. His Mozart has, however, been variable. His conducting of an all-star concert performance of *Don Giovanni*, as substitute for Klempner, then ill, was lauded to the skies and made him a celebrity overnight. His *Zauberflöte* series at Glyndebourne the following summer, as substitute, in similar circumstances, for Beecham, amounted to a setback—as he himself acknowledges with striking candor. What, in my opinion, marks him off from all his contemporaries and in itself assures him a distinguished future is the shapeliness, clarity, and conviction of his Stravinsky. I prefer his *Oedipus*, *Les Noces*, *Symphony in C*, and *Symphony in Three Movements* to all other versions I have ever heard.

Exponent of French Song. Mme. Jane Bathori was born only two years after Maurice Ravel. Evoking jeers, hisses, and countercheers, she sang the first performance of his *Histoires naturelles*, to bird-and-beast poems by Jules Renard, in Paris on January 12, 1907. The composer was at the piano. In those days he wore a beard and moustache straight out of a pomade advertisement, three-inch double collars, and great silk cravats. Mme. Bathori, then in her thirtieth year, was well launched upon a soprano career which became a monument not only to Ravel but to a dozen other eminent French composers of her rising years.

At eighty-four, an incredibly tiny and sprightly figure, gourmet over a wide range of music as well as at table, she still expounds the French masters, no longer in song, to be sure, but as a lecturer-accompanist on Paris radio and on public platforms in various countries. For the British Institute of Recorded Sound she gave three talks in one week on Ravel, Debussy, Fauré, Satie, Roussel, and many later contemporaries who were her personal friends as well as musical mentors—or protégés. These reminiscences and analyses were illustrated by *chansons*, in some cases performed on stage by two of her pupils, Laura Coote (soprano) and Louis-Jacques Rondeleux (baritone), and in others played back from 78-rpm discs, made in part by Mme. Bathori herself for French Columbia over thirty years ago. Her vitality, which would have done credit to a forty-year-old, was strikingly shown by her accompanying of Debussy's *Balade des femmes de Paris*, after Villon, which has an elaborate piano score.

Although the atmosphere in the Institute's lecture theatre was charmingly informal, Mme. Bathori's own arrangements were as crisp and professional as could be. Every musical illustration was timed down to the last second, the total for one of her talks being scrupulously noted as 24 minutes, 20 seconds—for all the world like a Bartók score.

CHARLES REID

VIENNA

The world is undergoing an opera boom of epidemic proportions these days, and nowhere has the "bug" hit harder than in Central Europe. To

help quench operatic thirsts, in German-speaking countries, Deutsche Grammophon Gesellschaft has recently issued a goodly number of Italian opera recordings in German translations, among them *Tosca* (with Kim Borg as Scarpia), *La Bohème* (with Sandor Konya, Pilar Lorengar, and Fischer-Dieskau), and *Madama Butterfly*. A new DGG version of *Carmen*, sung in German and recorded in East Germany, aroused the competitive zeal of Electrola, the German branch of EMI, which hurried to go its rival one better by putting out another *Carmen* for German home-consumption—this with Rudolf Schock as Don José, Hermann Prey as Escamillo, and Christa Ludwig in the name part.

This last-mentioned recording was made in Berlin, where until the day when Herr Ulbricht put up his concrete walls coöperation between the eastern and western parts of the city, at least for recording purposes, was still possible. All that has now been changed. "On August 13, 1961, our choir lost eighty-six members who live in the East, amongst them eighteen tenors," Mathieu Lange told me, referring to the Berlin Singakademie, of which he is director.

Scherchen Stereo Projects. For Westminster, Hermann Scherchen is in Vienna, about to embark on a new recording of Bach's *Passion According to St. John*. Scherchen, who celebrated his seventieth birthday last year, is full of new ideas about the ways in which stereo can be applied to this score. He wants a vast panorama of sound for the large orchestra-accompanied choruses to contrast with more intimate acoustics for the chorales and arias. (John van Kesteren will be the Evangelist in this recording; the soprano part will go to the American singer Phyllis Curtin, whose recent successes at the Vienna Opera helped to land her a contract with the Metropolitan Opera this season.) Another Scherchen project (also for Westminster, and in Vienna) is the taping of a Haydn score new to stereo: the 1797 version of *The Seven Last Words*, for soloists, chorus, and orchestra.

KURT BLAUKOPF

LUCCA

Tourists who come to Tuscany and miss the beautiful old town of Lucca, between Florence and Pisa, are making a great mistake. A fine Ro-

manesque cathedral and countless other buildings bear witness to the city's magnificent period in the late Middle Ages and Renaissance, and nearby are beautiful seventeenth- and eighteenth-century villas—some with their own private theatres. In the city itself is a large opera house. Nowadays the opera house is empty except for a couple of weeks

Continued on page 32

HIGH FIDELITY MAGAZINE

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NOTES FROM ABROAD

Continued from page 30

in the year when a traveling *stagione* company performs to half-empty houses, and the ancient theatres in the villas are filled with garden equipment and cobwebs. But this is the fate not only of Lucca but of all Italy.

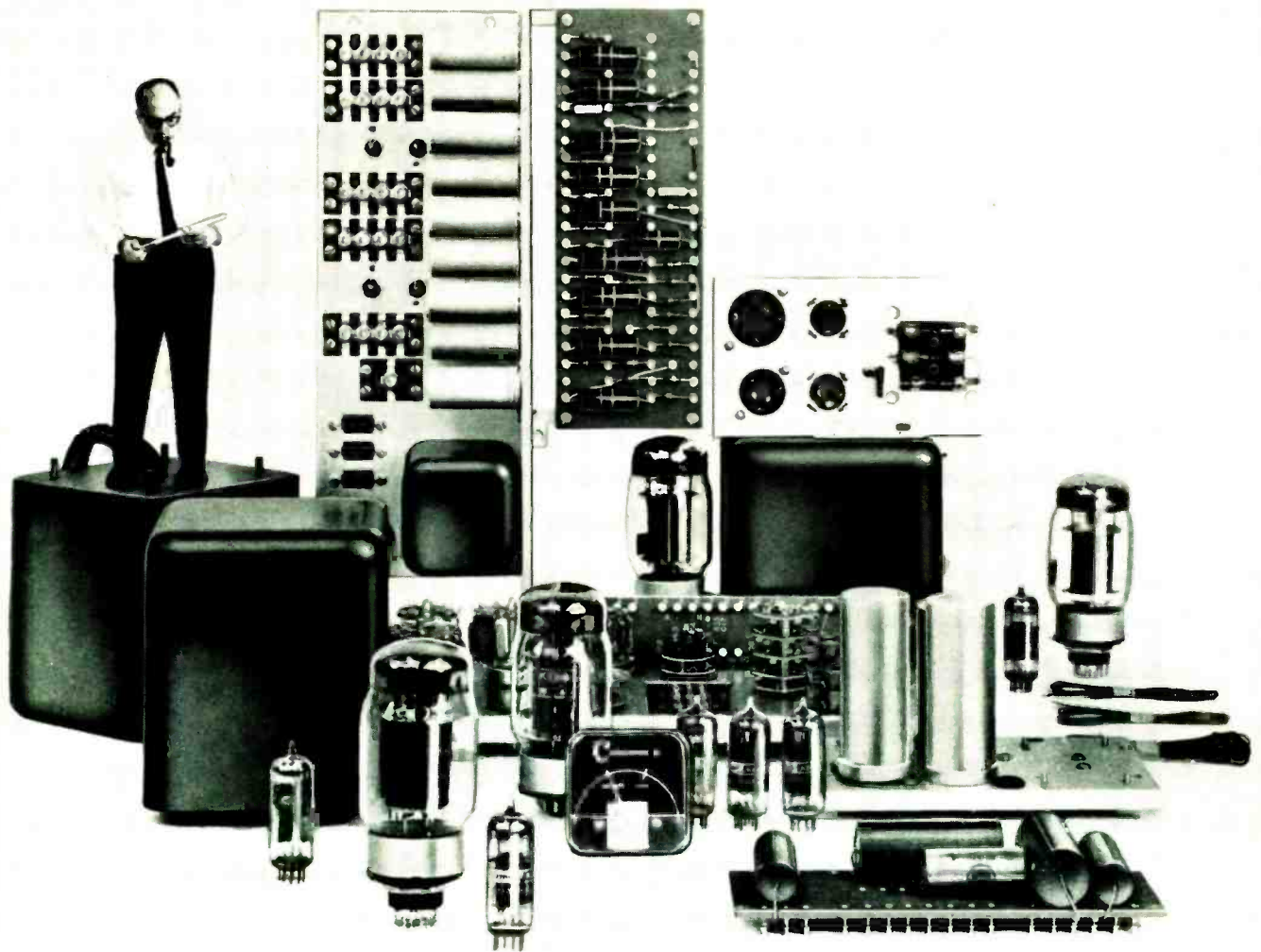
At one time Lucca's formidable walls—four miles of fortifications still completely intact—enclosed a busy cultural and, of course as an integral part, musical life. Geminiani, the great violinist and composer of concerti grossi, was born in Lucca; and—not to consider Puccini himself—Puccini's ancestors, almost all solid and capable musicians, wrote good church music for the city fathers. Until recently, however, only a few *professori* paid any attention to that curious and fascinating composer, Luigi Boccherini, who—some people now say—may one day be regarded as Lucca's most famous musical son.

Not Merely "Haydn's Wife." The quiet scholarly research that in the last decade has been going on about Boccherini has produced a real revelation. The composer's instrumental works (most of them originally published in France and now appearing in good modern editions) clearly show that the belittling epithet "wife of Haydn" was hardly even a half-truth. Boccherini in his chamber music lacks Haydn's sharp aggressiveness and pungent brevity; but he is an Italian, and Haydn's kind of artistic credo was never one calculated to strike a responsive chord in the sunny south. Yet as the musicologist Hans Keller has shown, Boccherini has a matchless sense of form, luxurious and elastic to be sure, but as sure and apt in its way as Haydn's is in his. (The two composers, incidentally, maintained a large mutual-admiration correspondence.) The great glory of Boccherini's genius, of course, is his sense of lush melody; in the recent HMV discs of the Quartetto Italiano you can at once sense this melodic flow.

In Milan, a group of Italian musicians and scholars has rediscovered Boccherini as a symphonist: the big sensation is a fabulous D minor symphony entitled *La Casa del Diavolo* (The House of the Devil), which is without any doubt one of the finest preclassical (i.e., pre-1780) symphonies known to us. The nervous, highly intense Finale turns out to be an arrangement of Gluck's Finale from the ballet *Don Juan*, which the operatic reformist again used as the Furies' music in *Orfeo*. A contemporary manuscript of the Symphony was discovered by the young Italian conductor Franco Gallini in the Milan Conservatory and published by Edizione Suvini Zerboni. A recording of the work has been scheduled in Milan for early this year.

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Erick Friedman

What's it like to be a pupil and then a collaborator of Jascha Heifetz?

Erick Friedman, a towering twenty-two-year-old, looks more like a major league ballplayer than a violinist—and when he mentions that he grew up playing baseball and tennis and still likes both, one can't help speculating on the effects of batting practice in producing a relaxed and flexible bow arm. Evidently they're all to the good. For Friedman's career, as the world knows by now, has taken an exceptional turn. To make one's recording debut by collaborating with Heifetz in the Bach Concerto for Two Violins is rather like marrying into the British Royal Family: it is a heady business and singles a man out for life—a situation that could prove trying as well as exhilarating. And in this case, Friedman has acceded to the role in a peculiar sense, for Heifetz's earlier partner, in the 1950 recording of the Bach, was, of course, Heifetz himself—thanks to dubbing by RCA Victor.

But Erick Friedman has stepped into the glare of the Heifetz spotlight with solid preparation and great natural endowment; the weight of his teacher's spectacular endorsement will not, it is safe to guess, bear down upon him too heavily. It seems, in fact, a quite reasonable outcome of his career to date: study with Ivan Galamian (who also taught Michael Rabin and Jaime Laredo), a debut performance with the New York Philharmonic at twelve, a successful Carnegie Hall solo recital at seventeen—and then on to the West Coast, two years ago, to enter Heifetz's master class at the University of California (Los Angeles). The statistics of that class, which was famous for its mortality rate, are in themselves an indication of Friedman's gifts. The class opened with twelve auditors and eight playing students; within a few weeks three players had departed, and by the end of the semester, three more. Only Friedman and one other survived.

"With Heifetz I learned to concentrate on purity of intonation, and to play the music as it's written on the page—not to play all around it, if you see what I mean. Heifetz is so great an artist that he doesn't force his views on anyone. If we disagreed, and I explained why I wanted to play a passage my way, he'd say 'go ahead,' providing my ideas made sense to him."

I asked Mr. Friedman about the famous Heifetz bow-hold, which places the stick almost against the knuckle of the first finger—an extraordinarily high grip

even by the standards of the so-called Russian school. "It's true that he holds the bow high on the finger, and it's right for him. It wouldn't work for me. My arms are long, and if I held the bow that way, I'd look like Ichabod Crane," said Mr. Friedman, doubling up obligingly to illustrate his point. "I have a strong right arm," he went on, in what was probably understatement, "and I need a bow that can take it. Some people like a 'clubby' kind of bow, but you can't do *spiccato* or *sautillé*—you can't do anything. I like a stick that's responsive but strong. You can sometimes find this in a twenty-five-dollar bow better than in a two-thousand-dollar one. But bowing isn't really a problem. Galamian is very good on bowing technique, and I think you'll find that all his pupils have relaxed bow arms."

At what age had Friedman first taken up a bow? "I was six. But I'm not sure that it's a good idea to begin so young. Kids just don't understand about practicing. Why is it that a kid goes out and swings a bat? Because he can see the end product—he sees Babe Ruth and tries to imitate him. But you tell him to go up to his room and practice—practice what? I read somewhere that the reason Ruggiero Ricci is so good with left hand pizzicati is that he used to lie on his back when he was supposed to be practicing and just pick away on the strings with his left hand. Even now, when I practice, I don't really play for myself—my hands just won't do it. I work at whatever the problems are, and that's that."

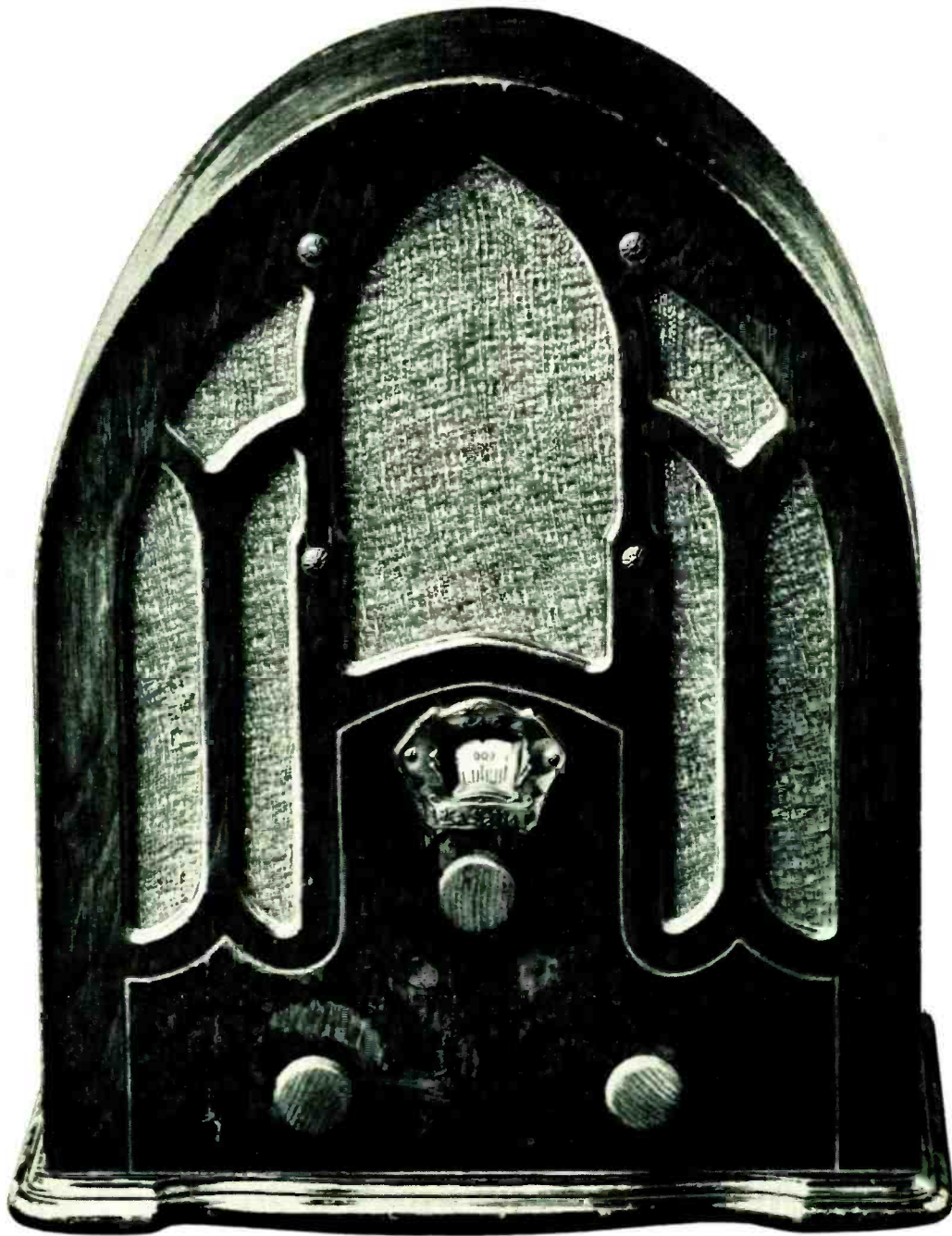
In the best tradition of the violin virtuoso, Erick Friedman also writes for his instrument, and on the day we talked he had delivered to RCA Victor a cadenza for the Paganini Concerto No. 1, which he plans to use when he records the work with the Chicago Symphony. "I used thematic material from the orchestral part," he said. "Several violinists rewrote Paganini's orchestral accompaniment, you know, because Paganini wasn't particularly interested in what the orchestra was doing anyway, and they thought they could improve it. But we'll use the original score—I think old Paganini knew what he was doing. I tried to make the cadenza hard so that anybody who might use it would have to be able to *play*, in the first place. The trouble with so many works commissioned by players for their own use

is that they tell the composer 'don't do this,' and 'don't do that,' and then the piece is a failure. And the composer gets the blame, never the performer."

Returning to the subject of the Bach Double Concerto, I asked Mr. Friedman how the recording project had come about in the first place. "It came up one evening when I was having dinner with the Heifetzes. Mrs. Heifetz suggested it, and when I realized she was a little bit serious, I turned red." The next word to reach Friedman was from RCA Victor, and it was arranged for the session to take place in England in the spring of 1961. The actual preparation, to hear Friedman tell of it, was casual enough. He stopped in at Heifetz's hotel in London and they played through the parts in Heifetz's room "just to make sure we were playing the same piece." Out at Walthamstow Town Hall, twenty miles from London, recording was largely a matter of playing straight through with very few interruptions. "Heifetz insisted on that. It is especially important in Bach, so that you don't lose the flow of the line."

There was, however, an unforeseen difficulty, not with the violinists but with the violins. Heifetz's Guarnerius, which he uses almost exclusively now, and Friedman's Strad did not balance properly when picked up by the more distant microphones. "I learned something about my own instrument that day," said Friedman. "My Strad—it's called the 'Ludwig,' made in 1724 in Stradivarius' Golden Period—has a sound which travels out. It's brilliant at a distance. The Guarnerius has a wonderful tone close by, but it doesn't carry as well. I'd noticed the same thing, actually, with another Guarnerius, which I'd considered using in my Carnegie Hall recital. It was a beautiful instrument, but when I tried it out with my Strad in the hall, it was the Strad that carried. After hearing the first playback at Walthamstow, Heifetz even thought of changing to a Strad. But I asked him not to; he was going to be doing some other playing, and why switch instruments? We adjusted the mikes, and the balance worked out."

Had the relationship between teacher and pupil changed since the pupil had graduated to the status of collaborator? "Of course not. I am still his pupil and always will be. When I'm fifty," said Erick Friedman, "I'll be learning things from Heifetz." **SHIRLEY FLEMING**



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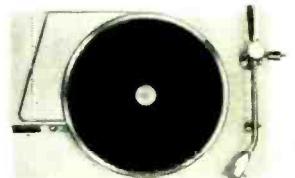
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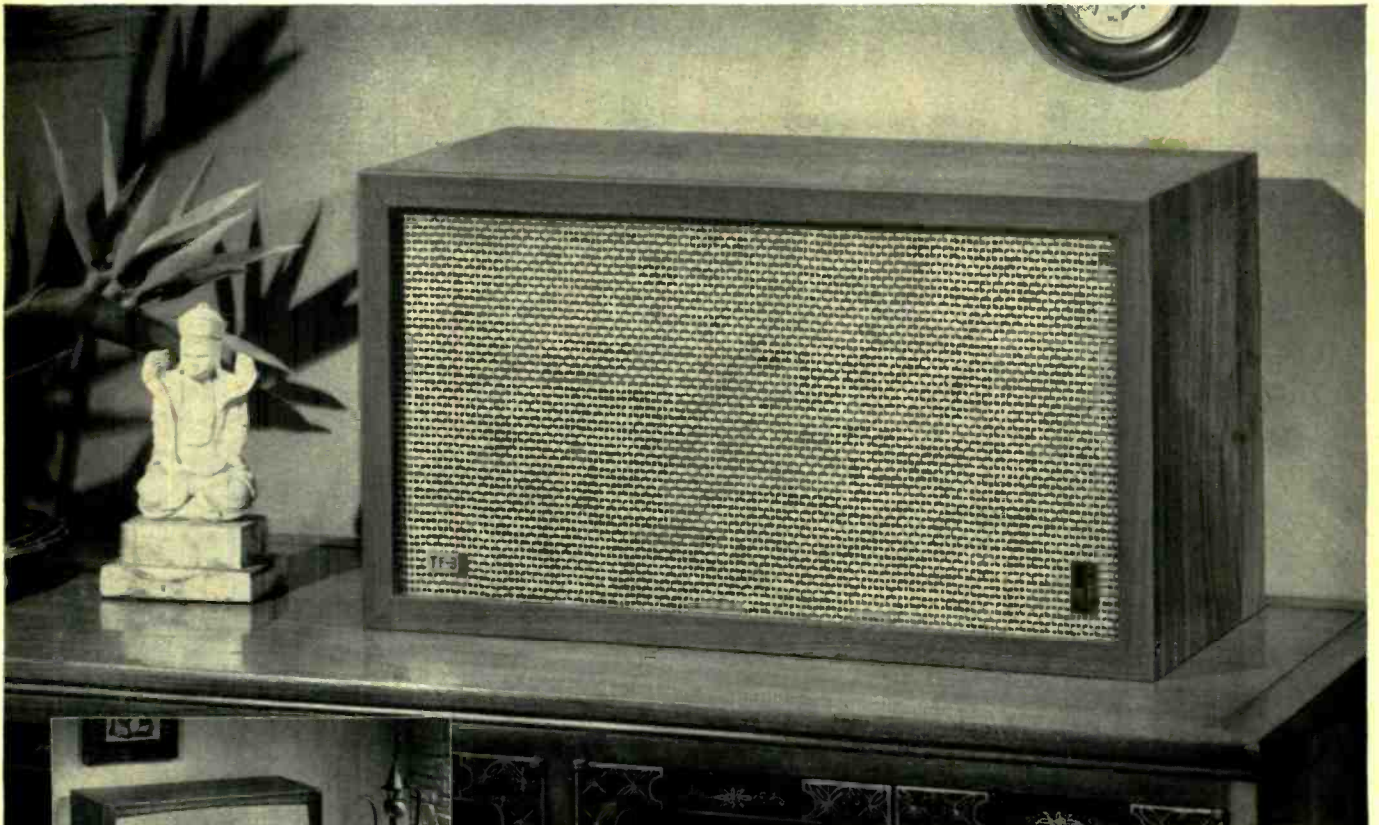
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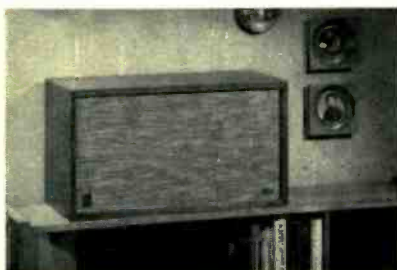


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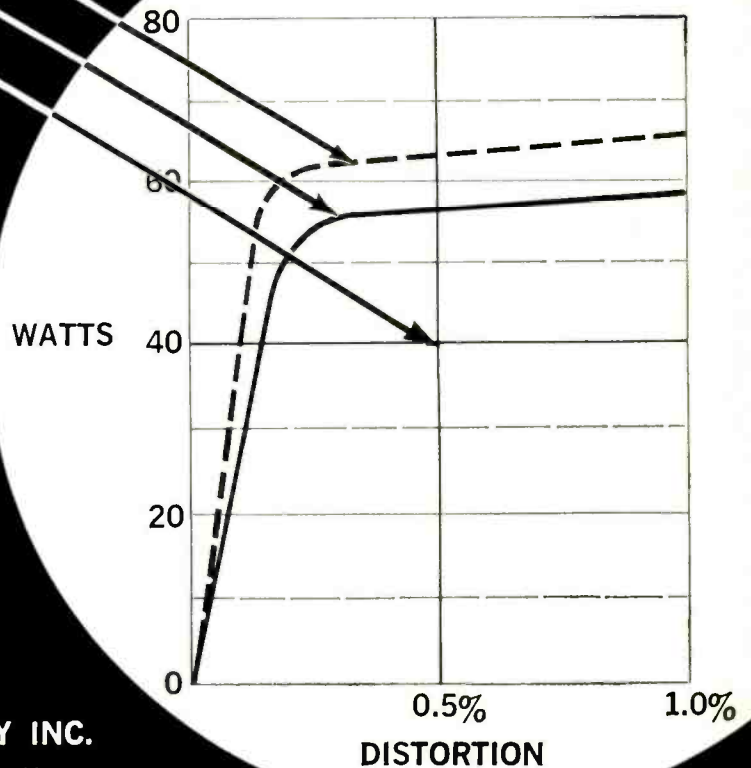
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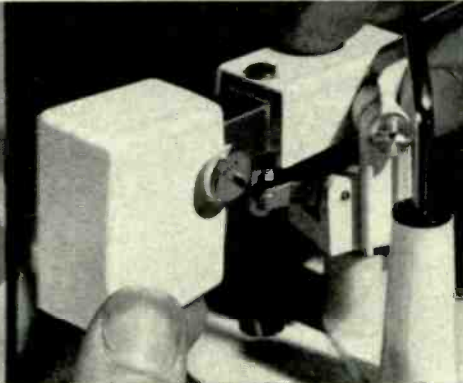
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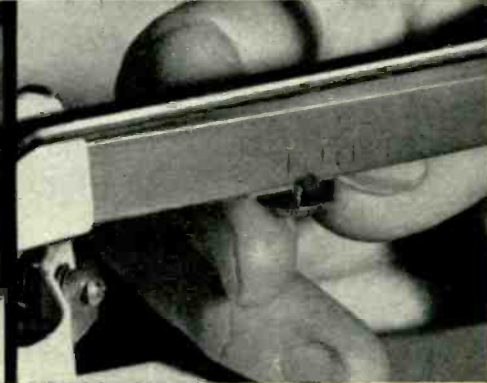
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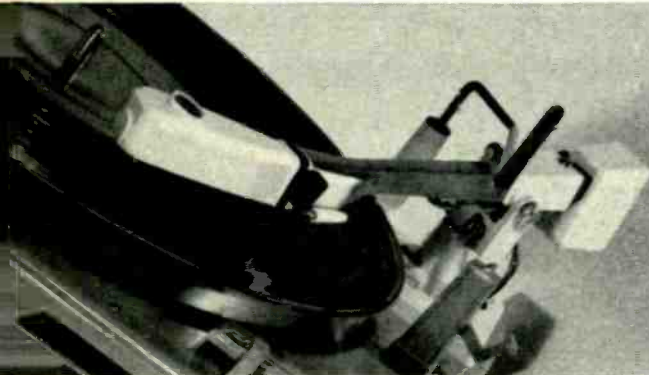
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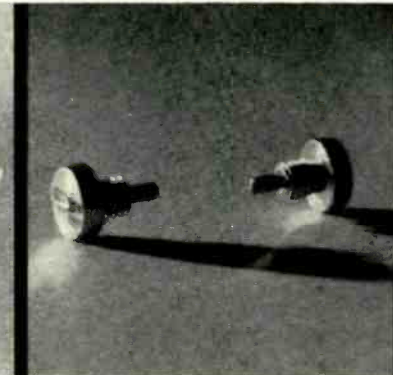
Thus, to adjust the stylus tracking force, you simply move the counterweight until the arm is in perfect balance, at zero pressure.



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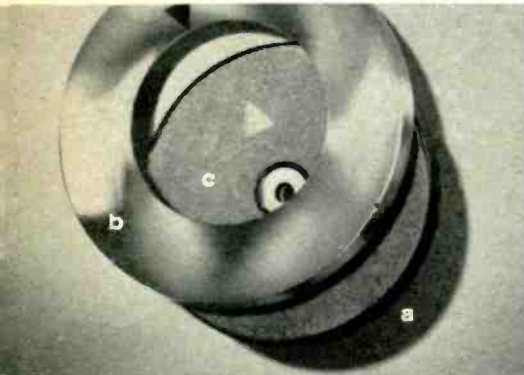
Once balanced and set, the Type A tone arm will track perfectly each side of the stereo groove, even if the record player is intentionally tilted or the record warped.



Perfect performance also requires minimum swing friction...guaranteed by the pair of needle pivots holding the arm.

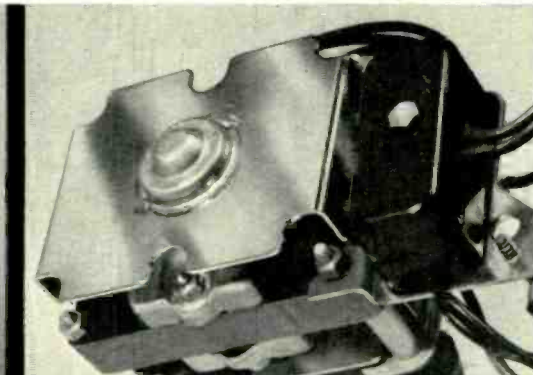


Another important feature is Type A's non-magnetic turntable...heavy-cast, full-sized, and balanced. Weight: 6 lbs.

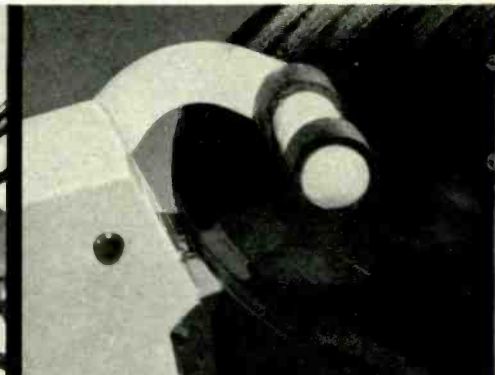


Turntable is an exclusive sandwich design, (a) drive turntable inside; (b) heavy, polished, cast metal turntable outside and (c) a resilient foam barrier between.

An extravagant concept, yes . . . but the price of the Garrard Type A Automatic Turntable is exceedingly modest . . . only \$79.50. For literature, write Dept. GB-22, Garrard Sales Corp., Port Washington, New York.



Driving heart of the Type A is Garrard's Laboratory Series motor with top and bottom shielded by specially designed plates, eliminating any possibility of magnetic hum.



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Transistors—Evolution or Revolution

TRANSISTORS are now being turned out by the tens of millions here and abroad—and bit by bit they are making their presence felt in the high-fidelity scheme of things. Several all-transistor amplifiers in the low to medium power class are already on the market. Other products are available which employ transistors in low-powered applications, such as in the low-level stages of preamplifiers or in FM-multiplex adapters.

Less apparent, but more important, is the continuing research and development being undertaken by the high-fidelity industry to produce transistorized gear on a par with the best equipment now relying on tube circuitry. One major goal is to produce amplifiers whose power, stability, and response equal or surpass those of conventionally built amplifiers—but without the bulk, weight, and heat problems of the latter. These all-out amplifiers of the future not only will lack tubes, but also will be free of the output transformers which, according to engineering circles, long have been a source of design limitation and high cost.

In one way or another, this technological race has been in progress ever since Bell Laboratories introduced transistors in 1948. Some of the highlights of this fourteen-year-old steeplechase, and the promise that lures men and money into it, are detailed in the article "Trends in Transistors" by Robert Silverberg elsewhere in this issue. We shall not keep you from turning to it except to make one more point.

The reason for the delay in developing transistorized high-fidelity components and the ultimate significance of this development to both the industry and the consumer are two very closely related phenomena. In equipment which employs transistors instead of tubes, the procedure is not simply a matter of substituting the new for the old—as is often the case when replacing one tube type with an improved version. Rather, it is a question of completely and rigorously designing a whole new product and—by implication—of developing an entirely new line of products.

Further, if transistors presage new products, they also imply new ways of building them. We have in

mind not only a wider acceptance and use of printed circuit boards, but also entirely new circuit-building concepts—such as the "module," which encases in a glob of plastic the equivalent of a number of resistors and capacitors. There also is a strong probability that present methods of testing and measuring—both at the design level and the product evaluation level—may become outmoded, inasmuch as transistors often "behave" in ways only partly perceived by conventional test methods. This strange fact, which becomes steadily more apparent, means that it may take transistorized test instruments to measure transistorized products with ultimate accuracy; it also suggests that with transistorized audio components the differences between how a unit measures and how it sounds in listening tests may become more pronounced than with conventionally built components. It has been our own experience, for instance, that transistor amplifiers seem to have cleaner sound at modest power levels than do similarly rated amplifiers using conventional tube circuitry with output transformers.

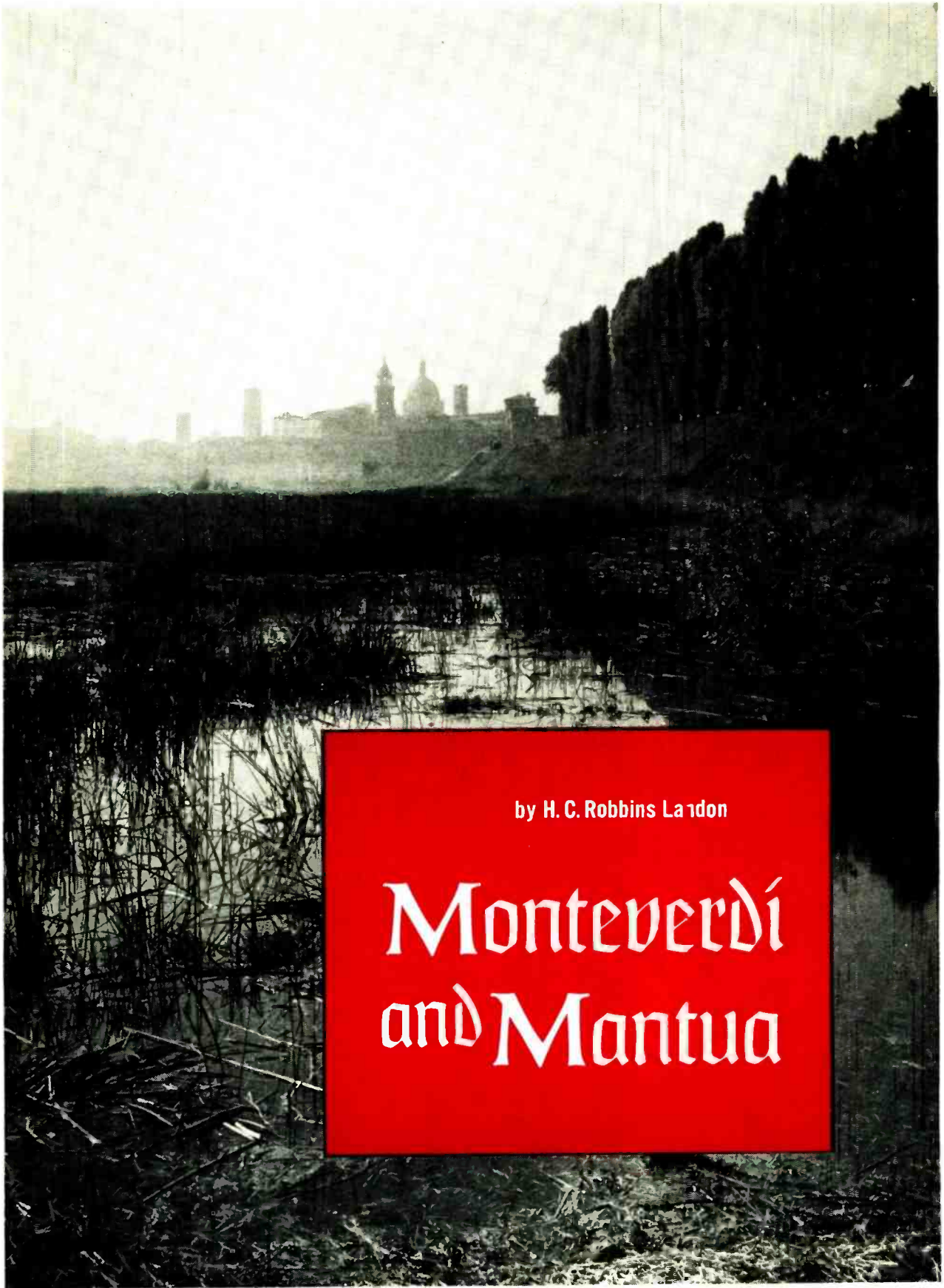
Now, to any engineer worth his slide rule, these general considerations are well known. But beyond generalities is a no man's land of engineering specifics that remains to be explored and mapped. And beyond the laboratories—in sales and executive offices, and also in dealers' shops—the coming of the transistor signifies the development of new concepts in product styling, and possibly too in sales and promotional methods.

All this suggests something of the inner dynamics of the transistor situation. Indeed, the very depth and extent of the changes that may be wrought by full-scale transistorization are themselves the reason for the caution with which those changes are being advanced by the industry, for a process of slow, steady development rather than overnight upheaval. But make no mistake. Revolution or evolution, transistors are on the way simply because, like every major advance since the invention of the wheel, they promise to satisfy the basic requirements for all engineering and technological progress: to do something better, or to do it at less cost, or both.

NORMAN EISENBERG

AS high fidelity SEES IT





by H. C. Robbins Landon

Monteverdi and Mantua

Photos by Piero Malvisi

In the profligate and pestilential city of Mantua an ill-paid servant of the Gonzagas altered the course of Western music

VIOLENCE AND SUDDEN DEATH, beauty and learning—the expected anomalies of life in Renaissance Italy—characterize the rise and fall of Mantua, that strange and brilliant little city in northern Italy. Here, in the Po Valley, the sleepy River Mincio broadens into a huge expanse of near motionless water, in which green reeds sway slightly and the fishing boats barely rock. On three sides Mantua is bounded by this lagoonlike expanse; on the fourth there was in the Middle Ages a swampy plain that bred evil miasmas. In times of public danger, the swamp could be flooded, thus surrounding Mantua with water. The gaunt ramparts of the old fortifications—a town has existed here since Etruscan times—bear witness to the city's strategic geographical position: the barbarian hordes of the north, and later the German and Austrian armies of all centuries, poured across the mountains and past the Lago di Garda to dash themselves against the walls of Mantua, the key to central Italy and the enticing riches of Rome.

Even in the Middle Ages, when German cities were little more than fortified villages, Mantua and its sister cities in northern Italy—Verona, Vicenza, Ferrara, Padua—were beacons of elegance, art, and learning. Fabulous castles—half fortresses, half palaces of hitherto undreamed of architectural grandeur—were built by the brilliant families whose names were to become household words throughout Europe: the Estes of Ferrara, the Medicis of Florence, the Gonzagas of Mantua. Out of the bloody and tumultuous confusion of the late Middle Ages, these families arose and became all-powerful within their various geographical spheres. The great cultural rebirth fathered by Florence under the Medicis spread quickly to the rest of northern Italy. Scholars, scientists, poets, architects, painters, musicians were lavishly encouraged by their patrons, who themselves could usually turn a pretty Latin hexameter or play a viola da gamba with professional skill. Their ladies were often spirited, witty women of charm and ability, such as Isabella d'Este, who married Giovanni Francesco III Gonzaga: the early cinquecento court of this couple at Mantua, to which Isabella contributed diplomatic finesse, taste, learning, and her own great beauty, became a model of Renaissance living. She was in correspondence with Leonardo da Vinci, Titian, and other famous men of her time.

But never far away from this incredible profusion of culture was the threat of violent death—by poison, by plague, by the stiletto, in the torture chamber, or by mercenary troops who stormed the cities, raping, burning, and plundering the defenseless population. Even in happier times, wife was not safe from husband, nor brother from brother, and the secret passages of the brooding castles were not infrequently the scene of fratricidal death. As night fell in Mantua, and the damp fog swirled into castle courtyards, many a guard would cross himself and hold his battle-ax more tightly as he remembered the night in 1387 when Francesco de Gonzaga had hacked to death first his screaming wife Caterina and then the cowering male secretary with whom it was suspected she was having an affair. In those days, treachery and murder were unhesitatingly employed by the ambitious and ruthless family who were to make Mantua famous.

Mantua and the Gonzaga family became inseparable in 1328 when the citizens of the city elected Lodovico, "Gentleman of Gonzaga" (a small town in the Mantuan province, where remains of the once thriving family castle can still be seen), as "*Capitano del popolo*." During the fourteenth century, while the Gonzagas waged the usual local wars against their neighbors, fate smiled on Mantua and she grew rich and prosperous. The "Reggio," or ducal palace, was built next to the forbidding old "Castello di Corte," and the two mighty complexes grew into a whole town within a town—courtyard after courtyard, garden after garden (some of them exquisitely beautiful), wing after wing. Margrave Giovanni Francesco II Gonzaga (1407-44) called the scholar Vittorino da Feltrè to his court and made Mantua a world-famous center of learning. Under Giovanni Francesco's successor, the ugly and sharp-witted Lodovico III, Mantua began to assume the physical proportions it has today. Andrea Mantegna was a resident of the court and in 1474 painted splendid frescoes in the old "Castello di Corte." A few years earlier, the magnificent S. Andrea Church, which today dominates the whole city, was begun after plans of the Florentine Leon Battista Alberti (died 1472), one of Brunelleschi's followers. Raphael's pupil Giulio Romano, who was born the year Columbus discovered America, was called to the Mantuan court and left the stamp of his vigorous personality on



From an old engraving: Mantua in Monteverdi's time, surrounded on three sides by the sluggish River Mincio, on the fourth by a swampy plain. On the facing page is the magnificent "Room of Mirrors" in the ducal palace, where the court gathered every week to listen to the latest music; below is the fortress of the Gonzagas, who made of the city a center of the arts for three centuries.

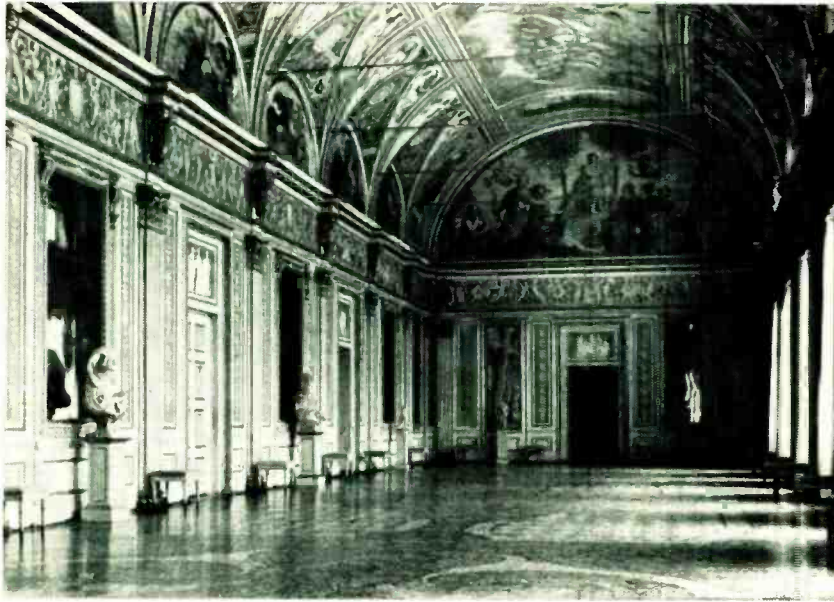
Monteverdi and Mantua

many a building and frescoed wall. He remodeled the ducal palace, and constructed a delightful country house, the so-called "Palazzo del Tè," which often served the lusty dukes as a convenient place to meet their mistresses.

As in all cultivated Renaissance houses, music played a vital part at the Mantuan court, not only in the church but in the chamber. Isabella d'Este played the "organetto" and collected music from all over Europe, including the new vocal works by Josquin Des Prez. In the sixteenth century, Duke Guglielmo (1538-87), who despite a wretchedly deformed body was one of the most intelligent and farseeing of the Gonzaga family, increased the number of musicians and made his court *cappella* one of the finest in Europe. Like many Renaissance rulers, Guglielmo was a man of many talents: he not only played music, like his illustrious forebear Isabella, but he also composed madrigals and church music, of which a Magnificat, printed at Venice in 1586, achieved considerable popularity in its day. Guglielmo's agents scoured Europe for new music, and wax-sealed parcels arrived often from England and Flanders, France and Germany. For some twenty years, Guglielmo was in contact with Palestrina, who wrote several Masses (recently rediscovered, by the way) and many motets for the new ducal church, Santa Barbara (patron saint of the Gonzaga family); here there were two organ lofts, as there were in S. Andrea, and double-choired church music in the new style of the famous Gabriellis—chapel masters at St. Marks in Venice—

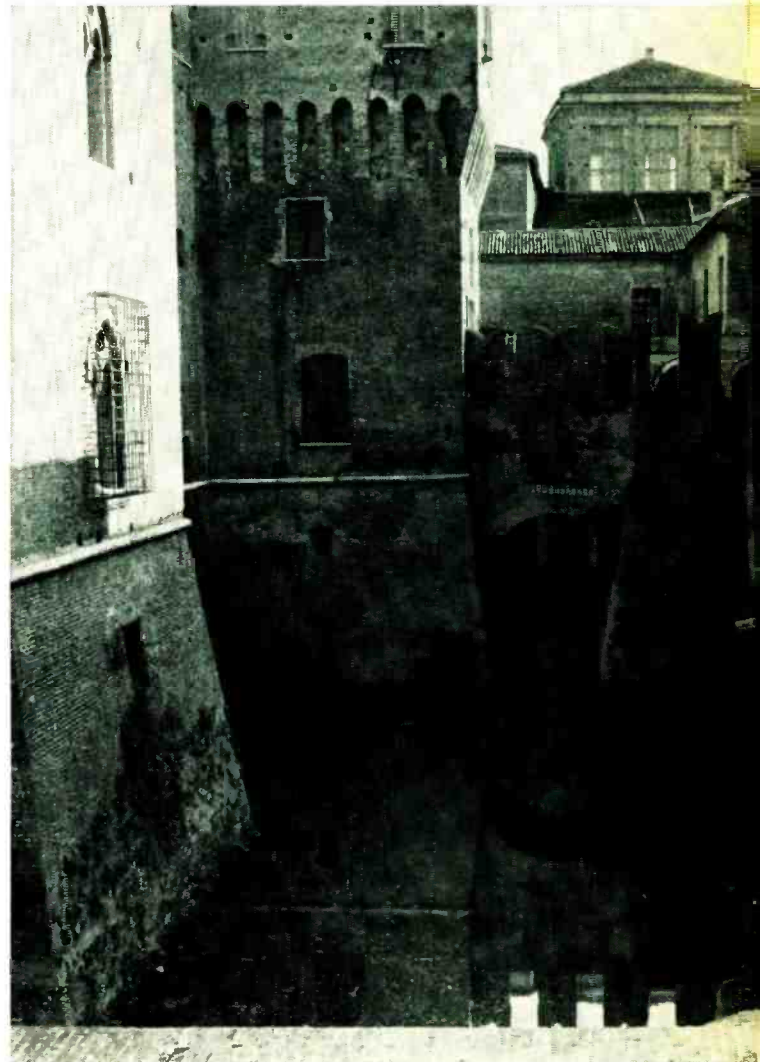
alternated with the sober unaccompanied works by Palestrina. Finally Guglielmo tried to persuade the celebrated composer, to whom he even sent his own compositions to be criticized, to come and work in Mantua (Palestrina's terms were too high for the wealthy but rather stingy Gonzagas, and the plan fell through). Nothing daunted, Guglielmo then focused his persuasive attention on the famous madrigalist Luca Marenzio, who had sung at a Mantuan court concert in 1580 and to whom Guglielmo turned when the ducal post of *maestro di cappella* became vacant in 1583; but after three years of tough financial bargaining on both sides—in the Renaissance, neither prince nor artist felt himself beneath valuing a gold ducat—Marenzio's terms were also found too high and instead he joined the Medici *cappella* in Florence.

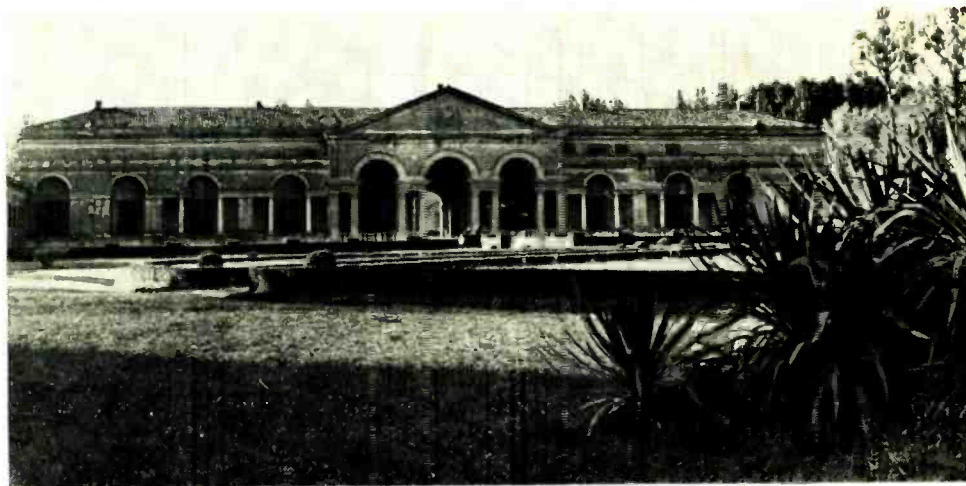
Guglielmo was succeeded by his son Vincenzo in 1587. Vincenzo embodied all the good and bad qualities of the typical Renaissance ruler: he loved art, music, and splendor—and the court coffers, carefully filled by his father, emptied rapidly as Mantua witnessed what was to be a final golden harvest of pageantry, culture, and luxurious living. Vincenzo was a patron of Galileo and the young Rubens, and freed the broken Torquato Tasso from prison and certain death; he inherited his father's passion for drama and music; and under his reign, the Mantuan court became a mecca of European musicians and poets. Licentious and sexually attractive to women, his amorous adventures and conquests were the scandal and (among courtiers) delight of Renaissance Europe. Mantuan citizens, passing by the Palazzo



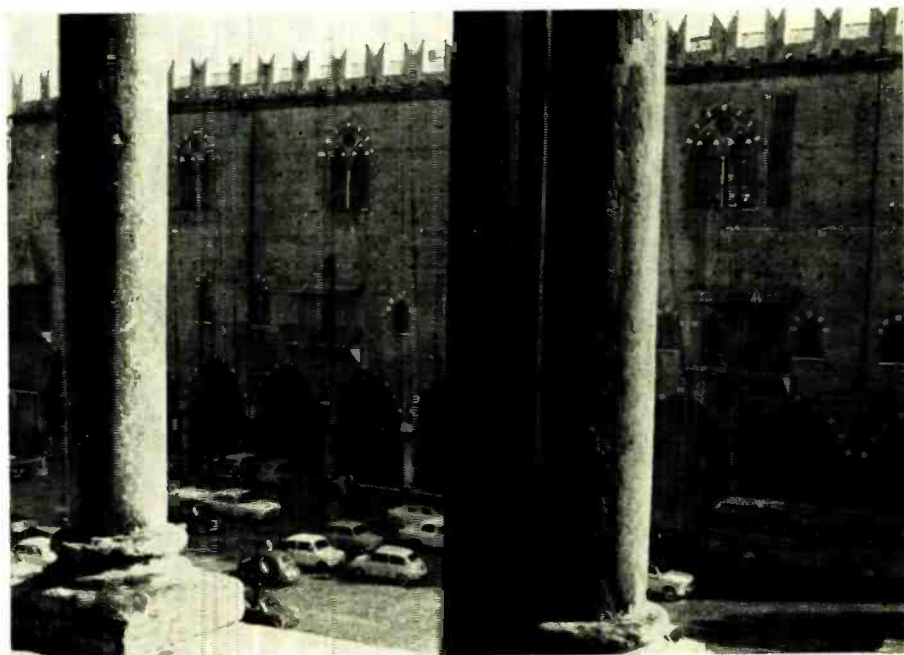
del Tè of a warm summer night, could hear the distant revelry, in which the tinkling sound of a harpsichord and the mellow stroke of a viola da gamba bow were often preludes to bouts of wine and pink-nippled nudity, prolonged languidly into the gray light of dawn. As the court expenses rose to astronomical heights and aghast treasury officials tried to stave off bankruptcy, the Duke, smiling his sensual smile, would order the citizens to be taxed more heavily, the court salaries to be docked. It is symbolic, one feels, that the splendid façade and mighty interior of S. Andrea are matched by the ragged bricks of the unfinished north side, where the church waits for the protective marble covering it will never have.

In 1595 Vincenzo undertook one of several enormously expensive campaigns to aid the Emperor in his fight against the Turks. This misguided vassalic zeal for the most Christian Emperor of the Holy Roman Empire, Rudolph II, nearly ruined the state of Mantua. But the Duke was not going to brave the bleak and bloody Hungarian plains without music, and he took with him five musicians (most of whom were singers as well as performers on various instruments) under the direction of one Claudio Monteverdi, temporary *maestro di cappella*, who had some five years before joined the court as "*suonatore di vivuola*" (viola player) and singer. As the frigid winds moaned across a countryside appallingly desolate to Italian eyes, and as the troops lay exhausted from dysentery, elegant music sounded from the Duke's command tent.





The graceful and elegant building above is the Palazzo del Tè, in the suburb of Tajetto; here Monteverdi's patron, Vincenzo, indulged himself in the amorous adventures which were the scandal of Italy. At left: the towers of S. Andrea and the eleventh-century rotunda of S. Lorenzo; below: the mighty "Reggio," as it appears today.



Monteverdi and Mantua

Although Claudio Monteverdi, son of a respected physician in Cremona, had been engaged at Mantua as a player, the Duke would have been more influenced in the young man's favor by the various compositions which he had published: sacred madrigals (*Cantiunculae Sacrae*) in 1582, when he was fifteen; a set of *Canzonette* (1584); and two sets of Madrigals, the first in 1587, the second in 1590. He had studied composition with the "prefect" at Cremona Cathedral, and originally he had hoped to secure a position in Milan, where he had journeyed in the late 1580s. But nothing seems to have come of this trip, and about the year 1590 (Monteverdi himself, when an old man, was no longer quite sure, and variously reported 1589, 1590, and 1591), he joined the Gonzaga *cappella*.

The history of Monteverdi's relationship to Duke Vincenzo is a very curious one. On the one hand, the combination turned out to make musical, and particularly operatic history; the Duke seems to have liked him and, as we have seen, took him along to Hungary. On the other hand, Monteverdi was badly paid and often kept waiting months for his salary, and the Duke passed him over when the coveted post of *maestro di cappella* became vacant in 1596, giving the job to a mediocre intriguer named Benedetto Pallavicino. Altogether, as will be shown, the Gonzagas behaved very shabbily to Monteverdi; the climate of Mantua, with its ghastly winter fogs, killed his wife and made him a sick man (in a letter written by Monteverdi's father to the Duchess in 1608, we read that "... the difficulty is entirely the result of the air at Mantua, which doesn't agree with [my son]"); yet the town seems to have had a peculiar fascination for him, and the composer's attitude towards it, even in later years, was an ambivalent one. In December 1608 he writes "how miserable [he is] at Mantua." But he continued to write music for Mantua long after he had left the court there, and when he was near to death, he felt the need to return to the city.

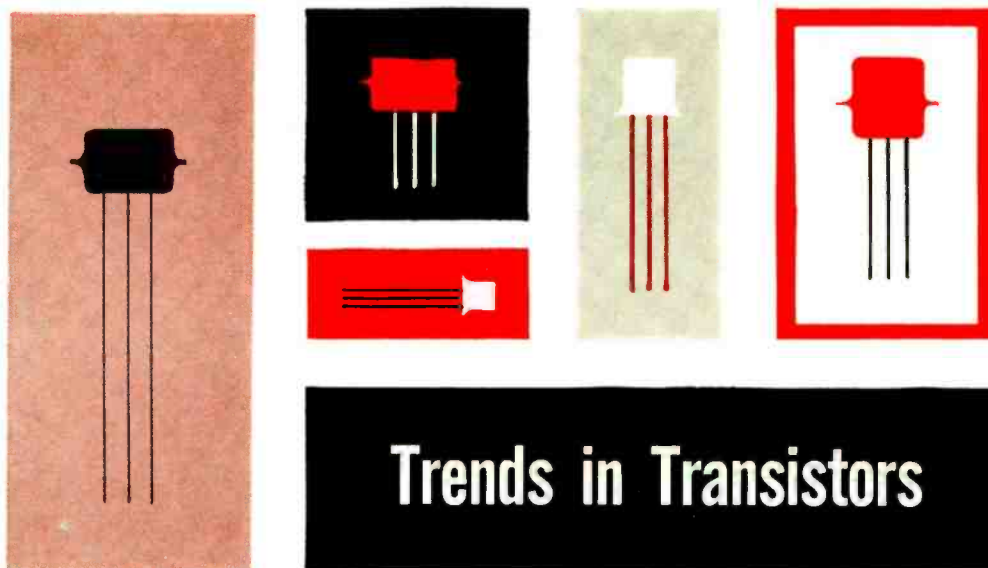
During the Nineties, Monteverdi continued to publish books of madrigals, which were very popular (the Third Book soon went into a second edition) but also severely criticized by older musicians for their harmonic daring and for their supposed violation of the strict, old-fashioned rules. As the decade progressed, it was clear that a new and exciting period in music was beginning. In 1594 the two greatest musicians of the period, Orlando di Lasso and Palestrina, died within a few months of each other; and that year something was taking place at Florence which was to change the face of music for all times.

The Renaissance had turned back to ancient Greece and Rome for inspiration, and in Florence a brilliant group of poets, intellectuals, and musicians were hard at work to invent a new musical genre wherein the old Greek tragedies and fables could be revived and clothed in modern garb. The "Camerata," as the group called itself, came up with recitative, in which the words of the drama were closely matched to a sung "reciting" line, accompanied by a few instruments. All during the years 1594-96 the new form was being examined, discussed, and tried out: in 1597 the "Camerata" was ready and *Dafne*, as the piece was entitled (music by J. Peri, text by O. Rinuccini), was performed during Carnival at the Palazzo Corsi in Florence. Opera was born. In the next few years *Dafne* was repeated several times and improved; for one revival new music by Caccini was substituted. (The libretto became famous: thirty years later Heinrich Schütz composed the first German opera on a text based on Rinuccini and translated into German.)

Intellectuals throughout Italy were fascinated by the new form: the "Camerata" continued to experiment, and in 1600 the second opera, *Euridice*, was produced. The text was again by Rinuccini, and two composers set it to music: Peri and Caccini (Peri's version—which included bits of the Caccini—was the one given first, while Caccini's was staged two years later). At the first performance of the Peri setting, on October 6, 1600 (in honor of the marriage of Henry IV of France to Maria de' Medici), a Mantuan singer sang the title role. Duke Vincenzo Gonzaga was present at the nuptials, probably attended by Claudio Monteverdi, who had also been in the Duke's entourage on a visit to Flanders the year before. We have no evidence of Monteverdi's reactions to *Euridice*. The agelessly beautiful subject obviously appealed to him, as we shall see, but what he thought of Peri's elegantly monotonous music with its thin accompaniment we do not know. We can reasonably surmise, however, that the experience of that October evening in 1600 planted the seed which was to bear fruit so brilliantly in Mantua a few years later.

In 1601 Benedetto Pallavicino died, but Vincenzo, who had rushed off again to Hungary to fight the Turks, made no move to advance Monteverdi. Finally, Claudio's patience snapped, and he wrote the Duke a famous and ironic letter in which he rather waspishly suggested that, after having been passed over so often, it "would give rise to a scandal" if he were not made "maestro" of the Mantuan *cappella*. The Duke seems to have been amused, and granted

Continued on page 129



What are the prospects for semiconductors in the future of high fidelity? *by Robert Silverberg*

A REVOLUTION in the circuitry, construction, and size of high-fidelity components—gathering momentum for some years now—is visibly closer than at any time in the past. The big change impinges, of course, on the use of transistors in place of the familiar vacuum tube. Tiny, fragile-looking, and probably least understood of electronic parts, the transistor is the prime glamour gadget of postwar technology, connoting everything from pocket-size radios to giant electronic computers and soaring spaceships. Until very recently, transistors suffered certain drawbacks for use in high-fidelity applications, but a gradually deepening understanding of their nature, new circuit designs and manufacturing techniques, and reduction of unit costs are beginning to make transistorized high fidelity not only feasible but probably inevitable.

Transistors first appeared in 1948, the outgrowth of work being done in solid-state physics at Bell Telephone Laboratories by John Bardeen, W. H. Brattain, and William Shockley, who shared the 1956 Nobel Prize for their efforts. Actually they form a part of the "semiconductor" industry, so named because it is built around materials that are not quite full conductors of electricity (such as copper), nor yet really insulators (such as porcelain). Because of their unique properties, these semiconductors can control electrical energy. A transistor, for instance, can amplify a signal—the voltage from, say, a phono cartridge or tape head. This job presently, of course, is most often handled by tubes, and it may be well to look briefly at tubes before examining transistors.

Invented in 1907 by Lee de Forest, the "audion" or triode tube houses, within an evacuated glass or metal envelope, three elements: a cathode, a grid of fine wires, and an anode or "plate." When the cathode is heated, it emits electrons, which are attracted toward the positively charged plate. En route to the plate, the electrons pass through the grid, which controls their flow, allowing some of them to pass, turning others back. A relatively small signal applied to the grid can effect a very large change in plate current—in other words, amplification is achieved.

Vacuum tubes have done their job unchallenged for decades, but they are not particularly efficient. They have relatively high power requirements, they dissipate a great deal of heat, and, because of the complexity and delicacy of their parts, they tend to burn out. What's more, they can become a source of hum and noise. And the best of tubes do require a warm-up period before the circuit really starts functioning.

Transistors are made of crystals of semiconducting materials, such as germanium or silicon. These crystals must be almost pure—but certain specific impurities have also to be present. A semiconductor is actually an imperfect crystal, which is to say a crystalline structure whose atoms do not contain the number of electrons required for a perfect crystal lattice. Extra or "free" electrons set up a negative charge, while a relative lack of electrons causes a positive charge known as a "hole." Both the free electrons and the "holes" can be moved through the material, but in opposite directions.

Certain "impurities" found in semiconducting materials *add* electrons. These—they include phosphorus, antimony, and arsenic—are called n-type impurities, or donors. Other impurities such as aluminum, gallium, and boron *remove* electrons from the semiconductor crystal, thus creating the "holes" which serve as positive charges. These are called p-type impurities, or acceptors.

Picture a rod of germanium made up of an area of electron-deficient germanium (p-type) sandwiched between two areas of electron-rich germanium (n-type)—or, alternately, visualize an n-type slice between two p-type regions. In either case, there is a p-n junction at each border between the two types of germanium. Current can flow across such a junction in one direction only. At these junctions, or barriers, the flow of electrons, or "holes," can be controlled by applying a signal, just as the plate current of a vacuum tube is controlled by the voltage applied to its grid.

Beyond this general similarity of function, transistors and vacuum tubes have highly significant differences. Where a vacuum tube uses mechanically assembled components to effect amplification of electronic signals, a transistor simply uses slivers of germanium or silicon of varying p-type or n-type nature. In the vacuum tube, electrons flow from the cathode across the grid to the anode. In the simple p-n-p junction transistor, "holes" flow in a semiconducting material from an electrically positive emitter region through an electrically negative control region to an electrically positive collector region. In both instances, the signal is stepped up as it passes through.

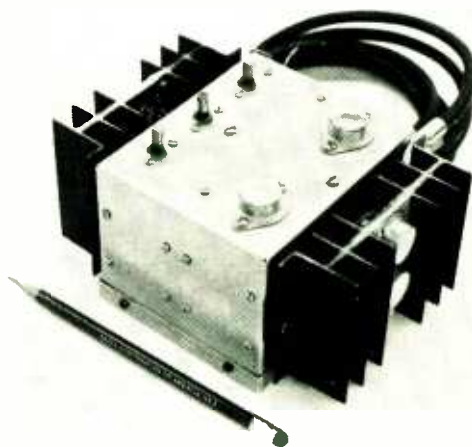
The advantages of transistors vis-à-vis vacuum tubes are many. Unlike tubes, in which a cathode must be heated so that it can boil off electrons, transistors need virtually no power. The total operating power used by a transistor may be as little as a millionth of that needed by a vacuum tube of similar capabilities. Transistors have no warm-up periods, as do vacuum tubes; they are ready to function the moment a signal is applied to them. And transistors are astonishingly small—literally of thumbnail proportions. Furthermore, transistors operate more efficiently than tubes, giving off practically no heat. External heat, of course, can ruin them. But so long as they are kept in comfortable temperature ranges, transistors are extremely long-lived. Far simpler in structure than vacuum tubes, they have no delicate filaments that can burn out, or other fragile parts that can become damaged or disarranged. Tap the tubes of a conventional amplifier and they may ring nastily—"microphonic" effects produced by the mechanical vibration of their elements. Transistors can take similar treatment without ringing at all. In fact, transistors are phenomenally noiseless.

The attractions of transistors have enabled them, in little more than a decade, to inch out the bulkier, less efficient, problematic vacuum

tubes for almost every type of electronic equipment. Their advantages in permitting more compact, lighter-weight high-fidelity components would also seem to be obvious—and particularly so for stereo, with its need for additional equipment and consequent installation and storage problems. In fact, however, transistorized high fidelity has had to overcome both economic and technical hurdles.

The economic difficulties were solved in a necessarily harsh way. At the outset, transistors were expensive. Their manufacture was no simple matter, and research and development costs were high as the relatively few pioneer semiconductor firms felt their way along. Later, as dozens of new firms entered the field, competition among them became sharp, and in order to survive, semiconductor manufacturers had to find new and efficient ways of turning out better and cheaper transistors. The result was mass production, and for the past five years there has been a spectacular downward spiral in transistor prices.

The chief technical stumbling block in the way of transistorized high-fidelity components was that design engineers were concentrating on producing transistors for military applications, for computers, and for low-cost portable radios. Until fairly recently transistors to meet the exacting needs of high quality sound reproduction simply were not developed. Of those that were available, some produced even greater noise and distortion than comparable tubes, particularly at high powers. Some would work admirably in a circuit for a time and then break down, often unaccountably. And while transistors generate far less heat than vacuum tubes, their operating characteristics have a way of changing radically with changes in temperature. A hybrid component—transistorized preamp, vacuum-tube tuner, let us say—must be cunningly designed, or else it runs into difficulties because the heat given off by the vacuum tubes ruins the transistors. When transistors were hastily incorporated into circuits not really meant for them, their advantages

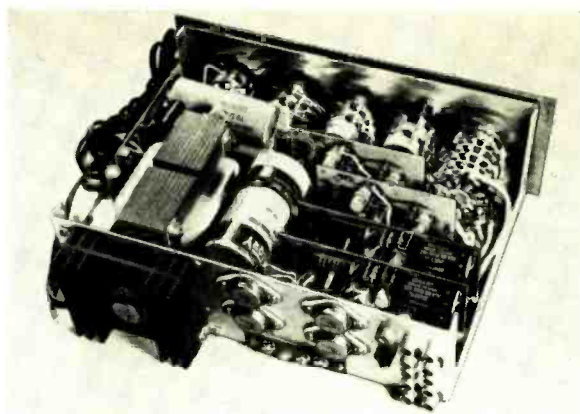


RCA's 50-watt transistor amplifier is a bit larger than a transformer used in a vacuum tube amplifier.

were negated and their disadvantages accentuated. Furthermore, lack of standardization made getting replacements for transistors a problem.

All this has begun to change. Transistors developed specifically for high fidelity are now available, capable of handling the stiff wattages good audio equipment employs. These better transistors are cheaper than the quick-to-distort types of a few years back. And instead of jamming transistors into improvised circuits better fitted for vacuum-tube amplification, designers are now creating appropriate circuitry from the bottom up. Problems of heat damage have been minimized; "heat sinks" drain away heat from transistors without unduly increasing their size, and shrewd design obviates the rest of the heat problem.

But we may not yet be quite ready for a deluge of transistorized equipment. For one thing, quality-control difficulties have cropped up; in a given batch of transistors, five may be perfect for high-fidelity applications and five worthless, and nobody knows why. Thus even the new transistors need careful checking before they can be incorporated into a system. Some transistors have not performed well over a period of use, and their stability in high-powered circuits is still open to a good deal of questioning. Consequently, opinion is divided among component manufacturers on the whole subject of transistorization. Allied Radio, one of the earliest to offer transistorized equipment, says that it's "going all out in the use of transistors in high-fidelity components." The company is offering in its Knight line transistor amplifiers and nearly entirely transistorized stereo tuners; other transistorized units are on tap. Other firms take a more



The chassis of this stereo control amplifier by Texas Instruments is quite compact—yet it runs very cool.

conservative approach. "We are actively engaged in transistor research," says Harman-Kardon's Robert Furst, "but we aren't yet satisfied with the reliability and durability of transistors. They don't stand up adequately at high frequencies. For us, transistorization may be only a few months off—or a couple of years." At McIntosh Laboratory, Inc., the goal, says Gordon Gow, is to produce a transistor amplifier whose electrical performance will at least duplicate that of the company's present tube amplifiers. Fisher Radio's Fred Mergner, who is generally satisfied with the new high quality silicon transistors and feels that recent price cuts have made transistorized components economically feasible, agrees that "the trend is to transistorization, sooner or later." But he also cautions, "tuner circuitry is still troublesome. It may take a year or more to achieve what we're looking for. And even then, tubes won't disappear overnight; the two lines will develop in parallel. Tubes will be cheaper and more reliable for quite some time."

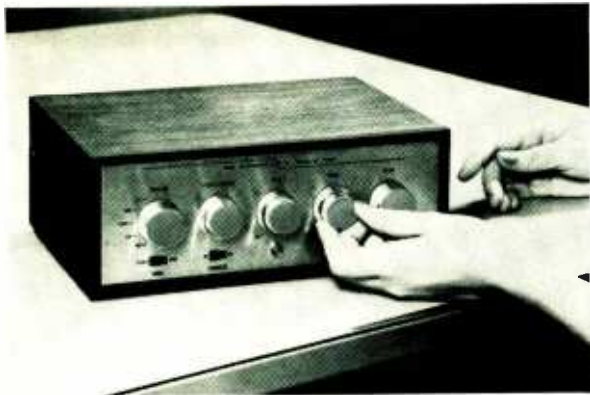
While the full impact of transistorization is thus still some way off, the roster of available transistor components continues to grow, mostly with clean-sounding, medium-to-low-powered amplifiers, and other applications where high power is not a factor, such as in preamplifiers, tuners, and multiplex adapters. The transistorized tape deck may be a prominent component among the new entries.

In the meantime, at least two firms, not presently engaged in producing high-fidelity components, have been working on transistor designs as part of their own research programs. RCA, for one, has been demonstrating a 50-watt monophonic transistorized amplifier embodying what it calls "a radically new circuit" making use of two new "drift-field" transistors recently developed by RCA's semiconductor labs. The model was first shown publicly last spring, and RCA will shortly be releasing this new amplifier commercially in 100-watt stereo units. The entire amplifier is no bigger than the single output transformer used by conventional amplifiers of comparable power.

Texas Instruments, one of the leading semiconductor manufacturers, has prepared designs for



Transistors suggest an increased use of printed circuit subassemblies, which are compact and neatly laid out.



Height and width of a transistor amplifier (or tuner) remain subject to the need for front panel controls.

a transistorized amplifier and a transistorized FM tuner. TI has no plans for manufacturing either of these devices itself, but is offering the basic circuitry to components manufacturers (who would, presumably, use TI transistors in building the sets). The TI-designed amplifier is capable of delivering continuous power of 20 watts into an 8-ohm load for each channel, and will accommodate most present-day cartridges, including high-impedance ceramic cartridges. (Not all transistorized amplifiers will be able to do this.) The TI design engineer also points out that with the loudspeaker directly coupled into the amplifier's output, the output impedance is extremely low—hopefully, intended to provide a high damping factor that may tend to prevent unwanted colorations caused by speaker resonance. The tuner from TI makes use of eight transistors, and has a claimed sensitivity of 2 microvolts for 20 db of quieting and a bandwidth of 200 kc. TI reports that several audio-components manufacturers are interested in these designs.

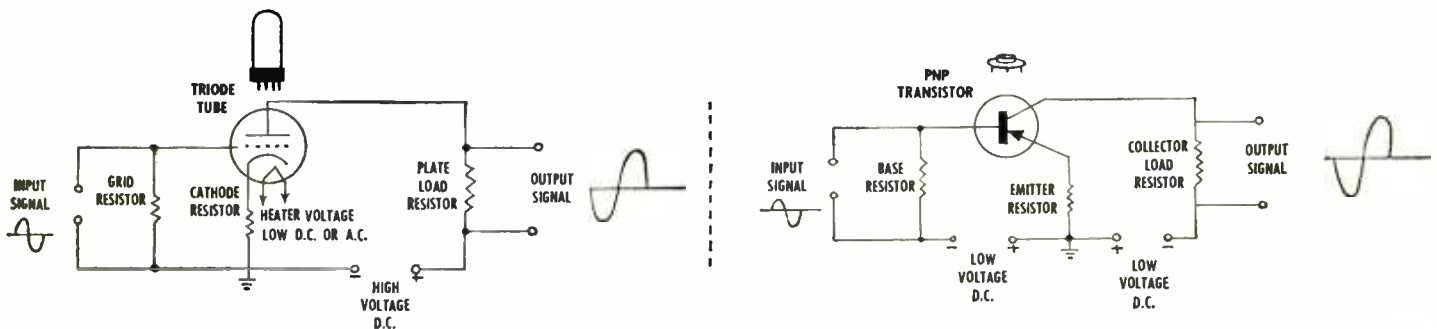
Evaluating transistorized high-fidelity equipment has brought with it some special problems. And servicing it in the field will, of course, presume a greater acceptance of the inevitable printed circuit board so often used in transistor sets, to say nothing of familiarity with the increased technical sophistication implied in the new circuits. Because of the low signal voltages involved, for instance, it's often difficult to make conventional distortion tests on

transistorized equipment. Techniques suited for the evaluation of tube components must be updated and modified. Relating listening tests to measurements may prove a lively business. Trained listeners report that the sound of transistorized equipment is somehow "clearer," "sharper," "more transparent," or, in any event, "different"—but there's often nothing measurable in the circuitry to account for these reactions.

The transistor revolution brings up a couple of related questions: will vacuum tubes become obsolete overnight? will present-day high-fidelity equipment have to be discarded immediately? The respective answers are, of course, *No*, and *No*.

Transistorized high fidelity is still in its infancy. Good as the best new components are, those of a few years hence will be still better. Transistorization *per se* is no guarantee of superior quality. It *can* provide superior efficiency and compactness, but experience has demonstrated that hastily designed transistorized equipment offers nothing but novelty appeal. At the moment, there are plenty of old-fashioned vacuum-tube components that can outperform most available transistorized components, even though they are bulkier, hotter, and more vulnerable to damage or deterioration. Audio manufacturers will by no means discontinue their nontransistorized lines overnight. Rather, they'll go on developing and perfecting them—while also beginning to build up their transistorized lines. There'll be a slow and orderly change-over, with both types of equipment—including tube replacements—available for some time to come.

The trend, though, is unmistakable. The vacuum tube, having served nobly and well for half a century, is on its way out of the home audio picture. In TV and radio, some manufacturers—such as Philco—have already instituted sharp cuts in tube output. Audio tubes will follow sooner or later. As transistors get still cheaper and better, and as design engineers grow more familiar with the particular problems of transistor circuitry in high fidelity, a point will be reached where every old-line component can be matched by a transistorized one that gives better performance for the same price, or the same performance at a lower price.



Circuit diagrams, of a simple amplifier using a vacuum tube and of one using a transistor, indicate the analogous names of the basic parts of each. The transistor version uses much lower operating voltages and needs no heater current.



SALOME

AT THE SOFIENSAAL

Recording sessions for the new stereo Salome involved a ladies' washroom and a sewer pipe—not to speak of Birgit Nilsson, Georg Solti, and the Vienna Philharmonic.

By Arthur Jacobs

RECIPE for a stereo *Salome*. . . . Take not only the Vienna Philharmonic Orchestra, with Georg Solti as conductor, and a cast headed by Birgit Nilsson. Take also a disused health-bath establishment and (to help reproduce the voice of John the Baptist in his cistern) a five-foot-long sewer pipe. Add the work of an English recording team led by John Culshaw, whose previous Decca-London achievements have included the noted stereo recordings of *Rheingold* and *Tristan und Isolde*.

The scene of all this activity was the Sofiensaal, in one of Vienna's less tourist-haunted quarters. Once

the building housed elegant balls where Johann Strauss, Jr., sometimes led his orchestra. Then came its health-bath days, today evidenced by a notice that still proclaims the virtues of its "*Schwitz-Dunst-Douche-Sturz- und Regenbäder*." Now it shelters social assemblies less modish than Strauss's. And for several months each year it is normally occupied by Decca-London, whose engineers prefer a building with its own positive (and agreeable) acoustic characteristics to a "dead" studio with controlled reverberation added.

More than a year before recording sessions took

place, the planning for *Salome* began. Culshaw operates from Decca's London headquarters, where he is designated "Manager of the Classical Artists' Department." In his modest office overlooking the Thames, he told me that there were three considerations chiefly responsible for his choice of Richard Strauss's score—the availability of what seemed an excellent cast, the fact that *Salome* had not previously been recorded in stereo, and the likelihood that this opera would particularly benefit by stereo.

Culshaw planned on recording the 97-minute *Salome* in nine 3-hour sessions (in fact, this is just what it took), estimating therefore about eleven minutes of master-material per session. In Vienna there is no musicians' union limit on the amount of music that may go on to the finished disc from a single session, but in practice the average is about the same as in London, where union restrictions are in effect. Amazingly, despite the complications of stereo, the pace is just about the same as in the old monophonic days. "Sessions are now run at a much greater intensity," Culshaw remarked. "Looking back on the mono days of opera, I can't think why we didn't get twenty minutes safely in the can and even more."

Working in London, Culshaw drew up for *Salome* an advance plan of what music—from exact bar to bar—was, if possible, to be recorded at each session. Though conductors acquire some knowledge of tape editing—"for instance, they know it's bad to splice on horns but good on oboes"—Culshaw finds them not fully expert. He adds, however: "I think it's no part of an a & r man's job to be a back-seat conductor. I hate those conductors who'll do everything they're told."

Georg Solti, certainly, is not such. A talk with him at Covent Garden Opera House, where he had just begun his musical directorship by conducting *Iphigénie en Tauride* and *Die Walküre*, disclosed not only his exceptional, quicksilver alertness but his firm ideas on *Salome*, a work he first conducted at Munich in 1948.

"The main thing about *Salome* is the decadence of the period—the sense of an empire just about to blow up—like today with the atom bomb, at least I hope not. . . . On the stage, with a beautiful set and marvelous lighting, you can immediately sense this atmosphere from the beginning. That's why it is so difficult to record, because you must create all this from the music alone: I have to put something psychological into the record."

By the time Solti and I arrived in Vienna, Culshaw and his team had already been there some weeks recording with Herbert von Karajan and the Vienna Philharmonic. Inside the Sofiensaal, we were led through a door marked "*Damentoilet*." Here in this small, resonant room stood a loudspeaker through which would come the microphoned voice of Jochanaan (John the Baptist) in his cistern. From the loudspeaker the sound would then pass through the above-mentioned five-foot-long sewer pipe

(which had been procured in Vienna, not brought from London) and would be picked up by another microphone actually hanging in the wash basin. To complete the "enclosed" effect, the singer was to be placed within a small booth, hung with cloth except for a glass panel enabling him to see the conductor.

Happily, Eberhard Wächter, who had been cast for the role, lives in Vienna and had already made a test recording with the apparatus. "I've no objection in principle," said Solti when he heard it (and the method was in fact used). Nor had he any objection when Culshaw announced that he wanted to split the orchestral percussion to left and right for stereo purposes. With this end in mind, twelve percussionists were used, in place of the six usual in the theatre.

"And for *Salome's* Dance," asked Solti, "could we have four harps, just one session for the *blum-blum* effect? Or even six harps?"

Culshaw: "That would be difficult. I don't mean financially, but you'd probably get four harpists who could play and two who couldn't."

In fact, four were used for the dance, two elsewhere. There were twelve horns and Strauss's full specified complement of strings (sixteen firsts, sixteen seconds). I asked Solti whether, on records, a smaller number could not be made to sound just as good. He smilingly dismissed the idea as "a *schwindel*" (I have not elsewhere tried to reproduce his delightful accent).

Birgit Nilsson has sung *Salome* on the stage more than sixty times, first in Swedish at Stockholm and later in German at both Munich and Vienna. (As Nilsson sees *Salome*, "When she starts, she's not a sexual monster, she's just like any other girl of fifteen, fourteen is it? But she's spoiled . . . of course, by the end she's gone a bit crazy!") To Solti, Nilsson is "the voice of the century for *Salome*"; she also, evidently, has enough stamina to keep up the breakneck pace at which Solti carried out piano re-



Hoffman, Nilsson, and Culshaw listen to Solti.



Solti and Culshaw discuss a thorny point.

hearsals with her (playing and singing cues himself, and interrupting now with a point of phrasing, now with a subtlety of German pronunciation).

To the sound of such a rehearsal going on in the next room, I attended Culshaw's final technical conference with his team. He had brought to Vienna a musical assistant, Christopher Raeburn (a Decca-London recording director in his own right, *vide* the recent *Lucia di Lammermoor* with Joan Sutherland); a chief recording engineer with considerable musical knowledge, Gordon Parry (the joke was made in Solti's presence that Parry could take over Solti's work, but not vice versa!); another senior engineer, James Brown, who also designed most of the recording equipment; and a junior technician, Jack Law, whose main work during sessions was as a tape operator. Culshaw, Raeburn, Parry, and Brown have worked together for more than five years: Brown, the oldest, is only forty-one; Culshaw himself is thirty-seven.

In this meeting, Culshaw went right through the score, describing the stereo placings which he had worked out for the action. The changing position of each character was indicated by reference to the numbers from 1 to 12 which hung across the stage. "Now Salome goes to Narraboth who's at 5, although he hasn't sung yet. She's at 6 next to his side. . . . After Figure 58, Narraboth gives the order to release the Prophet, so he logically moves to 10, which is where the soldiers are standing. . . ."

The others made free, rapid suggestions:

Culshaw: "Then Narraboth has had enough and kills himself."

Raeburn: "Do you want a dagger to drop here?"

Parry (looking up from his own full score): "But the orchestra is making such a bloody noise!"

Raeburn: "But in the Staatsoper performance it was very audible."

During the sessions themselves, Raeburn—armed with a score in which every new utterance of each character was marked with the lateral position-number (1-12)—physically stage-managed the singers. There was very little front-to-back movement. Brown, at the mixer, controlled the voices (using three specially modified filtered directional microphones) and Parry the orchestra (six microphones, a combination of directional and omnidirectional).

There were extra channels for the cistern effect, for another room where the harmonium ("behind the scene" according to Strauss) and organ were placed, and for echo (acoustic chambers). Two stereo tapes were taken, for safety's sake; the mono version would be made later from the stereo recording.

Closed-circuit television helped singers who might be temporarily unable to see the conductor. But Culshaw in the control room had no television and could not see the stage. Sitting on a tall, hard-topped stool with the engineers at his side, he called out indications to them on the basis of his marked score only: "The Page crossing from 8 to 3 . . . stand by, harmonium ! up ! out ! . . . Can't use that, he's getting hoarse. . . . Wächter right in, he's at 10, you have to help him. . . . Now she has this top A flat pianissimo, so if she happens to belt it, take it down a bit. . . ."

The degree to which a recording director and his engineers actually "help" a performance (Culshaw dislikes the term "monitoring") is, of course, a matter of some controversy. The "help" at these sessions, as I observed personally, was small (and Solti interrupted a playback when he suspected, wrongly, that the orchestra's dynamics had been boosted); but let us not deny its existence. Eberhard Wächter cheerfully confessed to me that he has not only never sung the part of Jochanaan in the theatre, but that at present he simply could not, because his voice is not big enough. If recording is, then, to a certain extent deception, it deceives only those naïve enough to think that a microgroove disc is a document of anything but itself.

On most days there was only one recording session (quite enough for the orchestra, whose members would be playing at the State Opera in the evening). Before the session began, Solti had time for piano rehearsals and for a playback of material taped the previous day. During playback Solti could be observed giving repeated twitches of his head, which apparently denoted approval of points of impact. Points which did not satisfy him he marked in the score with such words as "Meh:" (more) and, characteristically, "!!!!!" He used different-colored pencils to differentiate between his comments on different takes.

At the recording *Continued on page 130*

A Progress Report / by R. D. Darrell

4

TRACK TAPE

Has stereo tape lived up to its early promise?

IN HAPPY CONTRAST to its crisis of only a few years ago, the world of recorded tapes currently appears to have reached a period of relative calm and steady growth. Certainly it has weathered the transition from a 2- to 4-track medium, while the potential rivalry of the slow-speed tape cartridge no longer seems as imminent, or as likely to prove directly competitive, with open reels, as it did in 1958-9.

Remarkably extensive 4-track catalogues have been built up in less than three years. And if the pioneering United Stereo Tapes, Inc., has lately curtailed the sheer number of new releases, it has also tightened its quality controls. Actually, the quantitative slack has been more than taken up by new releases from Columbia/Epic, RCA Victor, and the various labels represented by Bel Canto—as well as more sporadic issues by Capitol/Angel, Livingston, and several independent producers. Over-all sales figures have not zoomed as spectacularly as originally hoped, yet they do tell of a substantial, gradually expanding market. Indeed many individual releases (certain show and film hits, some stereo spectaculars, and most complete operas in particular) have achieved commercial as well as critical success. Further evidence of recorded tapes' growth in status was also apparent at last fall's New York High Fidelity Show, where for the first time a majority of exhibitors (other than those of pickups and arms, of course) favored tapes over discs to demonstrate their equipment. Tape recorder sales also have accelerated. Even granted that most new purchasers may be primarily attracted by the chance to make off-the-air recordings from the new FM stereo broadcasts, many of them surely will want professionally recorded tapes too.

These indications of the tape industry's progress and promise notwithstanding, there are also some disturbing symptoms of discontent on the part of those who eagerly welcomed the medium and have supported it. Among the grievances that have been expressed are: distortion in the sound of tapes; noises that intrude in the program material; limitations in frequency response; "print-through" or "feed-through" between adjacent layers of the tape reel; and finally, the program "split" on tapes which often comes at an aesthetically awkward spot in the music and also seems to indicate a waste of good tape. Long-time tape enthusiasts are heard to maintain that such annoyances were not present in the older 2-track tape form, and some complainants even aver that they are so pronounced as to render tapes inferior to discs.

These animadversions come as a considerable shock to true believers, among whom I unequivocally count myself. Can we all have been deluding ourselves when

4 TRACK TAPE

we have A-B'd (on comparably wide-range equipment) the same recordings in brand-new stereo disc and tape editions—and have concluded that some tapes are clearly superior to their disc counterparts, and most practically indistinguishable? In extended comparisons, and especially those made with a disc which has been given repeated playings (when wear, dust, or simply time disclose deteriorations never found in the magnetic medium), tape has almost invariably proved an easy victor.

There are exceptions to every rule, of course, and I'd be the last to deny that tape noise and "feed-through" (or even an annoyance which I call "reverse-channel spill-over") are serious enough problems in certain cases. And while harmonic distortions and frequency limitations are by no means unknown in processed tapes, my experience is that they are met much less frequently there than in discs. Where, then, is the source of the trouble?

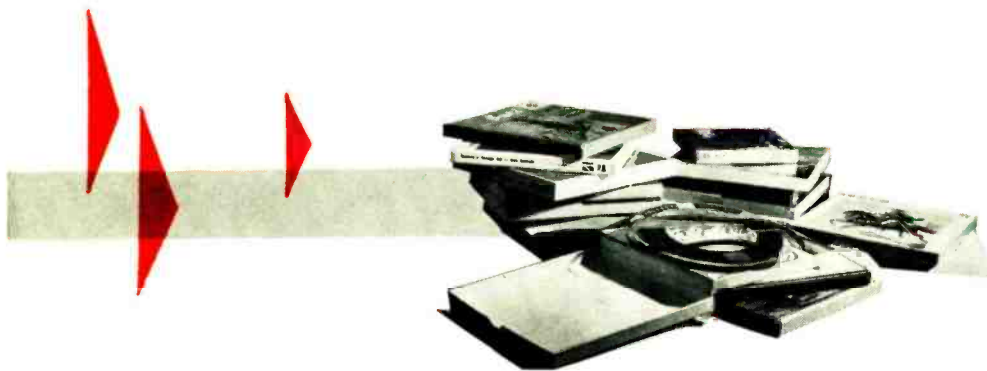
I am reminded here of the early LP era when complaints were rife about the technical inadequacies of microgroove discs—most, if not all, of which were identified later as response deficiencies in early LP pickups, arms, and preamps. Although the analogy is not wholly exact—noise, distortion, spill-over, etc., stem less from the *design* of playback heads, mechanisms, and preamps than from failure to maintain these components in perfect operating condition—yet the principle is the same. Tape troubles are less likely to be inherent in the medium itself than to originate in its faulty reproduction.

Why so many tape listeners fail to recognize the source of their difficulties is readily understandable. Some years ago, tape fans were drawn largely from the ranks of experienced audiophiles and veteran recordists who were fully aware of the need for proper playback maintenance. Today, as the tape public grows larger and more relatively low-cost tape players are sold, new purchasers may have no real understanding of their equipment and its constant need for cleaning and readjustment. This is not to imply that less expensive tape recorders are incapable of satisfactory reproduction when in new

or expertly cared-for condition. Yet by a familiar Finagle's Law, it is just such equipment (which, not unnaturally, tends to slip rather easily from optimum condition) that is generally used by operators unfamiliar with symptoms of deterioration and prompt corrective procedures.

The correspondence I have received from disillusioned tape converts provides ample evidence to bolster this explanation. One revealing instance is that of the man who complains bitterly (and I'm sure, on the evidence of his ears alone, honestly) that 100% of his purchases of one tape label and 60% of another are unacceptable by reason of their distortions resulting from modulation "saturation." Now, whatever faults current 4-track tapes may have, dangerously high modulation levels (not entirely unknown earlier, especially in the 2-track era) are *not* among them. The fact is that on this count, as well as all others of acoustic and technical importance, the 4-track medium has all the capabilities—and then some—of the older, 2-track form. Obviously this listener is saddled either with a grossly defective playback head or—more likely—an improperly biased first preamp stage, which overloads on even moderately high level signals. His equipment might play tolerably a tape of background music with its narrow dynamic variations, yet still be totally incapable of reproducing, without overload distortions, any considerable part of the normal symphonic range. Playback deficiencies need not be as extreme as this, of course, to aggravate even naturally tolerant listeners; and the more discriminating a listener is, the slighter the fault or maladjustment that can produce aurally unsatisfactory results.

The disappointment of latter-day tape listeners cannot be charged wholly to their own naïveté, however. The entire industry and its commentators must shoulder a large share of the responsibility: advertisers for dwelling far too discreetly, if at all, on the possibility (indeed the eventual inevitability) of equipment deteriorations; reviewers, like myself, for assuming that all readers take as much care in checking and maintaining playback standards as does



the working critic. Instruction books and semi-technical articles do describe recommended maintenance procedures, but they often fail to stress how often these are necessary and how to recognize the first signs of less than perfect functioning.

Tape companies themselves, apparently always ready to issue sensational demonstration and sampler reels, are reprehensibly reluctant to provide—and promote the widespread use of—practicable low-cost test tapes. The necessity of proper head alignment to avoid spill-over dangers long has been acknowledged, but I have yet to find so obviously useful a tool as a strip of transparent tape lined with exact track markings which would enable the user of a tape deck, or a service technician, to make a close visual check on his playback head's vertical alignment before undertaking more exact aural checks on the final adjustment. Nor, so far as I know, are there yet any generally available test-tape materials designed specifically for that aural check.

Aside from these sins of omission, tape processors must accept the onus of having in some cases issued tapes that have in fact been defective. (Occasionally I myself have received such real duds, since—contrary to what is perhaps a general misconception—reviewers' copies are *not* specially selected ones.) Output quality controls always are fallible, and in the earlier 4-track days when tape firms were relatively inexperienced, yet were hurrying to build up sizable catalogues, far too many flawed issues escaped them. Even today, with more experience, better equipment, tighter controls, and more reasonably sized release lists, a few defective tapes still reach the market. However, the early difficulties of obtaining corrected replacements have been considerably eased, although in this domain dealer (rather than processor) education still leaves much to be desired. Anyway, while duds may be found under any label, they appear less frequently than defective disc pressings, and considerably less often than defective or transit-damaged audio equipment.

Less clearly definable as "defective" are tapes which disclose (even under optimum playback con-

ditions) relatively minor channel imbalances, background noise, distortion, or spill-over. Here the fault may lie in the master recording, but most often these deficiencies stem from careless processing and have gone unnoticed because of selective, rather than 100%, quality checks. There have been more of such tapes in the past than even generous allowances for human error and mass production slips can justify. Yet I have been assured by tape company representatives that they are keenly conscious of such lapses and are making increasingly effective efforts to eliminate them, as well as professing eagerness to replace any purchased tapes that are technically flawed. With this kind of assurance, the purchaser of recorded tapes might well arrange with his dealer to buy tapes on a guaranteed money-back or exchange basis.

Promises, of course, are cheap—and it remains to be seen how well these are kept in practice. My own faith in them depends mainly on the confirmation of my ears, which do indeed testify to a steady rise in processing and control standards, in the quality of raw tape used, and in the declining number of tapes in which I find serious technical faults. The great improvement in background-noise level, distortion, and spill-over is apparent in most tapes released these days—the less-than-perfect ones as well as the really flawless ones. Certainly, discrimination in selection will always be necessary—poor performances as well as poorly processed copies can find their way into the market—but the buyer in any field should of course expect to exercise his own judgment.

There remain some other annoyances for which tape producers are not exclusively responsible, since these are rooted in ancient habits of the entire recording industry and stem directly from the practically necessary close relationship between disc and tape production. There is ample justification for irritation about mid-movement "breaks" in the lengths of blank tape left on one side or another in couplings of works of unequal time spans. Yet it seems to me pointless to direct *Continued on page 128*

by Alfred Frankenstein

A Bandwagon for Alban Berg?



Notes on some recent recordings

IN CONTRASTING the position of Arnold Schoenberg in the world of music with the positions of his two major disciples—Anton Webern and Alban Berg—René Leibowitz once observed that it was the function of Webern to relate Schoenberg's discoveries to the future and the function of Berg to relate them to the past. This remark was made in Leibowitz's book *Schoenberg and His School*, originally published sixteen years ago. As regards Webern, it was remarkably prophetic; as regards Berg, it was singularly penetrating and apt. Today there is a school of Webern; hundreds of young composers make contact with the world of Schoenberg through the Webernian gate, and they go forward on the basis of what they have learned from that tireless inventor. There is no school of Alban Berg, however, and there never will be.

Today, twenty-seven years after his death, the work of Alban Berg stands in a slightly anomalous relationship to contemporary music. The younger generation has gone overboard for Webern, but the musical popularizers and peddlers of sure-fire hits have scarcely built a bandwagon for Berg. In fact, the truth of Leibowitz's insight about him would have been difficult to maintain until fairly recent

years. Not long after Leibowitz's book appeared, Werner Janssen had the temerity to record Berg's cantata *Der Wein*, for Capitol; and Capitol, having this bewildering thing on its hands, engaged me to prepare and record a speech about it which was issued on the overside of Janssen's disc. The speech didn't say much, but I received letters from countless people thanking me for having cast some illumination on a dark, impenetrable corner of the musical literature. These people were not musically naïve or illiterate—such do not buy recordings of Alban Berg to begin with—but it is apparent that they did not consider *Der Wein* a link with the past.

Now, in 1962, its values as such are perfectly obvious, and, the Janssen record having served its period and been withdrawn, the work reappears in a recording by that most enchanting of specialists in modern song, Bethany Beardslee. This is part of a big two-record set, "Music of Alban Berg" (Columbia M2L 271; M2S 620), selected, conducted, and annotated by Robert Craft, the man who recorded the complete works of Webern not too long ago and for the same label. A complete Berg under Craft, or at least an extended sampling of his music, seems to be in process; perhaps a new Webern under Craft

will also be forthcoming, since it is now apparent that the "complete" edition is nowhere near as complete as it was thought to be.

In addition to *Der Wein*, Craft's new set contains the suite from *Lulu*, three movements from the *Lyric Suite* in the composer's own orchestral version, the *Chamber Concerto*, and the *Seven Early Songs*. It therefore ranges through Berg's entire career from 1905 (when he was twenty years old) to his death just thirty years later. By one of those coincidences which are sometimes interesting and sometimes exasperating, Mercury comes out at the same time with a single disc devoted to music by Alban Berg, recorded by Antal Dorati and the London Symphony Orchestra with Helga Pilarczyk as soprano soloist (Mercury, MG 50278; SR 90278). This contains the suites from Berg's two operas, *Wozzeck* and *Lulu*. A complete *Wozzeck* and a complete *Lulu* have been in the catalogues for years, but the *Wozzeck* suite has not been available on American discs in many seasons, and the *Lulu* suite, if I am not mistaken, has never been available on records in this country. To have two versions of it suddenly offered at once is characteristic of the record business; but the whole thing may also be significant of Alban Berg's coming into his own so far as the American public is concerned.

He began as a lyricist much under the influence of Mahler, the early Schoenberg, Strauss, and—rather surprisingly—Debussy, a composer who was little known and even less admired in Vienna in 1905. The fact is, however, that the first of the *Seven Early Songs* sounds like an excerpt from *Pelléas*. This is due in part to its pale, pastel-like orchestration; Berg made the orchestral version of these seven songs around 1928 and deliberately underscored the Debussyan qualities of the first one in his instrumentation. The effect of this entire cycle is of the utmost melting beauty in a totally familiar, tonal, noncontroversial kind of idiom. It should take a prominent place in the small distinguished company of great songs with orchestral accompaniments written by their own composers.

Past and future achieve remarkable equilibrium in *Wozzeck*, the only mature and fully characteristic work of the Schoenberg school which has so far won genuine popular success. To be sure, the theory of the 12-tone row was still in the future when this score was completed in 1921, yet it contains passages remarkably prophetic of the 12-tone technique. In fact, it encloses a whole world of formal and technical devices in its effort to achieve musical unity without submission to tonality as an all-pervading principle. Yet it is noteworthy that the climax of the opera, in the incomparable orchestral interlude after *Wozzeck's* death, was called by its composer an "invention on a key" and is quite clearly in D minor, the key of Schoenberg's *Verklärte Nacht*.

When *Wozzeck* made its first impact in this country I thought that its academic side would be heavily stressed by the music appreciationists, senior grade, who teach musicology and run composers'

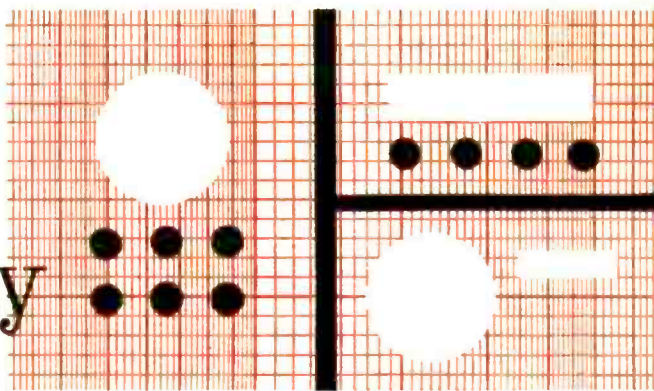
forums. Happily, this has not proved true, and Berg's own words have been heeded: "I demand that from the moment the curtain rises until the moment it falls, no one in the audience be conscious of this diversity of fugues, inventions, suite forms and sonata forms, variations and passacaglias—no one, I repeat, be filled with anything but the idea of the opera, which far transcends the individual fortunes of *Wozzeck*." Because of the widespread familiarity of the complete work, the suite is a little outmoded. Although in the Twenties it paved the way for acceptance of the opera, its several vocal and orchestral excerpts provide only a vague notion of what the whole is like, even when it is as superbly performed and recorded as in the Dorati set.

To my taste, however, the suite from *Lulu* is an improvement over the complete score. *Avant-garde* composers are at their best in setting old texts; their music casts new lights upon the words and there is no competition between them. (Schoenberg knew this very well; the great majority of his vocal works are based on poems of a thoroughly traditional or conventional kind.) Georg Büchner's *Woyzeck*, a century old when Berg set it to music, was certainly not traditional or conventional, but there was nothing problematical about it, either. The case of *Lulu* is quite different. In turning to the Wedekind plays on which he constructed his libretto, Berg brought himself close to the *avant-garde* literary atmosphere of his own time and produced a book which reads and sounds like a hilarious caricature of literary expressionism. The heroine is so intense, dedicated, and single-minded a nymphomaniac that she scarcely has time to eat; there is a murder, a rape, a Lesbian seduction, or some other horror on every other page, and after a time it all grows ludicrous. This, I think, is the main reason why *Lulu* has not repeated the popular success of *Wozzeck*, although there may be musical reasons, too. The score is entirely in the 12-tone system, which gives its vocal line a tortured and tormented quality, and it contains no "inventions on a key." It is a work of immense dramatic impact, however, and Berg's gifts of lyrical expression within the 12-tone framework are nowhere more magnificently displayed than in the suite he drew from this opera.

Dorati's recording contains the suite in its original version—five movements, including a brief song for *Lulu* and her last maniacal shriek. Craft's album abbreviates the suite, leaving out the vocal episodes and one of the instrumental ones and rearranging the order of the rest. The Dorati is much the more effective rendition, partly because this conductor has more dramatic flair than Craft and may be a better orchestral craftsman—he conveys the open, aerated, saxophone-colored sonority of the music more clearly, for instance—and partly because Dorati recognizes that Berg really did know what he wanted. To find Craft taking liberties with a piece of music while Dorati observes great respect for the score is a surprising reversal of the roles usually attributed to practicing musicologist *Continued on page 128*

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

high fidelity



EQUIPMENT REPORTS



**Empire 398 "Troubador"
Record Player**

AT A GLANCE: Under the trade names of "Audio Empire" and "Dyna Empire" the company now known simply as Empire Scientific Corporation has brought out, in the past few years, a highly regarded line of products aimed at the quality-minded discophile. These items include the Model 208 turntable, the Model 980 "Dyna-Lift" arm (an improved version of its Model 98 arm), and the Model 108 stereo cartridge. Any of these may be purchased and used separately (the turntable, \$100; an optional furniture-finished base, \$15; the 980 arm, \$50; the cartridge, \$35). The first three (exclusive of the cartridge) now come as a record-playing unit known as the 398 "Troubador," priced at \$165. Tests conducted at United States Testing Co., Inc., confirm that the "Troubador" represents a precision-engineered product of the highest quality.

IN DETAIL: The Empire 208 turntable is a transcription-type, three-speed (33 $\frac{1}{3}$, 45, and 78 rpm) model. Mounted on its wooden base it presents a simple, but bold appearance which suggests massive and reliable construction—an impression which is quite borne out by its performance tests. The various pieces of the turntable, such as the mounting plate, platter, and even the motor dress cover, are carefully machined aluminum castings, thick enough to provide extreme rigidity. The large 5 $\frac{1}{2}$ -pound, 12-inch platter has a finely machined shaft which sits in the bearing well on a hardened steel, spherical thrust

bearing. It is rim-driven by a flexible rubber belt from the stepped shaft of a hysteresis-synchronous motor.

To change speeds, it is necessary to stop the turntable, remove the aluminum motor dress cover (which lifts off very easily), and slip the belt from one step to another on the motor shaft. Then the platter itself must be rotated briefly by hand until the belt seeks its proper level on the rim, after which the dress cover may be replaced and the turntable used again at the new speed. Although this procedure may seem a bit complicated, it really is not—and is done in all of 15 seconds. Too, since most users will operate the unit at 33 $\frac{1}{3}$ rpm, USTC does not consider the lack of a speed-changing knob as an undesirable feature.

Wow and flutter, with the "Troubador," were completely undetectable by ear, and showed up on measuring instruments as very low values: wow, being only 0.08% rms; and flutter, only 0.04% rms. Rumble also was completely inaudible, even at high listening levels, and was measured to be 47 db below the NAB standard of 1.4 cm/sec at 100 cps. The hum field above the platter was completely negligible. With its hysteresis-synchronous motor, the operating speed of the 208 was found, of course, to be independent of changes in line voltage. Starting torque was good, with the platter coming up to operating speed within half a revolution at 33 $\frac{1}{3}$ rpm. Speed accuracy was very good, with less than 0.5% error at all three speeds.

The Empire 980 arm is an improved version of the Model 98 "stereo/balance" arm reported on in this journal in March 1960. Basically, this arm is a precision-made, statically-balanced, spring-loaded 12-inch arm. USTC found it to move exceptionally freely about its pivot points, indicating very well-made bearings. In installation, the arm is first statically balanced with the movable counterweight at its rear. Then a calibrated dial is set to the desired tracking force. The dial is graded from 0 to 8 grams, and the settings were found to be quite accurate. The maximum tracking error of the arm was judged to be negligibly small.

The "Dyna Lift" feature associated with the arm is simply a device which lifts the arm a slight distance off the record when the stylus reaches the end of the groove. It is a metal housing which fits around the pivot of the arm and engages a pin on the arm. Once the arm is disengaged from the record, it is held stationary until lifted out of the housing and returned manually to its rest or starting position. While this particular feature neither adds to nor detracts from the "Troubador's" overall performance, it was found to be somewhat fussy to set up for proper operation, and the instruction of "1 and 7/16 inches" for the distance between the Dyna-Lift attachment and the tone arm shell is approximate rather than absolute. Some users felt that the convenience it offered was marginal; others welcomed it enthusiastically. In any case, since the housing may be tilted back, it can be disabled and not used at all. The

Dyna-Lift feature is an integral part of the new 980 arm; an attachment for adding it to an existing Model 98 arm costs \$10.

More important, in our view, are other features of the 980 arm, such as its accurate tracking, precision low-friction bearings, low resonance, self-latching arm rest, ease of installation. With regard to the last feature, the arm is supplied with a 5-wire circuit, with the fifth wire providing a common ground for the arm and turntable to eliminate hum. This wiring harness is fitted to a 5-prong connector, which fits neatly and positively into a pre-wired mating connector under the arm. The cartridge itself fits securely into the tone arm shell with one holding screw, making contact with pre-soldered connecting points. Provision also is made for adjusting the cartridge for correct stylus overhang.

Our "Troubador" was supplied with an Empire 108 cartridge, which was reported on previously in this journal (January 1961). The present 108 is, apparently, quite similar to that earlier model, with very low needle talk, minimum hum pickup, and generally clean response within plus or minus 2 db over its range. About the only feature found wanting was a more prominent vertical center line on its front to facilitate mid-groove disc cuing.

In sum, the parts of the "Troubador"—taken separately—stand up as first-rate audio components. Taken together, they form one of the finest and handsomest record players available.

Altec Lansing 353A Stereo Control Amplifier



AT A GLANCE: Altec Lansing's Model 353A is a high quality stereo amplifier which combines preamplifier-control facilities and two power channels capable of delivering 25 clean watts each, all on one well-engineered chassis. Measurements made at United States Testing Co., Inc., indicate that the 353A is very honestly rated in all respects and is eminently suited for high-fidelity service. Price: \$225.

IN DETAIL: The 353A has five basic operating controls. These are the function selector, channel balance, volume, bass, and treble. The last-named three are ganged controls, with both channels being controlled together.

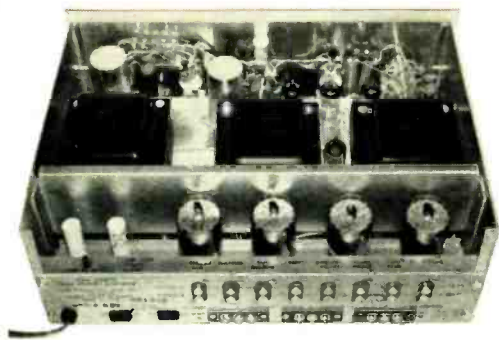
The function selector chooses either microphone, tape head, phonograph cartridge (magnetic or crystal), radio (tuner), tape recorder, or FM multiplex.

Under these control knobs are five slide switches, for selecting stereo or mono, stereo reverse, loudness contour, rumble filter, and "center channel" output.

On the rear of the amplifier are seven pairs of input jacks plus a tape recorder output pair. Connections also are provided for either 8- or 16-ohm speakers on each channel. Additionally there are two "center channel" speaker taps, one of which is designed for an auxiliary speaker in a remote location, and the other for a speaker to augment the usual pair of stereo speakers for a greater

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.



Output tubes are shielded from rest of chassis.

sound spread or to help fill in the "hole in the middle," if one exists.

Instead of a fuse to protect it from overload, the amplifier has a circuit breaker which can be reset from the rear of the chassis. Also provided on the rear of the amplifier are two AC convenience outlets.

Five stages of amplification are used in each channel, built around type 12AX7 dual triode tubes. The power output section of each channel contains two 6L6GC power tubes in a push-pull circuit which feeds a very large output transformer. The entire amplifier is built very well and very conservatively. It weighs approximately thirty-five pounds, most of which is in the transformers and chassis.

The 353A is rated by Altec as "50 watts rms continuous, stereo or monophonic," which means 25 watts rms continuous power per channel. In the lab, USTC measured 28 watts for 1% total harmonic distortion. At 25 watts, the T.H.D. on the left channel (with right channel off) was 0.48% at 1,000 cps. With both channels energized and putting out 25 watts, the distortion on the

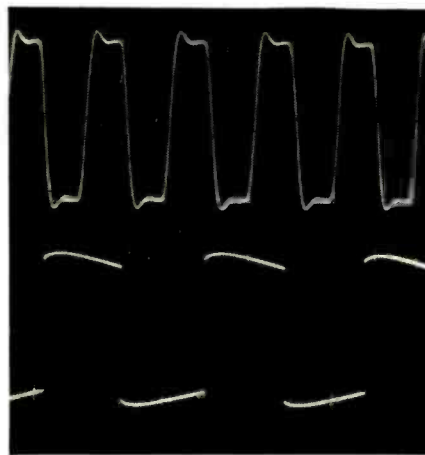
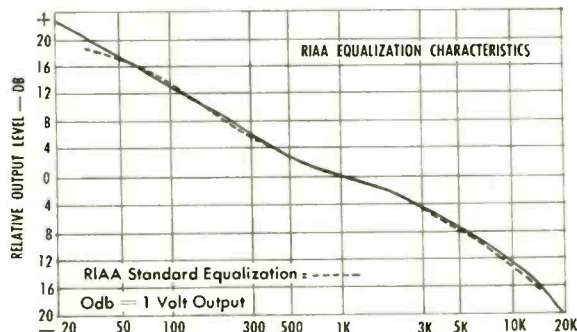
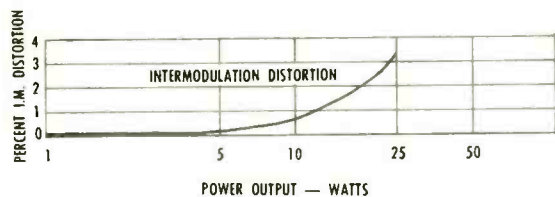
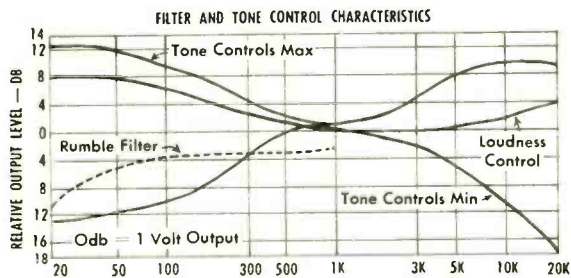
left channel rose to 1.4%, which is still very good. The power bandwidth of the amplifier was measured from 25 cps to 30,000 cps, which is excellent for a control amplifier. The audio frequency response at the one-watt level was also very good, being flat within +0 and -1 db from 7.5 cps to 22,000 cps, and down only 3 db at about 5 cps and 33 kc.

Total harmonic distortion was quite low, and at half power (12.5 watts) was less than 1% from 25 cps to above 20 kc. At full power the T.H.D. was less than 2% from 33 cps to 17 kc. The amplifier IM distortion was less than 0.9% below half power, and was 3.25% at 25 watts.

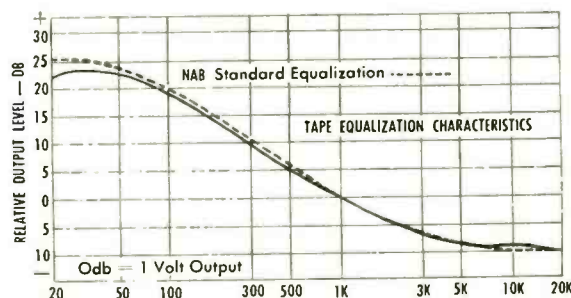
The tone control, loudness, and rumble filter characteristics, shown in the accompanying curves, actually are very similar to the curves shown in the operating manual supplied by Altec with the amplifier. The loudness contour varies with volume control position, and the curve shown was for the volume control in the 9 o'clock position. As the volume is raised, the curve flattens out at each end, and at full volume becomes practically flat. Thus, in USTC's view, the loudness control on the 353A works the way a loudness control should, and has its greatest effect at low listening levels.

The equalization characteristics of the 353A were excellent, as can be seen from the curves which show how closely the amplifier's equalization matches the accepted standard equalization.

The sensitivity of the amplifier (for 25 watts output at 1 kc) was as follows: 3.25 mv on microphone, 4.38 mv on tape head, 47 mv on ceramic phono, 2.38 mv on magnetic phono, and 293 mv on tuner, tape recorder, and multiplex. Signal-to-noise ratio on all inputs was very good and was measured as follows (referred to 25 watts output at 16-ohm tap): 63 db on microphone, 54 db on tape head, 53 db on magnetic phono, and 83 db on the high level inputs. Channel separation was 42 db at 50 cps, 48 db at 1,000 cps, and 36 db at 10 kc, all



Square wave response of 353A.

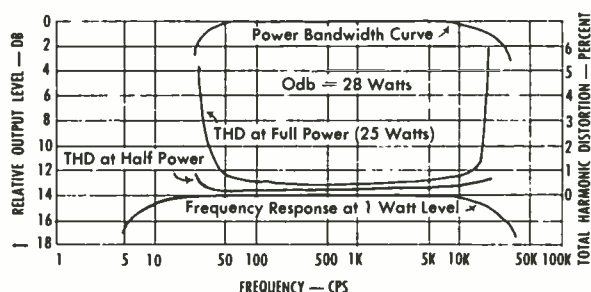


of which are good figures indicating satisfactory stereo service for all program sources.

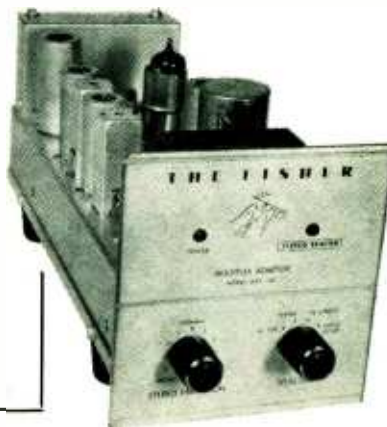
Square-wave response measurements were made at both 50 cps and 10 kc. As can be seen from the oscillograms, the 10-kc response (top wave form) was fairly good and the 50-cps response was very good.

The damping factor of the amplifier, measured at the 8-ohm output terminals, was 4.

Listening tests indicated that the amplifier sounds as good as it measures in the lab. With its clean power and accurate control facilities, the 353A is ideally suited for a compact but high quality music system.



Fisher MPX-100 Multiplex (FM Stereo) Adapter



AT A GLANCE: The Fisher MPX-100 is one of the first available examples of a new type of high-fidelity component ushered in by FM stereo broadcasting. Known as a "multiplex adapter," it is intended to convert existing FM tuners for reception of the new stereo broadcasts which are being made by an increasing number of FM stations. In use, it is connected by cables to the FM tuner and to a stereo amplifier. Tests conducted at United States Testing Co., Inc., indicate that the MPX-100 provides clean broadcast stereo sound with a number of different makes of tuners. Dimensions are 4 $\frac{1}{8}$ inches wide by 4 $\frac{1}{8}$ inches high by 12 inches deep. Price: \$89.50.

IN DETAIL: To help HIGH FIDELITY readers come to a better understanding of what is required for listening to the new FM stereo broadcasts, this journal has asked USTC to conduct a continuing series of tests of several new FM stereo tuners as well as of multiplex adapters designed for use with existing mono tuners. It still is too early in the program to generalize about which equipment approach provides better stereo, but it is apparent so far, judging from the results of tests of the Fisher MPX-100, that it is possible to design an adapter which can be used with different makes of tuners to provide clean and enjoyable broadcast stereo.

The MPX-100 is a self-powered unit, containing some rather unusual design features. Although Fisher does not guarantee its performance with tuners which use discriminators, the MPX-100 is designed to be used with any of the modern wide-band FM tuners which employ ratio detectors.

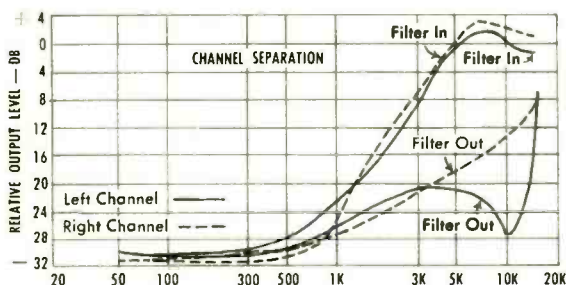
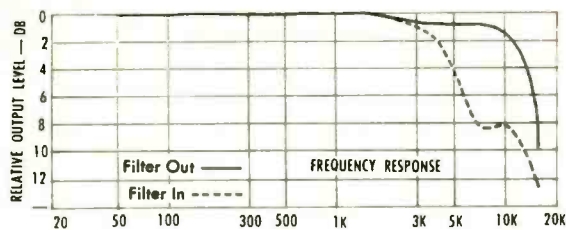
The MPX-100 contains a total of five tubes and two diodes (not including the power supply's full-wave rectifier). The signal from the multiplex output of the FM tuner is fed to two modified cathode followers (type ECC81/12AT7).

The output from one cathode follower feeds a 15-kc low pass filter to select the "L + R" signal, which then goes into a matrixing network. A tuned plate circuit in this cathode follower also selects and amplifies the 19-kc pilot signal and feeds this to a second high gain amplifier stage (6AB4). The 19-kc signal is used to synchronize a 19-kc Hartley oscillator (6AU6) having a double-tuned plate circuit which filters out the 38-kc carrier required for detection of the "L - R" signal.

The output from the second modified cathode follower stage is fed through a 23- to 53-kc band pass filter to the grid of a product-detector tube ($\frac{1}{2}$ —ECH84). After detection, the "L - R" signal is fed through a 38-kc filter to remove what is left of the 38-kc carrier, and ends up at the matrixing network along with the "L + R" signal. Also, the output of the 38-kc filter is passed through a phase inverter stage ($\frac{1}{2}$ —ECH84) to supply an "R - L" signal to the other arm of the matrixing network.

The outputs from the matrixing network, consisting of the "left" and "right" stereo signals, are passed through 75-microsecond de-emphasis networks to anode follower amplifier stages (12AX7), each with its own level control. From these stages, the audio signals may be fed to a stereo amplifier.

The MPX-100 features a front panel light called the "Stereo Beacon" which lights during reception of a stereo signal. The lamp is activated by a relay connected to the output of the 6AB4 19-kc amplifier stage. This relay also controls the "L - R" audio channel, so that when receiving a mono signal, the "L - R" signal is disconnected from the matrixing network. Thus, when tuning from station to station, the Stereo Beacon is lighted and the audio circuits are switched for stereo operation only when receiving a stereo signal. There is no need to manually switch from mono to stereo on your tuner or amplifier.



To measure performance of the MPX-100, the adapter was used at USTC in conjunction with a Fisher FM-50 wide-band FM tuner which, in preliminary listening tests, had acquitted itself as a sensitive, clean-sounding, medium-priced instrument. The test setup was similar to that shown in last month's report on the H. H. Scott 350 stereo tuner. The frequency response of the MPX-100 was found to be flat within +0 and -2 db from 50 cps to 10 kc. A stereo receiver, of course, must drop sharply in response somewhere above 15 kc so that the 19-kc pilot signal will not interfere with the program material. Just how this attenuation is achieved may be expected to vary among different models. In the

case of the MPX-100, response began rolling off gradually above 10 kc, and was down about 6 db at 14 kc. The introduction of the noise filter reduced much of the high frequency response (above 4 kc).

The channel separation for stereo service was better than 26 db at all frequencies below 1,000 cps, but lessened at the higher frequencies. Thus, at 10 kc the separation from left to right was 14 db, and from right to left was 28 db. At 15 kc, separation of both channels was about 8 db. When the noise filter was turned on, high frequency separation was severely degraded, in fact basically nonexistent above 3 kc. The harmonic distortion introduced by the adapter, however, was quite small, and may be considered negligible.

Following the measurements, listening tests were run with the MPX-100, using a variety of FM tuners as sources. Tests were run both in the lab, using a closed circuit FM broadcast, and at home, listening to WQXR in New York, which produces a very clean and high quality stereo signal. With both types of signal, the noise filter was not needed, and the results of all tests were quite favorable. The MPX-100 operated well with all tuners tried, which included—in addition to the Fisher FM-50—models by Heath, EICO, Dynaco, and Lafayette. The over-all sound was very clean and enjoyable, and the Stereo Beacon was found to be a useful and convenient device, rather than just a gimmick.

For owners of good wide-band mono FM tuners, USTC recommends that the MPX-100 be considered when they decide to purchase a multiplex adapter. Despite the high frequency roll-off noted before, the MPX-100 produces high quality stereo sound, with the very desirable addition of a stereo indicator light and automatic switching from mono to stereo. A by-product of the multiplex test program that seems quite apparent now is the conclusion that with the availability of equipment such as this, it behooves the stations themselves to broadcast the clean signals capable of being received.



IMF Styrene Pressure Speaker System

AT A GLANCE: Manufactured in England and distributed here by Lectronics of City Line Center, Inc., Philadelphia, the IMF Styrene Pressure speaker system is a compact, full-range reproducer which employs a new type of woofer, made of polystyrene foam, from which the system derives its name. This woofer, as well as a wide-angle tweeter and crossover network, are housed in a walnut cabinet 24 inches high, 15 inches wide, and 11½ inches deep. The system may be used in any position and in any part of the room. Optional

screw-on legs are supplied for floor-standing installation; these raise the cabinet's height to 28½ inches.

The IMF Styrene Pressure system (which, for brevity, will be referred to in this report simply as the IMF-SP) was judged to be an extremely fine-sounding, smooth reproducer—and one for which no allowances need be made in terms of size or cost. It is suited for use with any high quality audio components, the only proviso being its rated power-handling capacity of 35 watts. Price, complete: \$200.

IN DETAIL: The IMF-SP falls readily in line with the parade of the unusual, the new, and the generally excellent in audio components which have been introduced in recent years by Lectronics. In the past, this journal has reported on such products as the SME tone arm (September 1960), the Quad amplifiers (October 1960), and the Quad electrostatic speaker (November 1960). This latest offering departs from conventional loudspeakers in several important respects. For one thing, the woofer diaphragm is made entirely of polystyrene foam which is thickest (3½ inches) at the center portion, from which point it slopes toward the rear, so that it looks like a dome, or an inverted conventional cone. This dome is suspended from an outer frame by a series of triple corrugations or "rolls" of compliant material. Additionally, the voice coil is connected to the diaphragm by several aluminum rods. The combination of diaphragm material and suspension techniques make for fine piston-like action which enables the entire speaker to respond very accurately to input signals. The polystyrene driver is connected to a tweeter over a rather broad frequency area—1,500 to 2,000 cps—with the apparent overlap of coverage helping to fill in the crossover region and make for very smooth transition from one driver to the other. The tweeter itself uses an impregnated cloth diaphragm which is pressure-loaded and partially enclosed behind a surrounding metal structure to help smooth its response and to uniformly disperse treble tones over a fairly wide area.

The shape of the cabinet, with its angled sides, suggests corner placement, but this is not its main purpose. For one thing, the IMF-SP is not very critical of where—or how—it is placed. For another, the departure from a squared-off box shape helps avoid the formation of standing waves within an enclosure which houses a direct radiator for bass. This attempt to "neutralize" the enclosure is further seen in the heavy packing of sound-absorbent material which fills the space behind the speakers. Actually, the system is very heavily damped to avoid any resonance effects and the enclosure does little more than simply hold the speakers in place. This technique, by the way, is in keeping with a fairly typical approach in British speaker system design which avoids introducing resonances to compensate for bass deficiencies in speaker response. The idea is to provide a "natural" bass with a gradual roll-off, so that any listener desiring more bass can introduce it by using the bass boost control on his amplifier. The theory further holds that in this way the desired final effect in the listening area is one of greater "transparency" and improved transient response—or—smoother and cleaner sound.

In the case of the IMF-SP, an engaging theory has been used to develop an even more engaging speaker system, one which handles with ease and clarity any signals you choose to feed it with, from signal generator tones to music. The response of the system is very wide and smooth, with a few minor peaks which are characteristic of virtually any speaker. The bass response fits the theory perfectly: there is a gradual roll-off of volume as the frequency is lowered, although clean bass is still strongly apparent at 40 cps. The actual frequency at which doubling occurs depends on how hard you drive the woofer, and this probably is the reason for its 35-watt maximum power rating. In any case, with normal program material and at very loud listening levels, the estimated lower frequency reach, without significant distortion, is about 30 cps—and if you listen carefully you can detect some fluttering below that point. The mid-range and treble response are exceptionally smooth and clean, with a broad dispersion pattern and virtually no trace of "boxiness" in the sound.

On voice, the IMF-SP is extremely lifelike. On music, its tonal balance is very good, with no bass boom, no unnatural "presence" effects, and no screechy treble. A tendency to "brightness" does show up occasionally



Tweeter and polystyrene foam woofer of new design used in IMF Speaker System.

with some records and with some cartridges which themselves tend toward a prominent high-end response. Whether this is disagreeable or not is really a matter for an individual listener to decide for himself. In any case, the theory mentioned before about slight bass boost with the amplifier tone control does help to balance such effects. And there is sufficient reason to suspect that what some listeners called "brightness" is actually distortion in the input signal which the IMF-SP simply reproduces. In fact, Lectronics itself suggests that for many program sources, the use of an amplifier with a "variable slope" type of filter, which provides different graduations of high frequency noise removal, might be an asset with this speaker.

Be that as it may, the IMF-SP's over-all sound may be characterized as fairly transparent, well-defined, and moderately "tight"—but never so "tight" that it reminds one that a speaker, rather than music, is being heard. In direct A-B comparison with a larger, more complex, costlier horn system, it stood up very well except for a slight sense of the "bite" in the deepest bass, and an even more elusive quality of "air" about the highs. These sensations are more felt than heard, and those who want them must pay considerably more than the cost of this speaker. In any case, the sound of the IMF-SP is neither projected nor withdrawn; it simply is there—and in much larger acoustic perspective than one would suspect from a compact system. A full orchestra, for instance, comes through very clearly—even from one IMF-SP—with no sense of everything having been jammed into a small box. The sound seems to occupy a very wide "front" all about the speaker, which tends to bear out the claim that its performance is virtually independent of room acoustics. A pair of these speakers, on stereo, is quite satisfying, and the two systems can be arranged handily for adequate channel separation without any "hole-in-the-middle." Virtually no coloration is imparted to the sound by these speakers; they can be used for hours with no apparent signs of "listener fatigue."

From a speaker design standpoint, then, the IMF-SP represents a notable accomplishment in the design and application of direct drivers. From a listener's standpoint, it merits serious consideration as a high quality reproducer for use with the finest pickups and clean amplifiers of 35 watts or less rated power per channel. In these quarters, in sum, the new import from Britain has been accorded a hearty welcome.

Brahms, Serkin and Ormandy

An inspired collaboration —virtuoso Rudolf Serkin, conductor Eugene Ormandy and The Philadelphia Orchestra, in warmhearted rapport with Brahms and with each other.



THE

Richter—In Person

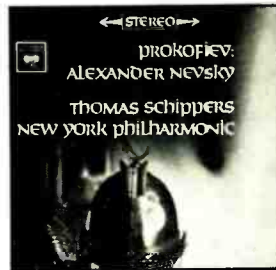
Musical history—as it was made: five Carnegie Hall concerts by titan of the piano Sviatoslav Richter, recorded live and complete. Here, the second recital, a two-LP program including Haydn, Schumann and Debussy.



COLLECTOR'S

Pyrotechnics by Prokofiev and Schippers

Stunning pageantry in sound —the heroic saga of Alexander Nevsky, told anew in flaming stereo. Maestro Thomas Schippers is dazzling in command of the New York Philharmonic, soloist Lilli Chookasian and the Westminster Choir.



CHOICE

Bernstein Conducts Bernstein

In a multi-faceted display of artistry, composer Leonard Bernstein conducts his "Jeremiah" Symphony, a powerful, moving work based on ancient Hebraic themes.



IS ON

Schubert and the Poet of Conductors

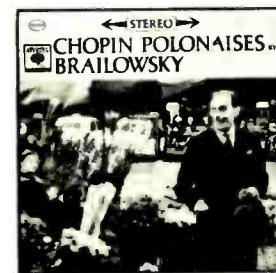
Bruno Walter brings warmth and wisdom to Schubert with a poetic new recording of the C Major ("Great") Symphony.



COLUMBIA

Chopin by Brailowsky

Master interpreter of Chopin, Alexander Brailowsky now adds the brilliant Polonaises to his recordings of the composer's complete keyboard works.



RECORDS

CHOOSE SPECTACULAR STEREO OR MATCHLESS MONAURAL

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Music Makers

by **ROLAND GELATT**

ERNEST ANSERMET, trim and hale at seventy-eight, recently spent a few weeks on this side of the Atlantic for a guest-conducting stint with the Boston Symphony, and his visit served to remind us anew of his spry lucidity and genial wisdom—both on the podium and in conversation. At his concerts he kept us constantly marveling at felicities of phrasing and niceties of balance, not only in Stravinsky and Mussorgsky-Ravel, but in Bach and Brahms as well. It is a great pity that RCA Victor's engineers were not on hand for the occasion, if only to record his finely sculptured reading of Bach's Suite No. 2. Perhaps Decca-London will make amends at Ansermet's next sessions with his own Suisse Romande Orchestra.

At any rate, when we called on the conductor—midway in the Boston engagement—he was chiefly concerned not with orchestras and recordings but with a book: his own book, *Les Fondements de la Musique dans la Conscience Humaine* ("The Basis of Music in the Human Consciousness"), which has just come off the presses in Switzerland. Ever since we first met Ernest Ansermet, a decade or so ago, we had been hearing about this book and about its author's difficulties in finding the time and repose to bring it to completion. It seemed, indeed, as if it might turn out to be one of those works in progress which remain forever in progress. But the opus is now in print, all 900 pages, and we suspect it will stir up considerable commotion.

"There are really two books," Ansermet explained. "The first is a thorough study of music from a phenomenological point of view. Phenomenology is a new mode of reasoning in which you begin by discarding everything that you know about a subject and approach it anew from its very roots. In other words, you take nothing for granted . . . you question everything . . . and in the

process you arrive at some startling conclusions.

"The second book is composed of notes, often long essays, on matters tangential to the main argument—religion, philosophy, social systems, anything that bears at all on the crisis of music in our time. Oh, it's going to make some people very angry."

In his book Ansermet produces what he considers to be incontrovertible proof that Western diatonic music is governed by the same physico-acoustic principles as the human hearing mechanism. (The reasoning involves logarithmic analysis, which is impossible to summarize in a brief account.) This close relationship between the human ear and the diatonic system accounts for the universality of Western music and explains, for example, why Asians can respond to Mozart even though Westerners cannot respond—except on a superficial level—to the music of Asia.

Schoenberg, by denying the validity of this diatonic system and substituting an artificial one of his own, removed—in Ansermet's view—the meaning from music. "The composer," he says, "is now merely using techniques. He no longer follows an inner necessity. This is the acute illness of our time: the rupture between the head and the heart."

But why? "How is it possible," the conductor asks, "that musicians of tremendous gifts—Schoenberg, Berg, Webern, and now Stravinsky—should adopt a system without musical meaning? The answer to that question takes me far afield. It involves the death of God and of ethics in our time, the domination of the world by money, the subjugation of art by aesthetics. . . . Well, you will read it all in my book."

Did Ansermet think there were any contemporary composers, we inquired, who were still writing fresh and meaningful music in the diatonic idiom? The conductor volunteered the

names of two: Frank Martin and Benjamin Britten. "They are perhaps the only ones. But you must remember that ours is not a musical age. Britten and Martin do as well as they can in a troubled historical situation, but it is probably foolish to expect sublime masterpieces from them or anybody else. The times are not ripe for musical masterpieces."

IN ADDITION to giving birth to a weighty book, Ansermet has been kept busy in Geneva making some enticing new recordings. We can soon expect the complete *Images* for orchestra by Debussy, the César Franck Symphony, a collection of orchestral pieces by Fauré (including the incidental music to *Pelléas et Mélisande*), and a disc devoted to works by Honegger. Later there will be a stereo remake of Debussy's *Pelléas*.

Before the new recorded *Pelléas* reaches us, we shall have an opportunity of hearing the Ansermet interpretation at close hand. Next season the Metropolitan is reviving the opera to mark the Debussy centennial, and Ansermet has been asked to conduct. The performances will take place in November and December; the cast (still tentative at this early date, of course) will include Anna Moffo, Nicolai Gedda, and George London.

Prior to the opening of the 1962-63 season, the Metropolitan Opera Association will take part in the festivities attendant on the opening of Philharmonic Hall at Lincoln Center, and this too will involve Ansermet. On September 29 the Metropolitan Opera is to give the American premiere of Manuel de Falla's posthumous opera *Atlántida* in the new auditorium. The production (in concert form, of course) will utilize the company's orchestra and chorus, singers from the Metropolitan roster, and the incomparable Falla *expertise* of Ansermet as conductor. Good news? We think so.

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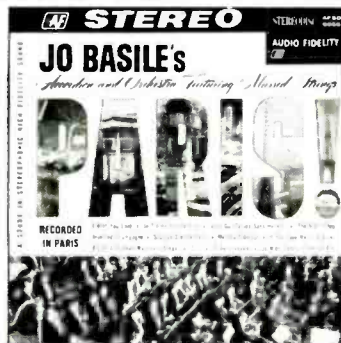


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Records in Review



In everything she does, a penetration, an insight . . .

Mme. Callas—At Home as a French Mezzo

by Conrad L. Osborne

TO SOME EXTENT, the Callas furor has subsided, at least in this country. No longer do process servers have their ears singed by Cio-Cio-San in a state of semi-dishabile; no more are baritones fired for sustained high Gs (if such was indeed the case); no longer do tabloids recount the success story of the rise of a Greek-American girl from a certain Manhattan P.S. to the stages of the world's great lyric theatres. And not for several seasons have American operagoers known the luxury of utterly irrational debate over the merits of this fascinating, commanding performer. Assumedly—hopefully—this state of affairs is temporary.

If I may speak in personal terms for a moment, I must own that my feelings towards Callas' art have always been ambivalent. It seems to me impossible to ignore the fact that her voice is not as big, as beautiful, or as steady as is required (that's right—*required*) for many of the roles she undertakes, and that her tone in the region above A flat is frequently perfectly awful. These are matters of consequence, regardless of a singer's other attainments. Her earliest records (setting aside for the moment her very early efforts for Cetra)—her *Elvira*, first *Norma*, *Tosca*, *Santuzza*, *Forza Leonora*—are, from a purely vocal

standpoint, her best; and although I did not have the fortune to hear her in person prior to her Metropolitan debut, it is my assumption that the event found her already past the peak of her vocal powers.

On the other hand, Callas brings to everything she does a penetration, or insight, which is likely to illumine whole areas of a role which most artists are content to leave in a shadow of vagueness. She never indicates—she specifies. She is a superbly accurate musician. She invariably insists on meeting the artistic challenges of style—musical, histrionic, visual; under conditions that

normally make us grateful for a performer who will simply avoid being asinine on a large scale three or four times during the course of an evening, she will produce a complete character. Above all, she conveys the impression that she is singing and acting for all she's worth. These things must command our respect and affection.

The singer has clearly arrived at a point in her career that calls for a change of course. To be precise, she must either clear up the vocal problems which manifest themselves in severe breaks between registers and in pinched, quavery high notes—problems which grow steadily more serious—or she must concentrate on a repertoire that will minimize these difficulties. For Callas, this means new repertoire, for she is not the sort of singer to allow herself to ossify in a few Italian *spinto* roles while waiting for time to do its work on her voice. And that is where this Paris recording comes in, for it opens up two exciting areas of artistic exploration—namely, French opera and the mezzo range.

She moves into these areas with typical seriousness of purpose and, well—nerve. Extraordinary gifts notwithstanding, it requires a fair amount of the latter to move from Gluck to Saint-Saëns to Charpentier; from Orfée's outpouring of grief to Dalila's sensuousness to Louise's romantic ecstasy. Yet Callas plunges ahead, changing pace (!) with Juliette's innocent waltz and Philine's coloratura polonaise. One can make legitimate reservations, most of them vocal, about several selections on this program; but the fact is that, taken as a whole, it is a spectacular success. That Callas is at home as a French mezzo (besides being all sorts of Italian sopranos, high and low, dramatic and lyric, good and bad) is obvious with her first selection, perhaps the greatest of all operatic laments, "*J'ai perdu mon Euridice*." Immediately there is present the unerring instinct for authenticity of style, for directness of expression, that is uniquely hers. The rhythm is strictly kept, the little rest before the singer launches despairingly into the final verse perfectly observed. There are other fine versions of this aria, but none so moving. Next, she sails into "*Divinités du Styx*." This is a soprano aria, and encompasses the first really high notes on this program; they are pretty bad, but the rest of the peroration has such an imperative quality about it that I imagine only critics, perverse beings that they are, will bother to note the wobble on "*voire pitié cruelle*." No wobble in the next two selections, which are the *Carmen* numbers. The Callas Habanera is a demonstration of the achievement of characterization through purely musical means, and the combination of a wonderful rhythmic flair with a beautiful inflection of the text makes her Seguidilla irresistible. I confess to being conscious of a lack of lushness in the voice in the *Samson* numbers, but I was even more aware of hearing the caressing line of "*Printemps qui commence*" so aptly guided, and the sweep of "*Amour, viens aider ma faiblesse*" so convincingly embraced.

The second (soprano) side is not so consistent vocally, but it contains some impressive things, nonetheless. One is not likely to hear often a "*Je suis Titania*" sung with such musical authority, nor a "*Je veux vivre dans ce rêve*" rendered with such rhythmic dash. (I am sorry to belabor the matter of holding to rhythm and tempo—but Callas is one of the few sopranos we have who realizes the importance of keeping the music moving in the time marked by the composer—and in the case of this waltz song a sense of rhythm makes all the difference between an insipid piece of display and an exhilarating expression of Juliette's excitement.) Callas turns next to the grand manner, with the fine aria "*Pleurez, pleurez mes yeux*" from *Le Cid*—the same opera that yielded some good ballet music and the excellent tenor air "*O Souverain! O Juge! O Père!*" She sings it with tremendous conviction, and demonstrates thereby that all poor, neglected Massenet really needs is someone with a voice who believes in his music. Her final selection is the *Louise* aria, and it is the least satisfactory of all, for it demands the ability to sustain high, arching phrases and to produce consistently pure, beautiful tone. Callas' version just doesn't sound good enough, though it is worth listening to for the inflection of the words; she pronounces "*Depuis le jour où je me suis donnée*," and *Louise* lives.

The implications of this recording are almost limitless. Examples: Could Callas effect for French romantic opera the sort of revival she has already set in motion for neglected Donizetti and Bellini? Could she give us not only an intriguing *Carmen*, but a *Charlotte*, a *Mignon* (surely she would prefer the title role to that of *Philine*)? Could she now pull out the Italian works neglected for want of a grand mezzo—*La Favorita*, *Lucrezia Borgia*? Would she be willing to extend herself still further—as far as *Salome*, let us say? Too much to ask of one woman? Certainly. But if Maria Callas is of such a turn of brain, who are we to discourage her?

Angel has provided the singer with unusually firm orchestral support, and with fine, spacious sound. These assets enhance a recording which would be interesting even if accomplished acoustically with a poor pianist. It should not be passed over.

MARIA CALLAS: "*Maria Callas Sings French Opera Arias*"

Gluck: *Orfée: J'ai perdu mon Euridice*.
 Alceste: *Divinités du Styx*. Bizet: *Carmen: L'amour est un oiseau rebelle; Près des ramparts de Seville*. Saint-Saëns: *Samson et Dalila: Printemps qui commence; Amour, viens aider ma faiblesse*. Thomas: *Mignon: Je suis Titania la blonde*. Gounod: *Roméo et Juliette: Je veux vivre dans ce rêve*. Massenet: *Le Cid: Pleurez, pleurez mes yeux*. Charpentier: *Louise: Depuis le jour*.

Maria Callas, soprano; Orchestre National de la Radiodiffusion Française, Georges Prêtre, cond.

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Richter: the elusive quality caught.

RECORDINGS of complete recitals given in the concert hall are not exactly rare events these days. Toscanini performances were taped on-the-spot many times, and we have been offered entire programs recorded "live" by such artists as Backhaus, Horowitz, Lotte Lehmann, Badura-Skoda, and Sviatoslav Richter. Only the last-named, however, has been paid the kind of homage represented by Columbia's current project—the release on records of *five* such concerts, the entire first series of Richter's Carnegie Hall appearances. When completed, the Columbia albums will offer a candid documentation of a celebrated performer on a scale unprecedented in the history of the phonograph.

Some readers of this journal may recall noting that the pianist had "turned thumbs down on a proposal to make actual-performance tapings of his Carnegie Hall recitals: the sight of the mikes, he explained, might adversely affect his playing" ("*Music Makers*," December 1960). The presumption that the present recordings had to be made very unobtrusively will explain the fact that the piano sound is less than the best. To judge from these records, the microphone placement must have been rather distant. At times the tone has a peculiar hollowness and lack of definition. Every loud climax of the *Appassionata* is afflicted with a thump, as if the vibrations of the piano were causing the mike to rock sympathetically. But in spite of the coughs, splutters, and tonal dryness, the sound is always adequate to convey Richter's artistry. What is even more important, these recordings have caught the often elusive quality of Richter's individualistic personality. Many studio-made discs of this hard-to-record pianist have failed utterly to do this, even though the piano tone per se has had more finesse.

I was present at all five of these concerts (as well as at Richter's sixth appear-

by Harris Goldsmith

Richter Recorded at Carnegie Hall:

Two Live Recitals Fully Documented

ance, later in the season), and rehearsing these performances fills me with nostalgia. As in any series as long as this, one is bound to encounter both high spots and an occasional disappointment; and with an artist as uniquely personal and sensitive as Richter, the pattern of variation is intensified. To my mind, the apex of the series was the recital of October 25. Starting with a somewhat unsteady, although superbly intense performance of Haydn's late C major Sonata, Richter proceeded to expositions of three Schumann *Noveletten* and an extended Debussy group which were absolutely unforgettable. Everything seemed different that Tuesday night—as though, by some inexplicable magic, the pianist was transfigured. His tone had a warmth, a luster, and a roundness that it did not have in the other concerts. When Richter repeated the Schumann pieces in his next concert three days later, the renditions seemed dry and tense in comparison with those of the earlier recital. (Columbia does not intend to duplicate the Schumann group: it will issue the October 28 concert in truncated form, and will compensate for the omission by issuing an extra disc devoted to encores culled from all of the recitals.)

As we have it on the records, the October 25 miracle is almost as potent as it was in Carnegie Hall. On close listening, I feel that Richter's instability in the initial Haydn is more conspicuous than it was on first hearing. When interviewed, the pianist was asked to describe the differences between his two New York performances of this Sonata. "It's very simple," Richter replied, "the first time, I played it badly." "But that's not what I meant," said the interviewer, somewhat taken back. "But it's what I meant," retorted Richter. Nevertheless, this first performance is the one we have on the disc: Columbia and Richter are both to be complimented on their

unusual integrity here. And needless to say, Richter does *not* play it badly.

The remarkable presentation of the first two *Noveletten* is crowned by the electrifying performance of the third one in the group, the difficult No. 8, in D. One of the most demanding things in Schumann interpretation is the constant change of mood. Schumann's instability is often apparent in his music, and here Richter re-creates the intricate emotional curve of the composer's genius down to the minutest detail, ranging from whimsey to grief and always conveying immense drama and vitality. The ease with which he vaults over the keyboard and the expressive *cantabile* which he achieves in the lyric sections have an almost shattering impact. Hearing Richter play these *Noveletten* is almost like being confronted by Schumann's own spirit. As for Richter's Debussy playing, it features a warm, rich color palette. He is much more luxuriant than Gieseking in his choice of tempos, his performance of *Clair de lune*, for instance, being the slowest that I can recall ever having heard. His phrases are pregnant with inner meaning: the tonal shapings could not be more ravishing. A similar poignancy is evoked in the *Hommage à Rameau*. The underlying activity of both the *Mouvement* and the *Passepied* from the *Suite Bergamasque* is fraught with suppressed tension, the exultant strains of *L'Isle joyeuse* perfectly caught. Even the audience applause seems inspired.

Richter's position as a Beethovenian is slowly, but surely, becoming clarified. It is my impression that this artist has an equal understanding of pure classical style and pure romantic style, but when confronted with a composition of classical form and romantic content, he tends to lose sight of the former. Thus, the performance of the early Op. 2, No. 3 Sonata is by far the most satisfying rendering in the Beethoven album, and

that of the *Appassionata* is the least. Richter is all logic and discipline in the first of these works; and except for a slightly flabby exposition of the Scherzo (which should be played in a brisk one-count-to-a-bar, as Schnabel, for example, did, and Richter does not), the performance comes near to being an ultimate statement of the music. Richter's interpretation of the *Appassionata*, on the other hand, is absurdly disjointed, overemotional to the point of being lurid; furthermore, it deals with generalities rather than with specifics. The pianist is not at all attentive to Beethoven's placement of accents, nor does he observe the important *subito piano* at the beginning of measure 134 in the first movement. Op. 14, No. 1 goes well in its first and last movements, but the Allegretto in between them is taken at a disintegrating *Lento*. Even Richter's marvelously plastic (here too plastic) shaping of phrases cannot make his strange interpretation convincing. Conversely, the Allegretto of the Op. 54 Sonata tends to race under Richter's brilliant fingers. It is, incidentally, interesting to note that Richter programmed the Op. 54 and Op. 26 (*Funeral March*) Sonatas together. The last movements of these two works offer a similar type of rotary-motion fingerwork. Surely their joint appearance was not accidental.

Richter is extremely careful in his observance of Beethoven's repeat marks—apparently a trend among Soviet artists. Richter, in fact, even took a repeat of the second half of the last movement of the Op. 31, No. 2 Sonata in his October 23 concert. This one is *not* indicated by the composer!

Some of Richter's repertoire on these recordings is duplicated by the pianist's work on other discs. RCA Victor's competing version of the *Appassionata* and *Funeral March* Sonatas is somewhat more finished in performance than Columbia's, and better reproduced. Similarly, Deutsche Grammophon's LPM 18597 contains the same interpretation of the Schumann F major *Novelette*, with beautiful studio sound. But Columbia's live recitals have a thrilling glamour all their own, and certainly their defects are insignificant when noted in relation to the total accomplishment. Volume 3 of the set is due for release this spring; in the meantime, we owe thanks for the present achievement.

SVIATOSLAV RICHTER: "Sviatoslav Richter at Carnegie Hall, Vols. 1 and 2"

Beethoven: *Sonatas for Piano: No. 3, in C, Op. 2, No. 3; No. 9, in E, Op. 14, No. 1; No. 12, in A flat, Op. 26; No. 22, in F, Op. 54; No. 23, in F minor, Op. 57* ("Appassionata").

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Haydn: *Sonata for Piano, No. 50, in C*.
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Debussy: *Suite Bergamasque; Images, Set I; L'Isle joyeuse*.

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by Nathan Broder

The Bach B Minor—Two New Sets And a Plenitude of Riches



WE ARE FACED here with almost an embarrassment of riches. There are so many good things in these two sets that to make a choice between them is to share the dilemma of the lady in Cartier's confronted by two diamonds of equal size and luster—and slight imperfections—but different shape. To dispose of the obvious differences first: Robert Shaw (for RCA Victor), as did Jochum in the Epic recording, uses the version of the New Bach Edition, prepared by Friedrich Smend and published some dozen years ago. Certain aspects of that edition were criticized in the musicological journals, most trenchantly by Georg von Dadelsen, who wrote the notes for Karl Richter's Archive set. Richter uses the old Bach Gesellschaft edition with some adjustments borrowed from Smend. To the nonspecialist listener the most noticeable textual differences will be in the duet "*Et in unum Dominum*," where Richter employs the more elaborate of the two surviving versions, and in the "*Benedictus*," where the obbligato part is played by a flute in the Shaw set and by a violin in the Richter (the instrument is not named in Bach's manuscript). Other differences concern the make-up and use of the chorus. Shaw uses a group of thirty-three male and female singers and twenty-nine players. In certain portions of the choral movements, where the voices are not doubled by instruments, he employs soloists. The size of Richter's forces is not indicated (contrary to Archive's usual practice), but they do not seem to be much more numerous than Shaw's; the choral soprano and alto parts, however, are sung by boys.

One of the glories of the Shaw performance is the sound of his picked chorus. It has the rich, round tone of larger groups and the suppleness of a fine madrigal ensemble. In precision, in accuracy of pitch, and in sensitivity of phrasing it is unsurpassed; and it is capable of resounding fortissimos, as in the Sanctus, as well as of whispering pianissimos, as at the end of the "*Crucifixus*." There is nothing perfunctory in this performance. The great fugue of the first Kyrie moves constantly forward over a steady but not rigid basic pulse. The second Kyrie is enlivened by discreet and convincing dynamic gradations, building up to a thrilling finish. The "*Cum sancto spiritu*" is truly vivacious, the "*Et incarnatus est*" profoundly moving in its hushed beauty, the "*Patrem omnipotentem*" brilliant and luminous.

The treatment of only two passages in the choral movements arouses misgivings: the great crescendo in the Adagio of the "*Confiteor*" and the extended retard at the close of the "*Crucifixus*" seem overdone. The climax of the performance, as of the work, is the Sanctus, which is presented in all its sublimity. A flyspeck in this performance is the beginning of the immediately following "*Pleni*," whose first notes are buried.

Shaw is fortunate in his soloists too. Their steadiness and skill justify his use of them in the choral movements, and in the arias and duets they are all equal to their difficult tasks. Saramae Endich is satisfactory in the three duets in which she participates. Adele Addison's only solo number is the "*Laudamus te*"; she is in good form there, but the piece is taken rather slowly and lacks the exaltation it can have. This movement is more spirited in the Archive set, but neither singer effaces the memory of the splendid performance by Elisabeth Schwarzkopf in the Angel recording. Mallory Walker does well with his part in the "*Domine Deus*" and especially so in his solo, the "*Benedictus*." A firm, accurate voice of attractive quality throughout its wide range is revealed by Ara Berberian. In both of his arias he spins long phrases. So does Florence Kopleff in hers. In fact, this young artist provides some of the finest singing to be heard in both sets. Her "*Qui sedes*" is marred only by what seems to me to be too many retards at period endings, and her Agnus Dei is faultless—a gloriously beautiful performance. Mention should also be made of the unnamed first trumpet, who soars into the highest reaches with ease and accuracy and good tone.

The sound of the RCA Victor recording is first-class on the whole, but there are one or two aspects of it that seem less than completely satisfactory. Apparently the intention was to have the vocal soloists sound as though they were placed among the chorus, as in Bach's time, but the result is that they sometimes do not have enough presence: in some movements soloists have less sharpness and profile than the accompanying instruments, and in others even the chorus seems a little too far back with respect to the orchestra. In the stereo version both voices in the two female duets are recorded on the same track, but separation is effectively applied in the double chorus of the "*Osanna*."

Richter's chorus, too, is very com-

petent. The boys' voices are of course neither as full nor as round as those of Shaw's women singers, but purists may prefer them in any case, as exemplifying Bach's own practice. Richter evidently employs small and large groups, with the result that he has lightness and transparency when he needs those qualities, and power when it is called for. He is given to somewhat faster tempos than Shaw. Usually the outcome is merely different, not less convincing. One exception to this is the second Kyrie, whose livelier pace makes it less moving than in Shaw's version and too similar to the pulse-rate of the immediately preceding "*Christe*." In the vigorous movements Richter tends to be more emphatic than Shaw, the emphasis being expressed by aspirated vowels in the choral runs and *détaché* playing in the low strings. The bassoons in the "*Quoniam*," the entrance of the basses at the opening of the "*Et incarnatus est*," and the opening of the "*Pleni*" are more distinct than in the competitive set, but Richter's first trumpet has a thin, pinched tone.

Maria Stader and Ernst Häfliger are their usual able selves. Hertha Töpper, who sings the "*Laudamus te*" as well as the arias specifically marked for alto, is a little trembly in the "*Christe*" and "*Qui sedes*" but steadier in the "*Laudamus te*," "*Et in unum Dominum*," and Agnus Dei. The advantage here is clearly with Miss Kopleff, of the Shaw album. Richter attempts to solve the problem presented by the wide range of the solo bass part by allotting one of the two arias to a bass and the other to a baritone. Kieth Engen sings the "*Quoniam*" quite acceptably, while Fischer-Dieskau does the "*Et in spiritum sanctum*." This is lovely singing, with more nuance than Berberian's, though Fischer-Dieskau has to shift a low F sharp an octave higher.

Except for the "*Qui tollis*," where the basses could be stronger and the flutes are too prominent, the balances in the Archive recordings are unexceptionable and the sound in general is excellent. In the stereo version separation is employed in the female duets as well as in the "*Osanna*."

Both albums are handsomely presented, the RCA Victor booklet being embellished by reproductions of woodcuts by Dürer, the Archive by facsimiles of six pages from Bach's manuscript.

BACH: *Mass in B minor*

Saramae Endich, Adele Addison, sopranos; Florence Kopleff, contralto; Mallory Walker, tenor; Ara Berberian, bass; Robert Shaw Chorale and Orchestra, Robert Shaw, cond.

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● ● ARCHIVE SAPM 198 190/92. Three SD. \$20.94.

CLASSICAL

ASIOLI: *Sonata for Cello and Piano, in C*—See Mozart, Wolfgang Amadeus II: *Sonata for Cello and Piano, in E, Op. 19.*

BACH: *Mass in B minor*

Saramae Endich, Adele Addison, sopranos; Florence Kopleff, contralto; Mallory Walker, tenor; Ara Berberian, bass; Robert Shaw Chorale and Orchestra, Robert Shaw, cond.
 • RCA VICTOR LM 6157. Three LP. \$14.94.
 • RCA VICTOR LSC 6157. Three SD. \$17.94.

Maria Stader, soprano; Hertha Töpper, contralto; Ernst Häfliger, tenor; Dietrich Fischer-Dieskau, baritone; Kieth Engen, bass; Munich Bach Choir and Orchestra, Karl Richter, cond.
 • ARCHIVE APM 14 190/92. Three LP. \$17.94.
 • ARCHIVE SAPM 198 190/92. Three SD. \$20.94.

For a feature review of these recordings, see facing page.

BACH: *The Well-Tempered Clavier, Book I*

Samuel Feinberg, piano.
 • MK-ARTIA 211C. Three LP. \$14.94.

The Soviet pianist Samuel Feinberg displays a number of praiseworthy qualities in this set, as well as some that seem less admirable. On the credit side are fleet fingers and attractive tone. He uses little pedal, yet the sound he produces is not dry. His control is such that the principal thematic material is always clearly audible, even when it is in an inner voice; the subject of a fugue is plainly in evidence wherever it appears, yet it is not thrust at one each time, as it is with some players, who resemble Jack Horner pulling out his plum again.

Feinberg achieves many fine gradations within the limited range of dynamics he sets for himself here, but this ability is often put to unconvincing uses. He marks off structural joints by growing softer and by retards, but sometimes he applies these procedures for no discernible reason, as in the C sharp minor Prelude, where he slows up in the middle of a phrase, or in the F sharp minor Fugue, where the subject begins strongly and then becomes softer (and stays that way). He has a tendency to slow up, or diminish the volume, or both, before the end of a piece, especially on pedal points. The E flat minor Fugue is one of those that sag near the end; the G minor Fugue begins to unravel seven measures before the final chord; and the whole last page of the F minor Fugue is thus segmented. Mr. Feinberg's considerable skills would undoubtedly show to better advantage in true piano music. Sound here is satisfactory. N.B.

BARTOK: *Mikrokosmos*

György Sándor, piano.
 • VOX VBX 425. Three LP. \$8.95.

One of stereo's greatest gifts to the American consumer is its leading to

the reissue of older monophonic discs at a bargain price. Many of these discs, like the ones in the present set, are quite as good as any LP records that have ever been made, and in the case of the solo piano, the advantage of stereo over monophonic recording is very slight if not totally illusory.

This is the only complete *Mikrokosmos* now available on American records. Its interpreter is a first-class Bartókian who studied long with the composer himself. The whole thing has great style and class. It was a major release when it first appeared, not too many years ago, and it is a major release today. The work itself is, of course, a cycle of 153 piano pieces that accomplish two quite different things simultaneously: they provide the piano student with a graded course in keyboard technique, starting with the simplest imaginable five-finger exercises and ending with works of formidable difficulty, and at the same time they provide a step-by-step introduction to the harmonic and aesthetic work of Béla Bartók. The entertainment of the auditor is no part of the original scheme; but the series nevertheless offers the nonperforming listener quite as much interest as the works Bartók intended for his enjoyment, for this composer could not write even a five-finger exercise without producing something eminently musical. In the hands of a mature artist like Sándor, a five-finger exercise becomes a fascinating study in musical communication stripped of the easy lure of virtuosity.

The new release has excellent notes by Christiane de Lisle explaining the Bartókian aesthetic system in some detail and casting revealing lights upon it. But these notes need editing; among

other things, the author (or her translator) is firmly convinced that the English verb "resume" means "to make a résumé." English, alas, is a highly inconsistent language, especially when it is French. A.F.

BEETHOVEN: *Concerto for Violin, Cello, Piano, and Orchestra, in C, Op. 56*

Wolfgang Schneiderhan, violin; Pierre Fournier, cello; Geza Anda, piano; Radio Symphony Orchestra of Berlin, Ferenc Fricsay, cond.
 • DEUTSCHE GRAMMOPHON LPM 19236. LP. \$4.98.
 • DEUTSCHE GRAMMOPHON SLPM 136236. SD. \$5.98.

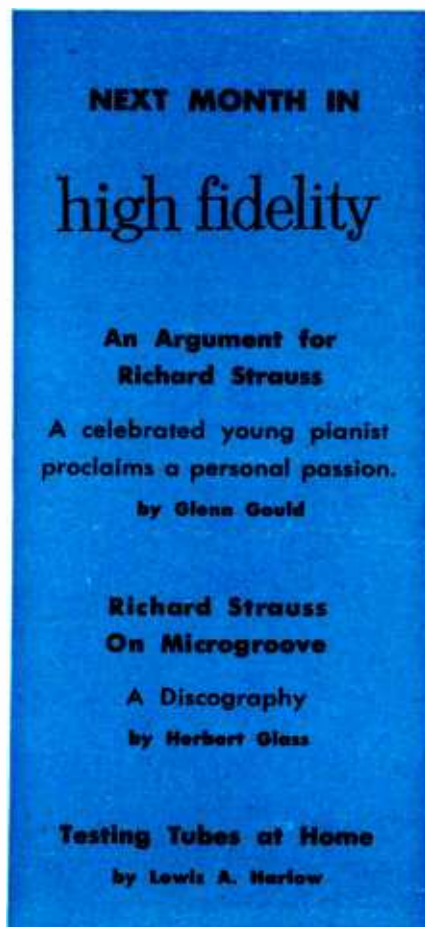
The last really interesting recording of this music was the old Bruno Walter set; but since the work is one that profits greatly both from stereo and contemporary engineering, the present edition is able to dominate the catalogue in both of its manifestations. The Triple Concerto is not Beethoven's best, but it remains one of the most effective compositions in which several soloists are juxtaposed with one another and a symphonic accompaniment. The soloists in this recording are all excellent and appear to be in agreement with one another on matters of style. Fricsay is in splendid form; the orchestra is a fine one; and the engineering is spectacularly good. R.C.M.

BEETHOVEN: *Mass in D, Op. 123 ("Missa Solemnis")*

Eileen Farrell, soprano; Carol Smith, contralto; Richard Lewis, tenor; Kim Borg, bass; Westminster Choir, Warren Martin, dir.; New York Philharmonic, Leonard Bernstein, cond.
 • COLUMBIA M2L 270. Two LP. \$9.94.
 • COLUMBIA M2S 619. Two SD. \$11.94.

At its frequent best this is the first *Missa Solemnis* on records to suggest the power of the work in a concert performance. That it should so triumph over the Toscanini, Klemperer, and Karajan versions is due entirely to the ability of good stereophonic engineering to handle a solo quartet, large orchestra, and chorus in music as complex as this in texture and contrapuntal structure.

In its monophonic form the present set is actually inferior in quality to the Toscanini, a 1953 Carnegie Hall production which remains the finest performance of this music ever recorded. Bernstein's approach is reverent, and generally he seems to wish to be self-effacing, to step to one side and allow the music to speak for itself. The difficulty is that the *Missa Solemnis* is too vast to fall into structural and stylistic focus without an authoritative central command. Bernstein appears to recognize this as the performance goes on, since most of the conspicuously tentative passages are in the first two sections. Even so, he allows certain faults to pass right up to the end (for example, the tendency of his soloists to overdramatize their music). Happily, this shortcoming is balanced out by the well-disciplined choral singing and the admirable taste and sure sense of style it reveals. The instrumental element of the performance generally represents Bernstein's finest Beethoven to date. The most difficult section of the Mass, from the



standpoint of binding things together, is the long violin solo in the "Benedictus." Not only is it exceptionally well played by concertmaster John Corigliano, but Bernstein works very hard, and very skillfully, to fit orchestra, chorus, solo violin, and solo voices into their exact role in the total scheme.

The *Missa Solemnis* does not work neatly into four sides, and to avoid breaks the present set puts more than twenty-six minutes of music on the first surface. This necessitates some compression of the final *Amens* of the *Gloria*, with the result that this section—one of the supreme wonders of the score—does not produce its full effect.



Leonard Bernstein

Compared to the Karajan set, which in stereo is overresonant to the point of being intolerable, the sound here is spacious but inclined to be a little dry. I suspect this is a studio recording to which resonance has been added electronically, which is one reason why the Toscanini sounds better in the mono medium. But to hear what stereo does for the *Missa Solemnis*, this is the set to acquire. R.C.M.

BIZET: *Symphony in C; Jeux d'enfants, Op. 22; La jolie fille de Perth, Suite*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
 • LONDON CM 9277. LP. \$4.98.
 • • LONDON CS 6208. SD. \$5.98.

The title of this disc might be "Bizet at the Ballet," for most of the music included here has been used, at one time or another, to accompany the dance. Both the *Symphony in C* and *Jeux d'enfants*, Bizet's orchestral arrangement of pieces for piano duet, have been used for full-fledged ballets, while the final movement, the *Danse bohémienne*, of the suite from the opera *La jolie fille de Perth*, often crops up in the fourth-act ballet of *Carmen*. Ansermet delivers all three of these light-textured works with immaculate style and execution. Here and there, one might have liked a little more fire, yet these are highly pleasing performances, cleanly recorded. P.A.

BLACKWOOD: *Chamber Symphony*
 —See Schuller: *Music for Brass Quintet*.

BLOCH: *Concerto symphonique*
 †Litolf: *Concerto symphonique, No. 4: Scherzo*

Marjorie Mitchell, piano; Vienna State Opera Orchestra, Vladimir Golschmann, cond.
 • VANGUARD VRS 1078. LP. \$4.98.
 • • VANGUARD VSD 2101. SD. \$5.95.

The Bloch is a tremendously sweeping, dramatic, and epic piece, written in

1948 but seldom performed because of its technical demands. They have all been met and solved most brilliantly in this excellent disc, which also restores the delightful Litolf *Scherzo* to the recorded repertoire. A.F.

BRAHMS: *Sextet for Strings, No. 1, in B flat, Op. 18*

New York String Sextet.
 • 20TH-CENTURY FOX FOX 4008. LP. \$4.98.
 • • 20TH-CENTURY FOX SFX 4008. SD. \$5.98.

When this Sextet had its first tryout, at Joachim's house in Hanover one Sunday morning in 1860, the young Brahms (so another guest noted) "seemed awkward and ill at ease, and hid in a corner." He shouldn't have. He had produced here, among other things, an absorbing set of variations built on a portentous and granitelike theme, one of the bounciest scherzos to be heard anywhere, and an opening movement which is the soul of romanticism. I'm not sure but what some of the wonderful sonorities may have happened by accident; certain passages seem positively gauche in scoring—and achieve the strength which sometimes goes with rough-hewing. The New York Sextet offers as fine a performance as can be found on records. Casals' Prades players give the scherzo an additional something with their much faster tempo, but on other counts this performance is resilient and full of conviction. Stereo effects are—properly—unobtrusive, with some distortion in the highs on both versions. SHIRLEY FLEMING

BRUCKNER: *Symphonies: No. 4, in E flat ("Romantic"); No. 7, in E*

Bamberg Symphony Orchestra, Heinrich Hollreiser, cond. (in No. 4);
 Symphony Orchestra of the Southwest German Radio (Baden-Baden), Hans Rosbaud, cond. (in No. 7).
 • Vox VBX 117. Three LP. \$8.95.
 • • Vox SVBX 5117. Three SD. \$8.95.

This bargain set contains two of the most popular Bruckner symphonies. Hollreiser's treatment of the Fourth is fairly heavy and angular, with a few awkward tempo changes from one section to the next. As a result, his per-



Bloch: his demands finally met.

formance lacks the unity of form and the grace to be found in Bruno Walter's recent definitive recording of this work, which also has more polished orchestral playing. The reproduction, however, is well rounded and nicely distributed.

Rosbaud's Seventh, a reissue of a recording released two years ago, remains the only version of this symphony in stereo. At the time of its release I praised its high interpretative and sonic qualities, and called it one of the best Sevenths to be recorded. P.A.

BUXTEHUDE: *Jubilate Domino*
 —See Telemann: *Cantatas: No. 19, Gott will Mensch und sterblich werden; No. 28, Deine Toten werden leben*.

CHOPIN: *Ballades: No. 1, in G minor, Op. 23; No. 2, in F, Op. 38; No. 3, in A flat, Op. 47; No. 4, in F minor, Op. 52. Berceuse, Op. 57. Preludes: No. 25, Op. 45; No. 26, Op. posth.*

Fou Ts'ong, piano.
 • WESTMINSTER XWN 18956. LP. \$4.98.
 • • WESTMINSTER WST 14137. SD. \$5.98.

Of the four Chopin Ballades, only the second has the loosely knit form implied by its rhapsodic title. The other three are almost symphonic in nature, each piece culminating in a dramatic climax which is actually the inevitable outgrowth and fulfillment of everything that has gone before it. The balancing of highly disciplined architectural values with fervently emotional thematic material poses a delicate interpretative problem for performers, and more than a few illustrious players have, indeed, fallen considerably wide of the mark, most frequently in the direction of misguided romanticism.

It seems to me that Fou Ts'ong (a young pianist who recently became Yehudi Menuhin's son-in-law) meets the problem eye-to-eye, and solves it with brilliant success. To be sure, his interpretations are as poetic and romantic as anyone's, with singing melodic lines, and considerable rhythmic license and tonal painting, but unlike the performances one hears so often these build cohesively.

Of the many imaginative details, I am especially taken with the aura of hushed tension Mr. Fou's speed variations at the beginning of No. 2 create and with the veiled lilt that his use of half pedal imparts to the hobbyhorse section of the A flat. Although there are certain points to which a purist might take exception (Mr. Fou, following in the footsteps of such pianists as Horowitz and Moiseiwitsch, chooses to ignore Chopin's instructions to lift the pedal at meas. 202 in the F minor Ballade), there is never any hint of inexpressivity or lack of warmth. I would say that this is quite the best recorded edition of the Ballades.

The pianist's exquisitely tender, yet virile sentiment is superbly convincing in the *Berceuse*, and it is a special pleasure to have the two rarely played later Preludes in such fine performances. Fou Ts'ong is a brilliant technician and an inspired keyboard poet.

Reproduction is unusually lifelike, with clean, undistorted highs and fully rounded bass tones. The monophonic version is a bit shallower than the stereo, but also has fine sound. H.G.

Continued on page 82



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Rubinstein: Chopin con amore.

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

Artur Rubinstein, piano; New Symphony Orchestra of London, Stanislaw Skrowaczewski, cond.

- RCA VICTOR LM 2575. LP. \$4.98.
- • RCA VICTOR LSC 2575. SD. \$5.98.

Many of Rubinstein's most celebrated (and most successful) 78-rpm recordings were made in London before World War II. Returning to a British studio for what are, I believe, his first European sessions since the early postwar Rachmaninoff-Paganini Rhapsody with Süsskind, the pianist has recaptured the old magic of his first, long-deleted shellac set of this Chopin concerto, made with Sir John Barbirolli and the London Philharmonic. (The intermediate LP with Wallenstein and the Los Angeles Philharmonic was, for all its quality, far inferior to the pianist's earlier and later editions.)

First of all, the recorded sound on the new discs has a warmth and luster missing from the rather too candid Hollywood version, and Stanislaw Skrowaczewski is a far more sympathetic collaborator than was Alfred Wallenstein. The young Polish conductor is a most imaginative lyricist, and there are many lovely details of phrase shaping and tonal balance here. In fact, the orchestral work throughout is exemplary. Whether instinctively, or consciously, Rubinstein definitely responds to the more poetic environment. His playing is infused with a feeling that can only be described as *con amore*. His tonal quality has rarely, if ever, sounded as beautiful as it does on the present discs. This is a very special, very inspired recording.

But Rubinstein's is not the only version of this work worthy of consideration. The editions of Maurizio Pollini (Capitol) and Stefan Askenase (Deutsche Grammophon) are both in the same exalted class as the new RCA release. These pianists play with fine craftsmanship and considerable poetry and they both enjoy first-class, and uncut, orchestral support. The Rubinstein (which, incidentally, is also uncut) is, interpretatively speaking, midway between the other two leading versions: he is rather more mellow and lyrical than Pollini, but his playing possesses more forward motion and vigor than Askenase's. The Deutsche Grammophon disc is the only one of the three to offer a bonus in addition to the Concerto (Chopin's lovely *Krakowiack*—an unjustly neglected little work), and this factor might be the deciding one for many listeners. My own loyalties are so unwavering to all three sets that the only solution I can suggest is to flip a three-sided coin. H.G.

DEBUSSY: Children's Corner Suite; Suite Bergamasque; Images, Set I; Danse

Joerg Demus, piano.

- DEUTSCHE GRAMMOPHON LPM 18663. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138663. SD. \$6.98.

DEBUSSY: Children's Corner Suite; Suite Bergamasque; Ballade; Mazurka; Le Petit nègre; Valse romantique

Daniel Ericourt, piano.

- KAPP KC 9065. LP. \$4.98.
- • KAPP KC 9065S. SD. \$5.98.

The most recent installment in M. Ericourt's complete Debussy cycle contains some of the master impressionist's most charming music, and the pianist rises to the occasion with a series of probing, subtle performances. Ericourt is not a colorist in the sense that he turns floodlights on the music; rather, he chooses to work in half tints and understatement. But within the severe tonal framework of the artist's choice, there is contrast aplenty and a good deal of subtle rhythmic interplay.

Ericourt realizes that the pedals are essential to truly poetic re-creation of this repertoire, and stylist that he is, he has a remarkable grasp of just how to employ them, when to do so, and—perhaps most important of all—when to *refrain* from doing so. To illustrate my point, I cite the present reading of the *Children's Corner* Suite. The pianist preserves the *sec*, detached staccato in *Dr. Gradus ad Parnassum*, and thus points up with humorous effect Debussy's jibe at Clementi's book of technical exercises of the same name. *The Little Shepherd*, on the other hand, is set forth with half pedal, and achieves a "white" tonal coloration that almost tangibly suggests the smell of clover. Furthermore, M. Ericourt's rendition of this piece shows that one need not be brusque in order to sound casual. The popular *Golliwog's Cakewalk* has a truly vital rhythmic pulse, although Ericourt utilizes a lot of personal *rubato*. The little pauses and accelerations clarify the part writing and dramatize the music, but at the same time the artist's acute sense of timing preserves equilibrium and continuity. All of the other pieces on the disc are played with comparable discernment



The young Debussy.

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and finesse. Furthermore, Kapp's reproduction is excellent.

Demus offers some tasteful piano playing on his record, but his comprehension of the idiom seems to me on a lower level than Ericourt's. *Dr. Gradus* is here lost in a blur of excessive pedal, for while the aural effect of watercolor brush strokes on a pre-wet paper is agreeable enough to listen to, the humorous connotations so essential to this piece are completely obscured. *The Little Shepherd* is distinctly perfunctory as set forth here, and the mobile pieces from *Images* and *Bergamasque* either tend to lumber along in square Teutonic accents or else they are given with flaccidity. Deutsche Grammophon's engineering is first-rate, however. H.G.

DITTERSDORF: Concerto for Harp and Orchestra, in A

†Hoffmann: Concerto for Mandolin and Orchestra, in D

Irmgard Helmig, harp; Gerd Lindner-Bonelli, mandolin; Chamber Orchestra of Radio Berlin, Herbert Haarth, cond. (in the Dittersdorf). Symphony Orchestra of Radio Leipzig, Gerhard Pflüger, cond. (in the Hoffmann).

- URANIA UR 7110. LP. \$4.98.
- • URANIA US 57110. SD. \$5.98.

The Mandolin Concerto, by one Giovanni Hoffmann, is an awkward work that limps along, making standard late-eighteenth-century gestures. It is not helped by a mediocre orchestra and poor sound. The Dittersdorf, an arrangement of a clavier concerto (the arranger is not named), is several notches higher in quality, but neither the orchestra nor the recording is much better than on the other side. N.B.

DVORAK: Concerto for Violin and Orchestra, in A minor, Op. 53

†Tchaikovsky: Concerto for Violin and Orchestra, in D, Op. 35

Ruggiero Ricci, violin; London Symphony Orchestra, Sir Malcolm Sargent, cond.

- LONDON CM 9284. LP. \$4.98.
- • LONDON CS 6215. SD. \$5.98.

Ricci's warm tone and brilliant technique are well suited to the performance of these two concertos. He seems somewhat more at home in the Tchaikovsky, which he plays beautifully, though with the usual cuts in the last movement. In the Dvořák, I prefer the firmer approach of Milstein. Sargent accompanies well in both concertos, and the sound is faithful, though there is less than the usual stereo separation. P.A.

DVORAK: Rusalka (highlights)

Ludmila Cervinkova, soprano; Beno Blachut, tenor; Eduard Haken, bass. Chorus and Orchestra of the Prague National Theatre, Jaroslav Krombholc, cond.

- SUPRAPHON SUA 10101. LP. \$5.98.

It is clear that these selections have been culled from a complete recording (in fact, Artia had at one point scheduled the complete opera for release), and since the music heard here is utterly captivating, it is to be hoped that the

Continued on page 84



THE IMPORTS

A MAJOR SOURCE of confusion about imported records is the label listed in the Schwann catalogue as "Electrola." One of its entries, for example, is the much admired Furtwängler-Bayreuth performance of Beethoven's Symphony No. 9—and listed immediately above it is the same recording designated as on the domestic Angel label. Inspection of the Electrola album itself makes a seeming triangle of the whole matter, since the labels on the records and the box clearly read "Odeon"!

The explanation begins with the fact that all three companies are subsidiaries of the giant Electric and Musical Industries of England, which in the United States issues its material on the Angel label (it also controls Capitol) and in Germany under the name Electrola. EMI's German and French labels are imported here by a distributor called Record and Tape Sales, Inc., with the proviso that Angel's catalogue never be duplicated. An error on the other side of the Atlantic caused a few double releases, which did little enough harm to Angel (except in pique) but hardly inspired confidence among dealers and purchasers of the imports. All is cleared up now—except the Odeon label. It seems that EMI's "His Master's Voice" and "Columbia" trademarks have a certain currency in this country and that U. S. Customs insists they be covered up—which EMI does with Odeon, another of its time-honored trademarks. Hint: the labels peel off easily from the jackets but seem permanently attached to the record centers.

Although Schwann does not list most imports, it includes Electrola because that label's distribution here, while not large, is extensive enough to make its releases available in most cities throughout the country. The line definitely qualifies as an import, however; no printed material is translated into English, prices are higher than for domestic pressings, and discounts are small. Electrola's best sellers here so far are a reissue of Cante-loube's setting of the *Chants d'Auvergne*, sung hauntingly by Madeleine Grey (Electrola 60642, 10-inch) and after three decades still the most satisfying version, and another reissue, of Elisabeth Schwarzkopf's postwar recording of the Bach Cantata No. 51, "*Jauchzet Gott*" (Electrola 80628), one of those LPs unaccountably deleted in its prime and up to now a collector's item. Schwarzkopf is an exciting singer here, but there is a tendency to hoot, and the vocal lines are frequently broken up. The recording too is more brittle than one remembers.

That it is possible to perform with authenticity and ease and still generate enthusiasm is demonstrated over and over again in a series of six individual discs

newly recorded in Germany by Electrola under the general title "Music in Old Cities and Royal Courts." The period is the eighteenth century, the locales Eisenstadt, Düsseldorf, Hamburg, Mannheim, Potsdam, and Salzburg. The Hamburg disc (Electrola 91102) is especially rewarding. Hamburg was the cradle of German opera, the first *Singspiel* ever publicly performed in that language being given there in 1678. The German vogue persisted until 1838, when Hamburg succumbed to the Italian style. Handel and the ubiquitous Johann Mattheson composed (and even fought a duel) there; Telemann was a major ornament of the city. But the key figure was Reinhard Keiser, who directed the opera in the Gansemarkt for a decade and wrote over a hundred operas. Half the Electrola record is given over to excerpts from his *Croesus*. From the first trumpet, timpani, and piccolo sounds of the *sinfonia* which serves as an overture there is a feeling of brightness and elegance, with fine tunes and spacious harmonies. How much of this excellence is in the music itself and how much due to the performance is hard to tell, but all credit should go to such singers as Hermann Prey, Lisa Otto, and Theo Adam, and to the Berlin Philharmonic, led by Wilhelm Bruckner-Rüggeberg.

The Mattheson work on the overside is a "dramma per musica" entitled *Boris Goudenow*. He is the same Czar as Mussorgsky's, and at first one can't help missing the deep Russian sound and language. But on second hearing of the four sections one finds that the characterization of the familiar characters comes through strongly, with the bass Theo Adam excellent in the title role.

Eisenstadt was the country seat of the Esterházy family, Haydn's patrons for most of his life. The composer came to Eisenstadt as assistant Kapellmeister to Gregor Joseph Werner, whose work as a contrapuntalist Haydn especially admired. There are two short pieces by Werner on the Eisenstadt record, excerpts from a charmingly pastoral Christmas Cantata, and a *Pastorella* for Organ and Orchestra (Wolfgang Meyer, soloist) which will appeal to anyone who finds joy in the Handel organ concertos. Karl Forster leads the Berlin Philharmonic superbly in both works, as he does, with the addition of the St. Hedwig's Choir, in the major work on the disc, Haydn's *Te Deum* in C major dating from around 1800. The *Te Deum* is listed in *Grove's* among the miscellaneous works, but surely this short, powerful utterance deserves to be heard (Electrola 91104).

There are also two excerpts from Haydn's opera buffa *Lo Speciale* ("The Apothecary") on the record: the Overture, which was omitted from the more

or less complete version issued here by Epic, and the tenor aria, in Italian, from Act I. Still another bonus is the Trio No. 96 for baryton, viola, and cello, once again well played and well recorded. Adding to the excellence of the entire series of records are the illustrated and completely informative brochures—unfortunately in German only. The entire set is available in both stereo and mono.

Some of the best chamber records available anywhere come from a small company in France named Valois, which is run almost singlehandedly by its owner and has won a fistful of Grand Prix du Disques in the past four years. Valois's recording is done in the Copenhagen studio of Peter Willemoes, one of the best engineers in Europe, and the artists—at least in the three records on hand—seem unbeatable at what they do. The New Danish Quartet, which appeared in concert here last season, plays the two quartets from Haydn's Op. 77 (Valois MB 412) in perfect proportion, much the way the old Pro Arte Quartet did on 78s. The only competition on microgroove for No. 1, in G major, is the recording by the Juilliard Quartet, a performance with more weight and resonance, in the style meant for middle Beethoven. An alternative edition for No. 2 in F major is almost unobtainable, the only other recording being by the Drolc Quartet on German Columbia, not regularly imported in the United States. The Drolc group plays very much like the Juilliard, attacking less sharply and giving greater duration to the notes than the New Danish Quartet. Some listeners might prefer trading the directness of line the Danes achieve for the added emotional feeling of the others. But in the second Valois release we encounter music which requires grace, precision, and a piquant touch above all—and this the New Danish Quartet supplies in Quartets by Tartini, Dittersdorf, Mozart (K. 156), and Haydn (Op. 3, No. 5) (Valois MB 417). Except for the Mozart—in which the Barchet Quartet is hardly competitive—these works have not previously been recorded in full (the Haydn contains the famous Serenade). Since the Dittersdorf and Tartini are on a par with the two more familiar works and the recording is clean and full, this release adds up to a perfect hour. On the third Valois record, Robert Riefing plays four Haydn Piano Sonatas: No. 35, in C; 43, in A flat; 50, in C; and 52, in E flat (Valois MB 421). Riefing has a restrained but effective use of pedaling, an easy way with rhythm, and delicate phrasing. Valois has Riefing scheduled to record all the Beethoven sonatas. Curious as I am about the result, I would prefer to hear him do more Haydn, and perhaps Schubert. GENE BRUCK

entire work will soon be made available. Rusalka's *Song to the Moon* is the most familiar excerpt from this score, and it is one of the most enchanting soprano arias ever written. Here we have a chance to hear it in the original tongue, sung by a soprano with a fresh, clear voice and considerable sensitivity. All the rest of the music is of exceptional beauty, though the most striking excerpts to my ears are the overture and the *Lament of the Water-Gnome*.

In addition to Miss Cervinkova, there are two first-rate singers for the leading male roles. The Prince is sung by the veteran Blachut, who shows what a fine singer he can be in music of a genuinely lyric mold; and the Water-Gnome is the excellent bass Eduard Haken, who is the admirable Kecal of Artia's *Bartered Bride*. The sound (mono only) is thoroughly satisfactory, and the jacket notes provide a reasonably detailed synopsis of the opera's plot. C.L.O.

FRANCK: *Symphony in D minor*

Detroit Symphony Orchestra, Paul Paray, cond.

- MERCURY MG 50285. LP. \$4.98.
- • MERCURY SR 90285. SD. \$5.98.

Chicago Symphony Orchestra, Pierre Monteux, cond.

- RCA VICTOR LM 2514. LP. \$4.98.
- • RCA VICTOR LSC 2514. SD. \$5.98.

It has been a number of years since either Paray or Monteux last committed the Franck D minor Symphony to records. Each has long been an acknowledged specialist at interpreting this richly romantic score, yet their interpretative approaches are quite different. Paray accents the dramatic points and the over-all form of the music, whereas Monteux, without eschewing the big dramatic climaxes, treats the entire symphony more broadly and with somewhat warmer, more sentimental touches. Monteux's conception hews closer to the traditional way of interpreting this symphony, but Paray's stronger treatment tends to clear away the cobwebs and reveal the music in a fresher, brighter light. His earlier recording of the symphony for Mercury has long stood as my favorite monophonic version. The new mono edition is an improvement over the old, while the stereo version, vibrant and realistic in its expansiveness and separation, goes to the very top of my list.

There will undoubtedly be many who will prefer Monteux's tenderer, more relaxed reading, however. The venerable conductor surely sounds just as at home with the Chicago Symphony as he ever did with the Boston or San Francisco orchestras. But those who choose his performance should be forewarned about certain vagaries in the reproduction. For example, in the middle of the second movement, the tremolo in the violas becomes so prominent that it overbalances everything else. Otherwise the mono version is quite good; but in the two-channel edition, the transfer from tape to disc has been made with too wide a volume range, with the result that the louder passages fairly blast, and may overload the speakers.

Mention might also be made of another contender for consideration: the admirably proportioned Giulini-Philharmonia Orchestra performance on Angel, which also includes as a bonus Franck's *Psyché et Eros*. P.A.

GLUCK: *Ballet Music*

†Grétry: *Céphale et Procris: Ballet Suite*

†Rameau: *Ballet Suite*

Hartford Symphony Orchestra, Fritz Mahler, cond.

- VANGUARD VRS 1075. LP. \$4.98.
- • VANGUARD VSD 2098. SD. \$5.95.

This disc should be called "Orchestral Animadversions on Some Dances by Grétry, Rameau, and Gluck." We have had our Stokowskis and Respighis, but those men are the most pedantic of purists compared to Felix Mottl, who is responsible for all the "arrangements" on the present record. In the Grétry he not only added such instruments as tambourine and triangle but switched string figures to woodwinds, interpolated little passages for trumpets and drums, added countermelodies where poor old Grétry didn't think any were needed, recomposed several sections entirely, and wrote codas for each movement, to mention only a few of his contributions. Grétry's Gigue is drastically rewritten and bears only a superficial resemblance to the original. If such shenanigans don't bother you, you may enjoy this music, which Fritz Mahler and his Connecticut band play extremely well. Just don't imagine that you are hearing Grétry, Rameau, or Gluck. N.B.

GRAINGER: *Piano Works*

Molly on the Shore; Irish Tune from County Derry; Country Gardens; Spoon River; Jutish Medley; Mock Morris; Sussex Mummers' Christmas Carol; Shepherd's Hey; My Robin Is to the Greenwood Gone; Children's March, "Over the Hills and Far Away"; Handel in the Strand.

Eugene List, piano.

- VANGUARD VRS 1072. LP. \$4.98.

Percy Grainger, the Australian-American pianist and composer who died just a year ago, was an immensely accomplished, though startlingly informal music maker, both in concert and on paper. I was once playing in an orchestra that was performing a fairly ambitious arrangement of a Grainger work. The arrangement called for a number of pianos, including an upright, at which Grainger himself was seated. When the music concluded, he was to conduct the next number on the program himself. Athlete that he was, Grainger took the shortest route to the podium: he placed one foot on the piano keyboard, swung the other leg over, and leaped onto the podium, all with the complete nonchalance of a conductor calmly walking in from the wings. In place of the formal Italian markings, he preferred his own brand of English ones. Thus, we find his music laced with such expressions as "louden lots," "at fast jog-trotting speed," and "easy goingly."

This same disarming informality is to be found in his music itself. The works in this representative collection are mostly settings of folk tunes, but there is a sprightliness and affecting simplicity about the way these tunes have been treated. List plays them with clarity and occasionally with just a trifle too much reverence. A little more of that Grainger zest and informality might have made his interpretations somewhat lighter and more appealing than they are. The re-

production is very good, and Vanguard has wisely issued this music for single piano in monophony only. P.A.

GRETRY: *Céphale et Procris: Ballet Suite*—See Gluck: *Ballet Music*.

HANDEL: *Siete rose rugiadose*—See Telemann: *Cantatas: No. 19, Gott will Mensch und sterblich werden; No. 28, Deine Toten werden leben*.

HAYDN: *Quartets for Strings: in D, Op. 20, No. 4; in D minor, Op. 76, No. 2*

Fine Arts Quartet.

- CONCERTDISC M 1228. LP. \$4.98.
- • CONCERTDISC CS 228. SD. \$4.98.

This is the first stereo recording of a quartet from Op. 20; in fact, to face the full dismal truth, it's the only example of Op. 20 in the present catalogue. Opus 76 fares better, although this is the stereo debut of the *Quinten* quartet.

Since stereo and Haydn are a perfect combination in which each brings out the best in the other, little more need be said. The Fine Arts Quartet is a Chicago-based group which has just about rounded the earth in its tours. (The last one was to Australia.) It has not made a great many records recently, so it's good to have it back before the microphone and find that its new hall (in suburban Wilmette) suits it perfectly. The music is wonderful, the artists are first-class, the engineering is admirable. R.C.M.

HAYDN: *Symphony No. 83, in G minor ("La Poule")*

†Mozart: *Symphony No. 29, in A, K. 201*

Netherlands Chamber Orchestra, Szymon Goldberg, cond.

- EPIC LC 3810. LP. \$4.98.
- • EPIC BC 1148. SD. \$5.98.

The recent neglect of Haydn's "Paris Symphonies" is nothing less than scandalous. If you doubt me, listen to this one. Compared with Haydn's chicken music, Respighi's birds (and most of the other works in the genre) seem overdone. This symphony is real musical satire, and Goldberg's performance has just the proper gift of droll understatement.

The only other stereo version of the Mozart is a Soviet performance that I find lacking in the Salzburg spirit. Goldberg knows the idiom, and the results are extremely attractive. The stereo engineering too is of first quality. R.C.M.

HAYDN, MICHAEL: *Concerto for Flute and Orchestra, in D*

†Telemann: *Concerto for Flute and Orchestra, in D*

†Stamitz, Carl: *Concerto for Flute and Orchestra, in G*

Camillo Wanasek, flute; Orchester der Wiener Musikgesellschaft, Anton Heiller, cond.

- Vox DL 810. LP. \$4.98.
- • Vox STDL 500810. SD. \$4.98.

There has recently been an awakening of interest in the music of Joseph Haydn's

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STEREO



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CIRCLE 103 ON READER-SERVICE CARD

younger brother, a friend and colleague of Mozart's in Salzburg. This has resulted so far in the publication in this country of some of Michael's church music and one or two recordings of instrumental pieces. They indicate that he was a skilled composer, with some ideas of his own and effective methods of presenting them. The present Concerto has a cheerful, confident first movement, a melodious Andante, and an energetic finale in which there is an occasional whiff of opera buffa. The work by Carl Stamitz (1746-1801) is run-of-the-mill late eighteenth-century writing, with a couple of pleasant ideas among the padding. Telemann's Concerto has more substance, and gives the soloist special opportunities to display his skill in a charming, busy little Allegro and in the trio of the final minuet. Wanausek, who plays with a pronounced but not unattractive vibrato in the middle and low registers, is more than equal to the demands made upon him here, and the sound is good. N.B.

HOFFMANN: *Concerto for Mandolin and Orchestra, in D*—See Dittersdorf: *Concerto for Harp and Orchestra, in A*.

JONGEN: *Symphonie concertante*

Virgil Fox, organ; Orchestre du Théâtre National de l'Opéra, Georges Prêtre, cond.

- CAPITOL P 8573. LP. \$4.98.
- • CAPITOL SP 8573. SD. \$5.98.

Here Virgil Fox has attempted a highly ambitious undertaking—the first recorded edition of a pretentious concerted work by the Belgian composer Joseph Jongen (1873-1953). Everything about it is big and showy: the tremendous Palais de Chaillot organ originally designed by Cavallé-Coll, enlarged and modernized by V. and F. Gonzales; the sprawling symphonic scoring and profusion of thematic materials; the high-powered virtuosity of both soloist and orchestra. But like so many other conservatory director's attempts to create masterpieces, this seems—for all the skill and earnestness lavished on it—all "sound and fury," signifying little of any genuine musical interest or even individual imaginativeness.

Of course the "sound" itself is varied, tumultuous, and overwhelming enough to thrill many audiophiles for its own sake, and the uncommonly powerful wide-range recording is of special interest to technologists in that it inexplicably seems most shatteringly effective in monophony. I can't understand why the well-differentiated and broadly spread stereoism should tend to blur and coarsen the tonal qualities, unless it is a consequence of a faulty SD processing. The LP also has a noisy-surfaced "B" side, but sonically it is markedly cleaner and more incisive. R.D.D.

LITOLFF: *Concerto symphonique, No. 4: Scherzo*—See Bloch: *Concerto symphonique*.

MENDELSSOHN: *Symphonies: No. 4, in A, Op. 90 ("Italian"); No. 5, in D, Op. 107 ("Reformation")*

Berlin Philharmonic Orchestra, Lorin Maazel, cond.

• DEUTSCHE GRAMMOPHON LPM 18684. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138684. SD. \$6.98.

This is one of the most felicitous discs yet to come from young Lorin Maazel. His interpretations are strong and incisive, and he gets some exceptionally clean-cut playing from his orchestra. One might wish for a somewhat lighter touch, especially in the end movements of the *Italian Symphony*, and for a more moderately paced, more majestic ending to the *Reformation*. On the whole, however, these are highly acceptable performances. The mono reproduction, sometimes a bit cloudy, doesn't always do them justice; but in stereo everything is clear and admirably spaced. P.A.

MONTEVERDI: *Magnificat*
†Respighi: *Laud to the Nativity*

Roger Wagner Chorale; Los Angeles Philharmonic Orchestra, Alfred Wallenstein, cond.

- CAPITOL P 8572. LP. \$4.98.
- • CAPITOL SP 8572. SD. \$5.98.

The seven-voice Magnificat from Monteverdi's Vespers of 1610 is here given an impressive performance. I confess to considerable pessimism before putting this disc on, because the edition used is that by Giorgio Ghedini, whose other versions of old music have not struck me as notable for insight into the original styles or for good taste. In the present case, however, although Ghedini has rescored the work for a modern orchestra and although he has stipulated groups of singers in unison where Monteverdi probably had soloists in mind, it is all done so discreetly and effectively that little damage is sustained. How much of this is due to Ghedini and how much to Wallenstein's discerning ear I cannot say, because I have not seen the Ghedini score. But the results speak for themselves. Wallenstein does not hesitate to stress the contrast and drama in this fine work, which reaches a peak of intensity in the unaccompanied dialogue between men's and women's voices of the "*Et misericordia*."

Respighi's *Laud to the Nativity*, sung in English, is a pleasant surprise, up to a point. It begins in oriental-pastoral vein, and in its tenderness reminds one in spots of an updated version of Berlioz's *L'Enfance du Christ*. There are some attractive ideas and very skillful writing for both voices and instruments. About a third of the way through, however, Respighi begins to run out of fuel. He falls back on a Tristan-ish English horn passage and other notions that lack the



originality and distinction of those in the first part of the work.

Both compositions are very well performed, and the sound is excellent. N.B.

MOZART: *Andantino for Cello and Piano, in B flat, K. Anh. 46*—See Mozart, Wolfgang Amadeus II: *Sonata for Cello and Piano, in E, Op. 19*.

MOZART: *Concertos for Violin and Orchestra: No. 4, in D, K. 218; No. 5, in A, K. 219*

Wolfgang Schneiderhan, violin; Berlin Philharmonic Orchestra (in No. 4), Symphony Orchestra of the North-German Radio (in No. 5), Hans Schmidt-Isserstedt, cond.

• DEUTSCHE GRAMMOPHON LPM 18678. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138678. SD. \$6.98.

Schneiderhan, a Viennese, has a great reputation in Central Europe, and his recordings and tours have gained him admirers elsewhere. While his playing here is clearly high-grade, both technically and musically, to me it seems somewhat deficient in imagination and sensitivity. This is especially apparent in the finale of the A major Concerto, where, besides some questionable interpretation of the ornaments, Schneiderhan adds some heavy accents and unmarked fortes. Elsewhere clean playing and attractive tone are offset by a lack of charm. These are among the most endearing works of the teen-age Mozart. Schneiderhan's may be admirable violin playing, but not much of the joy and ecstasy of these works comes through. First-class sound in both versions. N.B.

MOZART: *Le Nozze di Figaro*

Maria Stader (s), Countess Almaviva; Irmgard Seefried (s), Susanna; Rosl Schwaiger (s), Barbarina; Hertha Töpfer (ms), Cherubino; Lillian Benningson (ms), Marcellina; Paul Kuen (t), Basilio; Friedrich Lenz (t), Don Curzio; Renato Capocchi (b), Figaro; Dietrich Fischer-Dieskau (b), Count Almaviva; Ivan Sardi (bs), Bartolo; Georg Wieter (bs), Antonio. RIAS Chorus and Orchestra, Ferenc Fricsay, cond.

• DEUTSCHE GRAMMOPHON LPM 18697/99. Three LP. \$17.94.

• • DEUTSCHE GRAMMOPHON SLPM 138697/99. Three SD. \$20.94.

This is a *Figaro* which, like the DGG *Barber*, manages a good enough effect in ensembles to convey a generally pleasant feeling, but which, like the DGG *Rosenkavalier*, sports some strange casting in major roles. Interestingly enough, Fricsay's performance is shaped to fit precisely such singers; the ensembles are beautifully and thoughtfully built, the arias allowed to trip along (a bit slowly, in most cases) as if they were incidental songs. There is a great deal to be said for this approach, and I suspect that these personnel would give us a very satisfying *Figaro* in the theatre.

Several of the singers can certainly hold their own with the best of the competition. Seefried's Susanna, if not quite as free and fresh as it was a few years back, is still a winning characterization, sung with an admirable purity.

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CIRCLE 35 ON READER-SERVICE CARD

The Count of Fischer-Dieskau, despite some runs in the big aria that are barked out in the accepted German manner, is beautifully sung and powerfully characterized—he is by all odds the nastiest Almagva on records. Hertha Töpfer, the Cherubino, has a warm, easily produced mezzo that makes light work of most of her music; there are a few pitch problems in "Non so più," but the "Voi che sapete" is very lovely, indeed. Among the *comprimari*, Paul Kuen contributes a good Basilio.

The others are not so satisfactory, not because they are not good singers, but simply because they seem to be off on the wrong foot in these particular roles. Maria Stader sings with limpid, well-focused tone, but she creates no characterization to speak of, and her voice is really better suited to Susanna than it is to the Countess. Renato Capecchi, a fine artist, apparently refuses to sing in this music—nearly every syllable is colored by some sort of exaggerated inflection. This is a good thing carried much too far, and the aural picture is much closer to Bartolo than to Figaro. It is true that Mr. Capecchi's somewhat dry baritone could not compete with the voices of Siepi or Tozzi or Taddei for sheer rich singing—but that is hardly license for disfiguring the arias. Ivo Vinco is a light-voiced, rather straightforward Bartolo, and Lilian Benningson is about as colorless a Marcellina as one will ever have to hear. When all these artists get together in ensemble, the effect is musicianly and diverting, but few of the big arias go well enough to make one want to replay the set. I should take note, though, of the Letter Duet, meltingly sung by Stader and Seefried. The edition used is the standard performance score, meaning that the arias for Basilio and Marcellina are dropped.

DGG has provided noiseless surfaces and clear reproduction, but the dynamic range is rather wide for comfortable listening, and the singers are frequently placed too close to the microphone, making for some strident pages of recitative. A handsome booklet containing complete text and translation is included with the albums. C.L.O.

MOZART: *Serenade No. 7, in D, K. 250 ("Haffner")*

Vienna Philharmonic Orchestra, Karl Münchinger, cond.

- LONDON CM 9283. LP. \$4.98.
- • LONDON CS 6214. SD. \$5.98.

As befits a work written to celebrate a wedding festivity, this Serenade contains a good deal of first-rate entertainment music. The lovely first Andante and the twittering Rondo, in both of which a solo violin is featured, have much of the charm of the violin concertos that Mozart had written a few months earlier. In the second Andante the orchestra sings away blissfully, without a care in the world, and we are sorry when the song comes to an end. But there are surprises, too, as in so many of Mozart's compositions. The first movement has a broad and dramatic development section, of almost Beethovenian power, and one of the minuets is a dark piece in G minor, Mozart's favorite key for passionate outbursts. All together, an engrossing and rewarding work.

It is very well played here. Münchinger does justice to both the lyric and symphonic aspects of the music. He

molds the melodies nicely and achieves plenty of dynamic nuance without sounding fussy. The sound is well balanced, and the individual timbres are beautifully defined. Both this and the excellent Vanguard recording, conducted by Wøldike, use a later version of the "Menuetto galante," reorchestrated by Mozart himself, but Wøldike adds a March, K. 249, that very likely was used to introduce the Serenade. On the other hand, the Vanguard mono recording, issued in 1956, does not have the clarity and richness distinguishing this new stereo version. N.B.

MOZART: *Symphony No. 29, in A, K. 201*—See Haydn: *Symphony No. 83, in G minor ("La Poule")*.

MOZART, WOLFGANG AMA-
DEUS II: *Sonata for Cello and Piano, in E, Op. 19*

†Asioli: *Sonata for Cello and Piano, in C*

†Mozart: *Andantino for Cello and Piano, in B flat, K. Anh. 46*

George Neikrug, cello; Harry Kaufman, piano.

• SOCIETY FOR FORGOTTEN MUSIC M 1010. LP. \$4.98.

• • SOCIETY FOR FORGOTTEN MUSIC S 2010. SD. \$5.95.

These previously unrecorded works provide an interesting glimpse into the still little-known field of early nineteenth-century chamber music written outside Central Europe. The younger of Mozart's two surviving sons, who was born a few months before his father's death and died in 1844, spent much of his mature life in what is now Lvov, in the Ukraine. His Sonata reveals him as a dyed-in-the-wool pre-Romantic: it has the contrasting themes, the sudden modulations, and the dramatic gestures we are most familiar with in the early piano and violin sonatas of Beethoven. Similarly with the work by Bonifazio Asioli (1769-1832), who was active mostly in Milan. Both works exploit the cello's strongest quality—its ability to sing, and Asioli makes effective use, in his first movement, of its high register. The junior Mozart's Sonata and the first half of Asioli's make very pleasant listening in these excellent performances, and are well worth an occasional hearing. Less interesting is the senior Mozart's Andantino, which he did not finish and which is offered here as completed by a modern editor, who is responsible for more than half of the piece in this reconstruction. N.B.

PEPPING: *Te Deum*

Agnes Giebel, soprano; Horst Günter, baritone; Choir of the Dresden School of Church Music, Martin Flämig, cond.

• DEUTSCHE GRAMMOPHON LPM 18409. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138409. SD. \$6.98.

Ernst Pepping is a German professor and composer of church music who seems to be well known in his native country. Schwann credits him with some motets and a *St. Matthew Passion* on American discs, but this is the first work of his I have had the pleasure of hearing. It is a vivid, intense, fervid, and difficult score, not completely consistent in inspiration

Continued on page 91



M O Z A R T

by Nathan Broder

WHAT TO SELECT in building a stereo collection of Mozart will be governed in many cases not only by how much one is prepared to spend but also by what types of music interest one most. For those catholic-minded listeners who seek music of the highest level regardless of its form, Mozart offers a special problem, because he contributed so many masterworks in so many categories. The problem is manageable, however—more so now than it is likely to be in the future: while Mozart is already richly represented on stereo, there remain some surprising gaps. To name only one example, there is no stereo edition as yet of the complete *Magic Flute*. Moreover, the available two-channel recordings of some works do not always offer the best performances. In the recommendations to follow I shall try to list only those versions in which interpretative talent as well as stereo engineering are of high quality.

No music lover's library should be without a complete *Marriage of Figaro*, and here, fortunately, choice can be unequivocal—at least to my mind. One of the finest of all opera recordings is the *Figaro* conducted by Kleiber (London OSA 1402). This has luminously clear and well-balanced sound, though it does not give the illusion of movement about a stage, as does the next-best version, by Leinsdorf (RCA Victor LM 6408). *Don Giovanni* is equally, or even more, indispensable to any collection of musical masterworks. Each of the available stereo releases has its strong points as well as its weaknesses. If I had to choose only one, it would probably be that conducted by Leinsdorf (RCA Victor LSC 6410), which not only has fewer defects than the others but is the most complete.

Of the great Requiem Mass, the sole stereo version—by Scherchen (Westminster WST 205)—is uneven (as are all the monophonic sets), but there are enough good things in it to make it recommendable; moreover the album includes two small gems of sacred music by Mozart: the *Sancta Maria* and *Ave, verum corpus*. The magnificent Mass in C minor, K. 427, is available in a very fine performance by Fricsay (Deutsche Grammophon SLPM 138124).

The early symphonies include some important and charming music, but the last six works in this form are among the greatest orchestral compositions of the eighteenth century, and the last three among the peaks of the symphonic literature. Szell provides a thoroughly satisfactory reading of the *Haffner* Symphony, K. 385 (Epic BC 1106). The performance of the *Linz* Symphony, K. 425, by Ferdinand Leitner (Deutsche Grammophon SLPM 138046) is quite acceptable, though inferior to the mono version by Bruno Walter on Columbia. Of the *Prague* Symphony, K. 504, there is a very good recording in exceptionally fine sound, conducted by Peter Maag (London CS 6107). The Epic disc that contains Szell's *Haffner* also includes his excellent treatment of the great E flat Symphony, K. 543; other highly commendable ones of the E flat are Karajan's (Angel S 35379) and Fricsay's (Deutsche Grammophon SLPM 138125). To me there is no completely satisfactory recorded version of the G minor Symphony, K. 550. As good a performance as any I have heard on discs, and better-engineered than most, is Leopold Ludwig's (Everest 3046). The best reading of the *Jupiter* Symphony, K. 551, I have heard on stereo is Keilberth's (Telefunken TCS 18036); the only questionable point there is the tempo of the slow movement, which seems to me to be a little fast.

Everyone has his own favorites among the piano

concertos. Some of these have not yet been issued in two-channel recordings; and some that are available are represented by inferior performances. The following are among the high-grade readings in stereo. Of the D minor Concerto, K. 466, the Denis Matthews (Vanguard VSD 2028) is completely satisfying, and the Serkin (Columbia MS 6049) would be too, were it not for some rather romantic phrasing in the orchestra. The great E flat Concerto, K. 482, with its marvelous slow movement, is best performed by Casadesus (Columbia MS 6194). In the A major Concerto, K. 488, we have an instance where the best stereo versions (by Casadesus again on the same Columbia disc and by Kempff on Deutsche Grammophon SLPM 138645) are surpassed, or so it seems to me, by the monophonic editions of Serkin (Columbia) and Haskil (Epic). Something like full justice is done to the dramatic C minor Concerto, K. 491, by both Kempff (Deutsche Grammophon SLPM 138645) and Rubinstein (RCA Victor LSC 2461), but even more by Gieseking (Angel) and Casadesus (Columbia) in mono. Mozart's last piano concerto, in B flat, K. 595, is played by Ingrid Häbler (Epic BC 1075) with skill and taste, though not as penetratingly as by Serkin on a monophonic disc (Columbia).

Both of the lovely Violin Concertos, in G, K. 216 and D, K. 218, are very nicely done by Francescatti on Columbia MS 6063. All four of the delightful horn concertos are well played by Albert Linder and beautifully recorded on Vanguard VSD 2092, though my own choice here remains the mono version by the late Dennis Brain on Angel. A fine reading of the great Clarinet Concerto, K. 622, is that by Gervase de Peyer (London CS 6178). Of the lyrical *Symphonic concertante* for violin and viola, K. 364, there is the excellent edition by Joseph and Lillian Fuchs (Decca 710037). The similarly titled work for oboe, clarinet, horn, and bassoon, K. Anh. 9, is available in a splendid rendition by the Philadelphia Orchestra under Ormandy (Columbia MS 6061).

Mozart's miscellaneous orchestral and chamber music constitutes a large cake full of plums. Three of the works of this type available in acceptable readings in stereo are masterpieces, each unique in its own way. As good a performance of the delightful *Eine kleine Nachtmusik* as any I know in stereo is that by I Musici (Epic BC 1040). The powerful Serenade for Winds, in C minor, K. 388, is very well played under the direction of Newell Jenkins (Everest SDBR 3042). Of the three stereo recordings of the magnificent Clarinet Quintet, K. 581, I would choose that with Jost Michaels as clarinetist (Vox ST-GBY 511110).

Is there a string quintet in the whole literature that surpasses the G minor, K. 516, in depth of feeling, beauty of line, and perfection of form? Unfortunately, the only available stereo version—part of a three-disc set containing five other works by the Griller Quartet with Primrose (Vanguard VSD 2060/62)—is not as taut a performance as that by the Budapests with Trampler on a Columbia LP. But the Vanguard album is nevertheless worth serious consideration for its very fine readings of the great Quintets in C major, K. 515, and E flat major, K. 614. Strangely enough, the six string quartets dedicated to Haydn, all of which should be in any library of masterworks, form an almost complete blank in the stereo catalogues. Only two (in B flat, K. 458, and C, K. 465) are listed, and both of these are done greater justice in monophonic editions.





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but with ample substance in its finely written pages. It is beautifully performed and recorded. A.F.

PONCE: *Valse; Preludes (12); Thème varié et Finale, in E minor*—See Torroba: *Nocturno; Sonatina; Suite Castellana*.

POULENC: *Concerto for Organ, Strings, and Timpani*—See Stravinsky: *Jeu de cartes*.

PURCELL: *Suites for String Orchestra (4)*

Chamber Orchestra of the Hartford Symphony, Fritz Mahler, cond.

- VANGUARD BG 605. LP. \$4.98.
- • VANGUARD BGS 5032. SD. \$5.95.

Suites from Purcell's incidental music to four plays—*Abdelazer, The Married Beau, The Gordian Knot Untied, and The Virtuous Wife*—are presented here. Some of this music is not especially interesting, but in *The Gordian Knot* the overture has a very expressive Adagio and there is a fine Chaconne, and the suite from *The Virtuous Wife* includes an attractive overture and Slow Air. The performances are not impressive: the slow sections of the overtures lack force, and in general the playing does not get below the surface of the notes. There is no continuo instrument. Saldenberg's recording of *The Gordian Knot Suite* (American Society SAS 1003) has a more authentic sound, and Anthony Lewis' reading of three pieces from *The Virtuous Wife* (Oiseau-Lyre SOL 60002) has a more authentic style. Good sound here. N.B.

RACHMANINOFF: *Rhapsody on a Theme of Paganini, Op 43*

†Tcherepnin: *Bagatelles (10)*
†Weber: *Konzertstück, in F minor, Op. 79*

Margrit Weber, piano; Berlin Radio Symphony, Ferenc Fricsay, cond.

- DEUTSCHE GRAMMOPHON LPM 18710. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138710. SD. \$6.98.

The Rachmaninoff *Rhapsody*, with its scintillant orchestral fabric, is a natural for stereo reproduction, but even in a recording era such as the present one where considerable realism may be taken for granted, DGG's accomplishment here almost beggars description. The sound on this disc is absolutely magnificent. Every minute detail in the scoring is captured, but the sonics never sound artificial or unmusical, despite the overwhelming brilliance. Returning to the 1934 Rachmaninoff-Stokowski and 1955 Rubinstein-Reiner editions, I was amazed to discover that there is actually less sonic discrepancy between those two discs than there is between the Rubinstein and the new Margrit Weber-Fricsay version.

The present collaborators give a new slant to Rachmaninoff's familiar music. The conductor's conception differs from the usual one in that it stresses clarity and emotional restraint rather than lushness and romanticism. This is not to say that the orchestra doesn't produce a rich sound: quite the contrary. I was especially impressed by the firm woodwinds, the fleshy horn tone, and the powerfully incisive, resinous attack of the strings—but the ample sonorities are those of a

classical orchestra. Fricsay has sought, and obtained, a linear distinctness, as opposed to the more diffused balances that one usually encounters in this piece. The conductor's rhythm is also exemplary, and this helps to buoy the impeccably clean, but cerebral and less pulsating piano playing of Miss Weber. Although her emotional detachment here is really more akin to late Stravinsky than to late Rachmaninoff, her dry-eyed point of view is, in a way, refreshing. All in all, if you are in the market for a stereo *Paganini Rhapsody*, this new one is worthy of detailed consideration.

Many piano students are familiar with Tcherepnin's charming *Bagatelles* in their piano-solo version. In this recent rewrite (dedicated to Miss Weber), the composer has introduced a sparse and piquant orchestral accompaniment, with a lot of imitation in the strings and winds. Here, the pianist's objective, but humorous approach fits the music like a glove, and again Fricsay's sympathetic support is a distinct asset.

The early romanticism of the Weber, however, is subject to the aloofness on the part of the pianist already noted in the Rachmaninoff. She plays cleanly and well, certainly, and her version is every bit the equal of the Gulda performance (the only other edition currently available, and one manifesting a similar starched-collar attitude). What this gracious work needs is the kind of poetry that Leon Fleisher brought to the same composer's *Invitation to the Dance*.

The more modest audio demands posed by the Weber and Tcherepnin *opera* are met with the same finesse that the engineers afford Rachmaninoff. H.G.

RAMEAU: *Ballet Suite*—See Gluck: *Ballet Music*.

RAVEL: *Alborado del gracioso; Le Tombeau de Couperin; Valses nobles et sentimentales; Daphnis et Chloë: Suite No. 2*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

- LONDON CM 9279. LP. \$4.98.
- • LONDON CS 6210. SD. \$5.98.

Thanks to improved mastering and processing techniques, we are now able to have on a single disc Ansermet's 1953 coupling of *Le Tombeau* and the *Valses* together with new versions of his *Daphnis et Chloë* (second suite only here, of course, and regrettably without the choral parts) and *Alborado del gracioso*. I can't detect any inner-groove distortion, but in any case the risk of it has been minimized by an ingenious sequence arrangement which, while it regrettably "breaks" the *Tombeau* suite, locates that work's lightly scored *Prélude* at the end of the "A" side and the quiet epilogue to the *Valses* at the end of the other. Throughout, Ansermet and his men are in rare form: despite their brilliance the performances are marked by an almost casual ease, restraint from exaggerating dynamic contrasts, and an engagingly jaunty spirit. (It is particularly illuminating to compare this *Alborado* and *Tombeau* with the even more beautifully played, but more serious and dramatically contrasted, less idiomatically Gallic versions by Ormandy and the Philadelphians in Columbia MS 6169 of a year ago.)

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acoustically warm without excessive reverberation, brilliant and forceful in the rare moments when it draws upon its generous reserves of power. R.D.D.

RESPIGHI: *Laud to the Nativity*—
See Monteverdi: *Magnificat*.

ROBERTSON: *Oratorio from the Book of Mormon*

Jean Preston, soprano; Kenly Whitelock, tenor; Roy Samuelsen, baritone; Warren Wood, bass; University of Utah Chorus, University of Utah Chorale, South High School Girls' Chorus; Utah Symphony Orchestra, Maurice Abravanel, cond.

- VANGUARD VRS 1077. LP. \$4.98.
- • VANGUARD VSD 2099. SD. \$5.98.

A highly effective example of the academic festival style, based on Mendelssohn and the Victorian genteel tradition, beautifully performed and reasonably well recorded. A.F.

SCHUBERT: *German Dances for Piano*

Stewart Gordon, piano.
• WASHINGTON WLP 441. LP. \$4.98.

This is the first in a series of discs covering the entire Schubertian dance literature for solo piano. Many listeners are probably unaware of the fact that over five hundred of these little pieces exist, and that many of them are daringly original in their treatment of rhythmic stress, melodic curve, and harmony. Some of these Ländler and galops are obviously sketches for movements from Schubert's bigger compositions.

These miniatures are difficult to put over in performance for the reason that most of them are so short and fragmentary (much more so, certainly, than the Chopin Waltzes, which are all quite extended in form). Creditable job that he does, I do not feel that Mr. Gordon has completely solved the problem. He plays cleanly and carefully, and his musical style is always in the best of taste, but I would like to hear a bolder rhythmic thrust, wider dynamic gradations, and—most important of all—a sense of humor that could communicate all of the wide-eyed enthusiasm and adventurousness contained in the writing.

Washington's recording is a little unresonant, and perhaps it is the thinness of the piano tone on this disc that is responsible for the constrained musical impression conveyed. H.G.

SCHUBERT: *Quintet for Strings, in C, Op. 163*

Members of the New York String Sextet.
• 20TH-CENTURY FOX FOX 4010. LP. \$4.98.
• • 20TH-CENTURY FOX SFX 4010. SD. \$5.98.

The New York Sextet members are up against strong competition here, and I admire them for taking up the gantlet. In spirit they are closer to Casals' Prades Festival group than to the more urbane Budapest (although they are a bit stiffer and more literal than either); they don't shy away in the least from the gritty, off-center sforzandi and accents that are characteristic of this work as the breath-catching melodies; and they are not afraid of occasional rawness of tone when other things are more important.

But in the end, the very matter of accenting becomes burdensome; the players tend to bog down amid the falling bow strokes and the impetus is lost. Generally slow tempos do not help this tendency, and stereo, oddly enough, emphasizes it: the cello pizzicati thumping formidably from the right speaker during the first movement in particular seemed to anchor the music to the ground. In both versions, distortion was pronounced in the high register. SHIRLEY FLEMING

SCHULLER: *Music for Brass Quintet; Fantasy Quartet for Four Cellos*
• Blackwood: *Chamber Symphony*

Laszlo Varga, Jules Eskin, Michael Rudiakow, Sterling Hunkins, cellos (in the Quartet); New York Brass Quintet (in the Quintet); Contemporary Chamber Ensemble, Arthur Weisberg, cond. (in the *Chamber Symphony*).
• COMPOSERS RECORDINGS CRI 144. LP. \$5.95.

The Music for Brass Quintet, first performed a year ago, is a singular, curious, and most fascinating work, entirely atonal, highly fragmentary and improvisatory in feeling, but with little or no rhythmic propulsion. It is an erudite, extreme, and altogether enthralling study in the sounds of brass instruments, on which Schuller himself is a virtuoso. (He was for long the first horn at the Metropolitan Opera.) The dichotomy of head and heart is old-fashioned, but this is very much a head piece, while the *Fantasy Quartet* for cellos is decidedly a heart piece, thanks especially to a rhythmic drive which the composition for brass does not possess. In addition to being very moving emotionally, the *Fantasy Quartet* is as recherché in its coloristic exploration as the brass quintet. I think it is the best work of Schuller to appear on records so far.

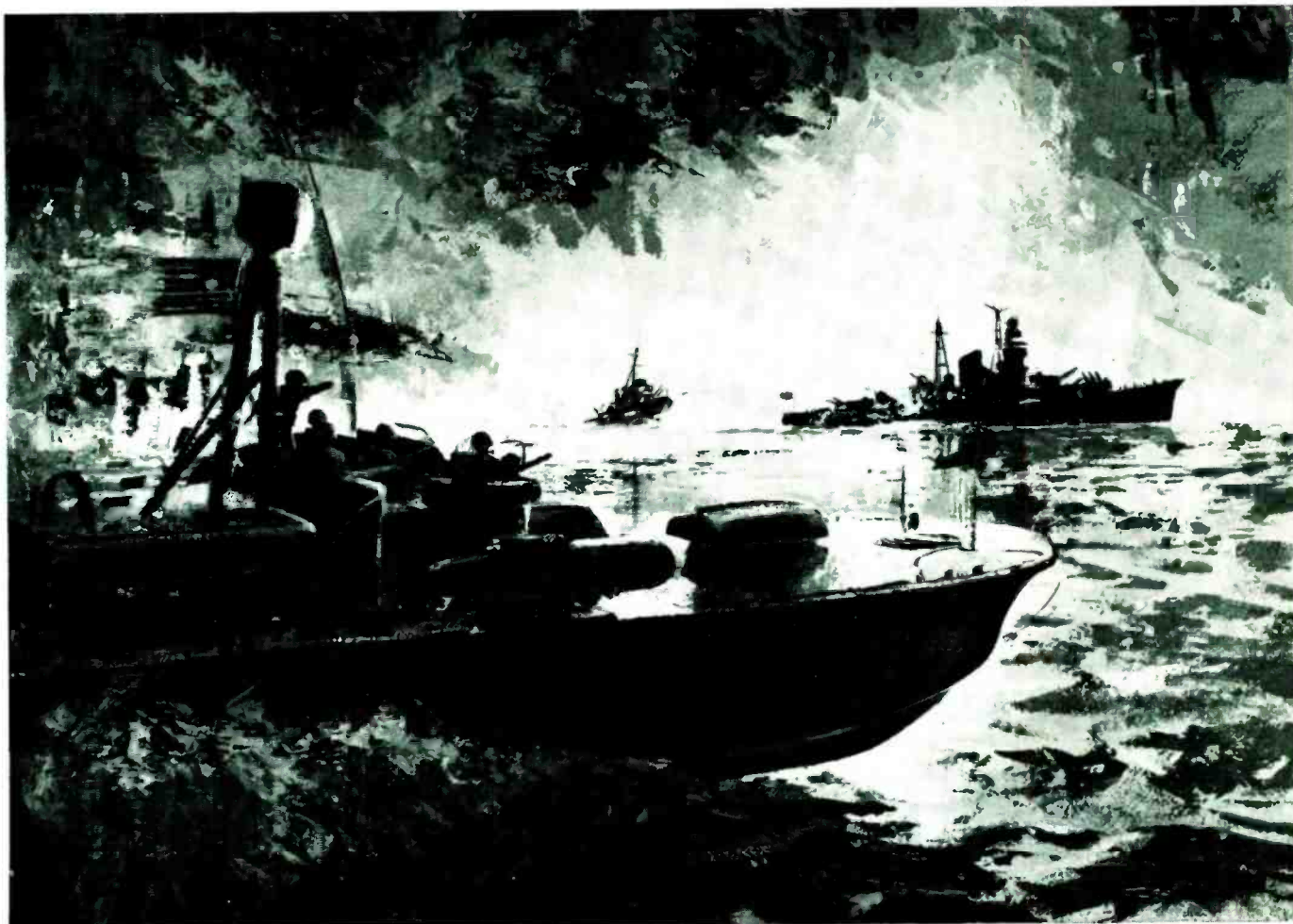
The *Chamber Symphony* by Easley Blackwood on the other side is for fourteen wind instruments, is very rich and beautiful in color, and very strong in its brilliantly worked-out textures. All in all, this disc, which is sponsored by the American Academy of Arts and Letters and the National Institute of Arts and Letters, does American music proud, and the recording stands up equally well for American technique. A.F.

SHOSTAKOVICH: *Concertos: for Piano, Trumpet, and Strings, No. 1, Op. 35; for Piano and Orchestra, No. 2, Op. 101*

Eugene List, piano; Franz Wesenigk, trumpet; Berlin Opera Orchestra, Georg Ludwig Jochum, cond. (in No. 1). Eugene List, piano; Vienna State Opera Orchestra, Victor Desarzens, cond. (in No. 2).
• WESTMINSTER XWN 18960. LP. \$4.98.
• • WESTMINSTER WST 14141. SD. \$5.98.

The jaunty, tuneful, gaminlike First Concerto, with its exceptional scoring (strings and a solo trumpet), is one of Shostakovich's most attractive and successful works. The Second Concerto employs a normal orchestra but seems in general an effort to recapture the mood of the first. It is rather less successful, but List makes a good case for its Chopinesque slow movement and its *perpetuum mobile* type of finale.

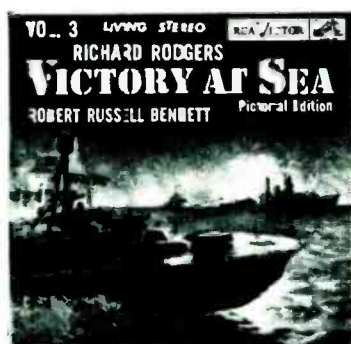
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List likes both concertos a great deal, plays them often, and plays them extremely well. Fine recording and excellent assistance from the orchestras and conductors involved fall properly into place with the soloist's work to make this an exceptionally entertaining and colorful release. A.F.

SPOHR: Concerto for Clarinet and Orchestra, No. 1, in C minor, Op. 26

†Weber: *Concerto for Clarinet and Orchestra, No. 2, in E flat, Op. 74*

Gervase de Peyer, clarinet; London Symphony Orchestra, Colin Davis, cond.
 • OISEAU-LYRE OL 50204. LP. \$4.98.
 • • OISEAU-LYRE SOL 60035. SD. \$5.98.

Both of these works are fine examples of early romantic concerto writing, with the unfamiliar Spohr here revealing more communicative depth and considerably more dramatic power than the more fluent, facile, and basically decorative Weber. It is not hard to see why Spohr could have been considered among the greats of his era, even though the perspective of time seems to show us that he falls short of really rarefied heights. It is good to have his work represented on records, however; for if he doesn't quite belong with Beethoven and Schubert, he is equally undeserving of the undervaluation to which he is currently subjected.



Louis Spohr

De Peyer is a magnificent instrumentalist. He has beautiful tonal plasticity and superlative technical finesse. If his performances on this disc lack the delicacy of shading and aural allure of his recent Mozart Clarinet Concerto for London, that can be blamed on the recorded sound of the present disc, which is too acute, a trifle harsh, and slightly afflicted with the "bleat" that mars so many clarinet recordings.

Colin Davis provides rhythmically vital accompaniments, and the small section of the LSO responds with verve, if not with the ultimate in orchestral sophistication. H.G.

STAMITZ, CARL: Concerto for Flute and Orchestra, in G—See Haydn, Michael: Concerto for Flute and Orchestra, in D.

STRAVINSKY: *Jeu de cartes*
 †Poulenc: *Concerto for Organ, Strings, and Timpani*

Berj Zamkochian, organ (in the Poulenc); Everett Firth, timpani (in the Poulenc); Boston Symphony Orchestra, Charles Munch, cond.
 • RCA VICTOR LM 2567. LP. \$4.98.
 • • RCA VICTOR LSC 2567. SD. \$5.98.

Jeu de cartes—The Card Game, or The Poker Game, as Stravinsky was likely to call it when it was new—is one of that master's wittiest, most effervescent, tuneful, and learnedly allusive scores. It clicks its heels, marches column left and column right in the most spirited, spic-and-span manner, and is in general a major contribution to the joy of living in a troubled time. Munch's performance underlines its colorful good humor superbly, although it is not as strong, rhythmically speaking, as it might be. The recording, in both versions, is excellent.

There has been a bit of a run in recent record lists on the Poulenc Concerto, doubtless because the combination of organ, timpani, and orchestra lends itself well to stereo. The works starts out well, but before long it reveals itself as Saint-Saëns brought up-to-date—which is to say it is pompous, empty, and, in the last analysis, a windy bore. A.F.

SULLIVAN: *The Gondoliers; Cox and Box*

Soloists; D'Oyly Carte Opera Chorus; New Symphony Orchestra, Isidore Godfrey, cond.
 • LONDON A 4351. Three LP. \$14.94.
 • • LONDON OSA 1323. Three SD. \$17.94.

With this release we are given the first two-channel recording of *The Gondoliers*, complete with all the Gilbertian dialogue. Although I do not find this version the equal vocally of the Angel set (there are many new names in the present D'Oyly Carte cast, and the women, in particular, are not very satisfactory), the stereo sound is quite glorious and the correct approximation of actual stage movement is brilliantly suggested.

A further reason for owning the present album is its inclusion (the short work fits comfortably on the sixth side) of *Cox and Box*, Sullivan's one-act comic opera, with a libretto by F. C. Burnand. *Cox and Box* has never appeared before on records, and it proves to be a distinct acquisition to the catalogue. It is an amusing tale of two men, unknowingly paying rent for the same room, who never meet (since one works during the day, the other at night) until one is given a day off. Then the fat is in the fire. Subsequent complications include the discovery that both are engaged to the same female, a proprietor of bathing machines, who finally solves their dilemma by advising both that she wishes to marry neither, having already become Mrs. Knox. The third member of the cast is Bouncer, an old soldier and lodging-house keeper trying to make the best of things when his duplicity as landlord is discovered. Since the action is lively and the stage movement almost continuous, this is an ideal vehicle for stereo recording, and London has done it full justice. Both Alan Styler as Cox and Joseph Riordan as Box show a tendency to rush the dialogue, but they—and Donald

Adams as Bouncer—turn in excellent vocal performances. It will be hard for anyone to find fault with this quite delicious little opera. J.F.I.

TCHAIKOVSKY: Concerto for Violin and Orchestra, in D, Op. 35—See Dvořák: Concerto for Violin and Orchestra, in A minor, Op. 53.

TCHAIKOVSKY: Symphonies: No. 4, in F minor, Op. 36; No. 5, in E minor, Op. 64; No. 6, in B minor, Op. 74 ("Pathétique")

Leningrad Philharmonic Orchestra, Eugene Mravinsky, cond.
 • DEUTSCHE GRAMMOPHON LPM 18657/59. Three LP. \$5.98 each.
 • • DEUTSCHE GRAMMOPHON SLPM 138657/59. Three SD. \$6.98 each.

Integrated recordings of the Beethoven and Brahms symphonies by one conductor and orchestra are fairly common. No such series exists for the Tchaikovsky symphonies, though the Fourth, Fifth, and Sixth have been recorded in stereo by Monteux and the Boston Symphony Orchestra for RCA Victor and by Constantin Silvestri and the Philharmonia Orchestra for Angel. The former offers some of the very best interpretations of these popular works; the latter is considerably less desirable. This new Leningrad series is an exceptionally interesting one. It replaces an earlier series by this orchestra for Decca, in mono only, but the conducting duties there were divided between Mravinsky and Kurt Sanderling. Mravinsky's view of these well-worn masterpieces is exceptionally fresh and alive. The accent is always on the music, never on its sentimental implications. One notes, for example, unusual sensitivity and finesse of phrasing in the opening movement of the Fourth, an unhurried Scherzo that for once really has a playful character, and a Finale that, while a trifle fast, has an exuberant quality. To the Fifth and Sixth, Mravinsky also gives life and substance.

The Leningrad Philharmonic, one of Russia's best, sounds unusually responsive. Only the reproduction leaves a little to be desired. The over-all volume level



Peter Ilich Tchaikovsky

is on the low side, most noticeably in the mono version of the Fourth and in the practically inaudible cellos and

basses introducing the recapitulation in the first movement of the *Pathétique*. Stereo, on the whole, offers a sonic advantage over mono, with a natural, unexaggerated instrumental spread, but there seems to be some attenuation of highs. The microphone placement is moderately distant, giving a concert hall effect without any appreciable loss of focus. P.A.

TCHEREPNIN: *Bagatelles (10)*—See Rachmaninoff: *Rhapsody on a Theme of Paganini, Op. 43*.

TELEMANN: *Cantatas: No. 19, Gott will Mensch und sterblich werden; No. 28, Deine Toten werden leben* †Handel: *Siete rose rugiadosa* †Buxtehude: *Jubilate Domino*

Russell Oberlin, countertenor; Alexander Schneider, violin; George Ricci, cello; Bernard Krainis, recorder; Douglas Williams, harpsichord.
• DECCA 9414. LP. \$4.98.
• • DECCA DL 79414. SD. \$5.98.

The Telemann and Handel pieces each consist of a pair of contrasted arias separated by a recitative. The Buxtehude is also divided into three sections, two joyous vocal numbers framing a dancelike one. All four works are interesting examples of the baroque chamber cantata. The Handel is not one of that master's finer products, but each of the other compositions has something to offer, whether it be the slashing violin figures in the first part of Telemann's No. 19, the lively counterpoint and florid vocal line of the first aria in his No. 28, the gravely contemplative character of the second aria in the same work, or the jubilation that suffuses all of the Buxtehude.

Oberlin's art keeps on widening and deepening. His voice is more vigorous here than in earlier recordings, and it is carefully modulated to convey the changing meanings of the recitative texts. All of the instrumentalists, who include Morris Newman, bassoon, and Barbara Meuser, viola da gamba, in addition to those named above, are first-rate, as is the sound. N.B.

TELEMANN: *Concerto for Flute and Orchestra, in D*—See Haydn, Michael: *Concerto for Flute and Orchestra, in D*.

TELEMANN: *Suite in A minor*—See Vivaldi: *Concertos: in C, P. 78; in G minor, P. 403*.

TORROBA: *Nocturno; Sonatina; Suite Castellana* †Ponce: *Valse; Preludes (12): Thème varié et Finale, in E minor*

John Williams, guitar.
• WESTMINSTER XWN 18957. LP. \$4.98.
• • WESTMINSTER WST 14138. SD. \$5.98.

John Williams is a twenty-year-old, Australian-born guitarist who now resides in London. Clarity, refinement, and fluency grace his playing on this disc. Mr. Williams is a most aristocratic instrumentalist, but his lucid symmetry retains a measure of zestful vitality. The warm endorsement from Andrés Segovia included with the jacket notes is very well earned.

The Torroba compositions have craft and charm. I was especially delighted by the *Sonatina*, which makes use of the Spanish zarzuela idiom. The Ponce works are a bit more somber in texture, introspective in expression.

The recorded sound on both versions is alive and bright. My stereo copy, however, was marred by heavy swishing interference. Actually, the sound quality of the monophonic edition is practically identical with that of its two-channel sibling. H.G.

VIVALDI: *Concertos: in C, P. 78; in G minor, P. 403* †Telemann: *Suite in A minor*

Bernard Krainis, recorder; Krainis Baroque Ensemble.
• KAPP KC 9066. LP. \$4.98.
• • KAPP KC 9066S. SD. \$5.98.

The chief point of interest about this performance of the Vivaldi Concerto in C is the solo instrument featured, a soprano recorder (a flute is used in one of the two other available recordings and a piccolo in the other). This diminutive instrument has a plaintive, piping sound, which helps to mitigate some of the monotonous note spinning with which the fast movements are afflicted. The "concerto" in G minor is actually a quartet for recorder, oboe, violin, bassoon, and continuo. It is not, so far as I can discover, otherwise available on discs. In the Largo, which is originally for recorder and bassoon alone (a harpsichord is added here), Mr. Krainis elaborates the top part considerably. The finale contains some nice Italian thirds and sixths. The Telemann Suite for alto recorder and strings, which is in the French style, includes a lively movement called *Les Plaisirs* and a cheerful *Réjouissance*. There are several performances on records, none of which is superior to this. In all these works Mr. Krainis' playing is very skillful, and he is well supported by his group. Good sound. N.B.

WAGNER: *Tannhäuser*

Marianne Schech (s), Elisabeth; Margarete Bäumer (s), Venus; Rita Streich (s), A Young Shepherd; August Seider (t), Tannhäuser; Franz Klarwein (t), Walther von der Vogelweide; Karl Paul (b), Wolfram von Eschenbach; Benno Kusche (b), Biterolf; Otto von Rohr (bs), Hermann; et al. Chorus and Orchestra of the Munich State Opera, Robert Heger, cond.
• URANIA UR 211. Four LP. \$19.92.

This performance first appeared about eight years ago on the same label. Its subsequent deletion from the catalogue caused it to become something of a collectors' item. I wish I could say that its return—our sole recorded *Tannhäuser* at the moment (though a new one is due momentarily from Angel)—could be the cause of some favorable comment at least on the order of "Well, it'll do for the time being." Such, unfortunately, cannot be the case. To put matters as plainly as possible, this is an execrable performance. Seider, in the title role, is so addicted to bawling, bleating, scooping, and straying from pitch that he produces an uncomical caricature. Venus, as hooted, screamed, and wobbled through by Bäumer, is perhaps even more ludicrously inept. Wolfram is a bit more tolerable; and Hermann, in turn, a notch above Wolfram. All are inadequate.



Antonio Vivaldi

Schech is a better singer than is here indicated; nevertheless in such company one might feel that she is producing prodigies of vocal technique and characterization. Several of the minor roles, notably those of the Shepherd and Biterolf, are also capably handled.

Heger, utilizing an edition which might be called "1845 Original with 1860 Revision Cuts," is thoroughly conscientious in his attention to pacing and dynamics, and he handles his fine chorus very capably. The recorded sound is surprisingly clean. HERBERT GLASS

WEBER: *Concerto for Clarinet and Orchestra, No. 2, in E flat, Op. 74* —See Spohr: *Concerto for Clarinet and Orchestra, No. 1, in C minor, Op. 26*.

WEBER: *Konzertstück in F minor, Op. 79*—See Rachmaninoff: *Rhapsody on a Theme of Paganini, Op. 43*.

WOLF: *Italienisches Liederbuch (selections)*

Elisabeth Schwarzkopf, soprano; Gerald Moore, piano.
• ANGEL 35883. LP. \$4.98.
• • ANGEL S 35883. SD. \$5.98.

WOLF: *Songs*

Rita Streich, soprano; Erik Werba, piano.
• DEUTSCHE GRAMMOPHON LPM 18641. LP. \$5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138641. SD. \$6.98.

If not another Lieder recital were to be released this season, we could still count the year a success on the basis of the Schwarzkopf/Moore disc alone. Both these artists are here in their top form, in repertory which brings to the fore their strongest assets; in fact, I am inclined to say that I have never heard most of these songs so well done, even at Mme. Schwarzkopf's own recitals. The soprano believes in dramatization of every detail of her material, and will never let an opportunity for colored inflection slip by. While this approach can seem contrived and artificial in certain operatic roles, it is very much to the point in the songs of Wolf, and in any case the effects are invariably so right as to leave

no room for accusations of externalization. Here the entire female side of the wonderful songbook comes to vital life, from the lovely, pure line to *Nun lass uns Frieden schliessen* through the deadpan nonsense of *Ich liess mir sagen*, to the overpowering anguish of *Was soll der Zorn?* It is quite impossible to enumerate the felicities of the singer's work in this set, but I cannot pass up mention of her treatment of the final two songs—here, finally, is a soprano who not only understands the venomous import of *Verschling' der Abgrund*, but has the voice to project it, and who is then able to delight us with a joyfully lustful survey of the twenty-one lovers that keep her occupied from Penna to Castiglione.

There are interesting comparisons to be made with the new Streich record,

which also includes eight selections from the *Italienisches Liederbuch*. In general, they bespeak the difference between tasteful, vocally ingratiating renditions (Streich's), and the performances of a unique interpreter who possesses the extra measure of insight that makes a listener feel that a song has been done complete justice. A direct comparison of any of the songs, with the possible exception of *Auch kleine Dinge*, will serve to make the point. Of course, some of the differences must be classed as matters of interpretative taste—as an example, take the final line of *Mein Liebster ist so klein* ("Accused be . . . one who, when he kisses, must bend so low!"). Perhaps the most frequent inflection here is a pout—the young lady is piqued at her lover's diminutive size. Streich sings it

with a certain tenderness; Schwarzkopf projects a womanly laugh, as if finding it genuinely funny.

It should also be noted that Moore, as usual, makes quite a difference. Surely no other pianist quite captures the essence of *Du denkst mit einem Fädchen*—I refer especially to the magnificently prideful, teasing feeling of the piano's ascent under the lines "*Ich fing schon andre*," etc. For another instance, listen to the bumbling of the violinist in the postlude to *Wie lange schon*: here Moore hits his accents a bit harder than Werba, jerks his rhythm a bit more; the effect is just that much broader, and, for me at least, just that much funnier.

For all this, the Streich/Werba collection should not be shunted aside. Second versions of these songs are by no means out of place in any collection, and the DGG disc offers good performances of such gems as *Verschwiegene Liebe*, *Wiegenlied im Sommer*, *Bedeckt mich mit Blumen*, and *In dem Schatten meiner Locken*, as well as of such preciosities as *Mausfallen-Sprüchelein* and *Elfenlied*, to which I am afraid no performing genius will ever win me. Sadly, Deutsche Grammophon has again settled for a bare minimum in the way of presentation—while the Angel album offers excellent notes by William Mann and translations by Walter Legge, as well as the complete texts, DGG's largesse stops with English versions of the poems. Angel's sound is good, though Moore's tone is a shade rounder and less percussive in stereo than it is in the monophonic edition; both versions of DGG's recording are flawless.

C.L.O.



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RECITALS AND MISCELLANY

JULIUS BAKER and JEAN-PIERRE RAMPAL: *Eighteenth-century Flute Duets, Vol. 2*

Julius Baker, Jean-Pierre Rampal, flutes.
• WASHINGTON WR 442. LP. \$4.98.
• • WASHINGTON WLP 9442. SD.
\$5.98.

The most elaborate and substantial of the four pieces offered here is the Duo, Op. 80, No. 2, by Friedrich Kuhlau (1786-1832). It has an interesting slow introduction followed by a more conventional Allegro which has a touch of Rossini near the end. A rather neutral Larghetto leads to a cheerful Rondo. The three-movement "Echo" attributed to Haydn is dull. A Sonata in E minor by Telemann is brief and to the point. The fourth item, Beethoven's Allegro and Minuet (WoO 26), is the last work that composer wrote in Bonn before leaving for Vienna; it is not an important piece but its perky Allegro holds the attention. All of this music is skillfully performed by the expert artists, and the stereo version in particular conveys their efforts perfectly.

N.B.

SIR THOMAS BEECHAM: "*Lolli- pops, Vol. 2*"

Berlioz: *La Damnation de Faust: Menuet des Follets. Les Troyens: Marche troyenne.* Debussy: *L'Enfant prodigue:*

Cortège et Air de Danse. Saint-Saëns: *Samson et Dalila: Danse des prêtresses de Dagon et Bacchanale*. Tchaikovsky: *Eugen Onegin*: *Waltz*. Mozart: *Thamos, König in Aegypten: Entr'acte No. 2, K. 345*. Gounod: *Roméo et Juliette: Le Sommeil de Juliette*.

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.
 ● ANGEL 35865. LP. \$4.98.
 ● ● ANGEL S 35865. SD. \$5.98.

This is the second pop concert disc by the late Sir Thomas Beecham, who used this music as encores for his programs. Of the seven compositions recorded here, all are taken from dramatic works, mostly operatic, and five are French. Nevertheless, there is ample variety in the character of the music and exceptional spirit and stylishness in its presentation. Most appealing to me are the Berlioz, Saint-Saëns, and Tchaikovsky excerpts. Stereo lends added expansiveness to the already transparent Beecham readings. P.A.

JUSSI BJOERLING: Operatic Recital

Puccini: *Tosca: Recondita armonia; O dolci mani. Turandot: Non piangere, Liù! Nessun dorma. La Fanciulla del West: Ch'ella mi creda. Manon Lescaut: Tra voi, belle*. Mascagni: *Cavalleria rusticana: Brindisi*. Verdi: *Requiem: In gemisco. Ballo in maschera: Di tu se fedele*. Ponchielli: *La Gioconda: Cielo e mar*. Giordano: *Fedora: Amor ti vieta*.

Jussi Bjoerling, tenor; various orchestras and conductors.
 ● RCA VICTOR LM 2570. LP. \$4.98.
 ● ● RCA VICTOR LSC 2570. SD. \$5.98.

These recordings were all made during the final three years of Bjoerling's life, and several of them are taken from complete opera sets. They do not, in all cases, represent the very best that the tenor had to offer—the *Brindisi* from *Cavalleria*, for example, finds him straining a bit, and at other points the voice sounds momentarily veiled. But it is doubtful that he ever sang "*Cielo e mar*" or "*Amor ti vieta*" better than he does here, and in any case Bjoerling at his very worst is still several notches above most of his contemporaries. Moreover, the album complements very nicely the survey of Bjoerling's earlier recordings contained on the discs already released by Capitol and Rococo. The sound is satisfactory. C.L.O.

MARIA CALLAS: "Maria Callas Sings French Opera Arias"

Gluck: *Orfée: J'ai perdu mon Euridice*. *Alceste: Divinités du Styx*. Bizet: *Carmen: L'amour est un oiseau rebelle; Près des ramparts de Seville*. Saint-Saëns: *Samson et Dalila: Printemps qui commence; Amour, viens aider ma faiblesse*. Thomas: *Mignon: Je suis Titania la blonde*. Gounod: *Roméo et Juliette: Je veux vivre dans ce rêve*. Massenet: *Le Cid: Pleurez, pleurez mes yeux*. Charpentier: *Louise: Depuis le jour*.

Maria Callas, soprano; Orchestre National de la Radiodiffusion Française, Georges Prêtre, cond.
 ● ANGEL 35882. LP. \$4.98.
 ● ● ANGEL S 35882. SD. \$5.98.

For a feature review of this recording, see page 75.

CHRISTOPHER DEARNLEY: Seventeenth- and Eighteenth-century English Church Music

Choir of Salisbury Cathedral, Christopher Dearnley, cond.
 ● LONDON 5643. LP. \$4.98.
 ● ● LONDON OS 25279. SD. \$5.98.

The composers represented on this attractive disc are John Blow, with two pieces, and Purcell, Michael Wise, William Croft, Maurice Green, William Boyce, and Jonathan Battishill with one each. The Purcell is a Latin psalm, *Jehova, quam multi*, which is treated like a verse anthem; especially striking here is the hushed beauty of the line "*Ego cubui et dormivi*." Another outstanding work is Blow's *My God, my God, look*

upon me, characterized by poignant harmonies and expressive counterpoint. The Boyce composition, *O where shall wisdom be found*, has a Handelian touch at its end. Most of the material gathered here is music of solemn supplication, and the disc will probably yield more enjoyment if heard piecemeal than if played through from beginning to end. The last piece, Croft's *God is gone up with a merry noise*, makes an appropriately lively conclusion.

Salisbury Cathedral has a choral tradition that reaches back to the Middle Ages. The present choir is plainly a highly trained ensemble, perfectly balanced, endowed with a lovely tone, and extremely flexible. It is capable of the softest of pianissimos and of considerable power when needed. The soloists.



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who include several boy sopranos and Roger Stalman, bass, are all excellent, and the recording, made in the Cathedral, is first-rate: there is plenty of spaciousness but no echo or disturbing reverberation. N.B.

DIETRICH FISCHER-DIESKAU: *Recital of Scottish Songs and Folk Songs*

Haydn: *Schläfst oder wachst du? Heimkehr; wer wäre nicht in sie verliebt; Dort, wo durchs Ried das Bächlein zieht; Fließ leich, mein Bächlein.* Beethoven: *Horch auf, mein Liebchen; Canzonetta Veneziana; O köstliche Zeit; Schenk' ein, mein guter Junge; Der treue Johnie; Komm, schliesst mir einen frohen Kreis.* Weber: *Ein entmutigter Liebender; Ein beglückter Liebender; Bewunderung; Glühende Liebe; Trinklied; Weine, weine, weine nur nicht.*

Dietrich Fischer-Dieskau, baritone: instrumental soloists.

• DEUTSCHE GRAMMOPHON 1.PM 18706. LP. \$5.98.

• DEUTSCHE GRAMMOPHON SLPM 138706. SD. \$6.98.

A fine, fresh selection of songs, including some seldom heard settings by Haydn and Weber. Those by Weber are especially fascinating: from the haunting *Ein entmutigter Liebender* to the hearty *Trinklied* and the unctuous *Weine, weine, weine, nur nicht*, they are strikingly original in structure, melodic outline, and choice of harmonies. The Beethoven settings, so direct and touchingly simple, are more familiar, but welcome nonetheless, especially as sung here—though I think I would rather hear these texts in their English versions.

Fischer-Dieskau is in top vocal fettle, and brings an admirable straightforwardness to songs that would be overweighted by too sophisticated an approach. The fine supporting instrumentalists are nowhere identified, on jacket or label. To judge from the jacket photo, I would guess the flutist to be Rampal, the pianist Anda (or Werba?); the cellist is surely Fischer-Dieskau's highly attractive wife, Irmgard Poppen. I wouldn't hazard a choice on the violinist. In any case, there is no reason why record purchasers should have to play this kind of game, any more than they should have to try to follow texts sung in German from the English on the sleeve, or to translate others given only in German. C.L.O.

VIRGIL FOX: "Vale of Dreams"

Debussy: *Clair de lune.* Massenet: *Thaïs: Meditation.* Rubinstein: *Kamennoi Ostrov.* Fibich: *Poème.* Liszt: *Liebesträum.* Grieg: *A Dream.* Kreisler: *The Old Refrain.* McAmis: *Dreams.* Cadman: *At Dawning.*

Virgil Fox, organ.

• CAPITOL P 8557. LP. \$4.98.

• CAPITOL SP 8557. SD. \$5.98.

This recording belongs in the "mood music" category and, as such, fills its role admirably. Fox, playing the Aeolian-Skinner organ at the Riverside Church in New York, has selected works which are essentially quiet, relaxed, and contemplative, and he presents them in tastefully registered, un gimmicked performances. The reproduction too is faithful, nicely distributed, and intentionally free from spectacular stereo effects. P.A.

ANTONIO JANIGRO: "The Virtuoso Trumpet"

Helmut Wobisch, Adolf Holler, Josef Hell, Gerald Conrath, trumpets; Anton Heiller, harpsichord and organ; I Solisti di Zagreb, Antonio Janigro, cond.

• VANGUARD BG 617. LP. \$4.98.

• VANGUARD BGS 5041. SD. \$5.95.

Except for the opening Jeremiah Clarke Trumpet Voluntary (long ascribed to Purcell) and the closing Trumpet Tune by John Stanley, which are played in modern (here uncredited) transcriptions, the rest of this exhilarating program is devoted to authentic scores. Already known, at least to baroque specialists, are the Purcell *Indian Queen* Trumpet Overture and Sonata for Trumpet and Strings in D, the Torelli Sonata à 5 for Trumpet and Strings, G. 165, and the Vivaldi Concerto for Two Trumpets in C, P. 75. But electrifyingly fresh are three invaluable "new" discoveries: a grandly proud and florid Torelli Sonata for Four Trumpets, Oboes, Strings, and Timpani, G. 33, edited by Norman Cherry; and the editions by Conrath, the fourth trumpeter here, of manuscripts by Domenico Gabrieli (a boldly incisive and vibrant Sonata for Trumpet and Strings) and by Giacomo—or Jacopo Antonio—Perti (1661-1756) of Bologna, a composer hitherto unknown on records. The last-named provides a superbly exuberant as well as nobly sonorous Sonata for Four Trumpets and Strings.

We have had fine previous recorded examples of the great early exploitations of altitudinous trumpeting virtuosity, notably in the widely acclaimed Voisin series for Kapp (Vol. 1 of which duplicates the present Purcell Sonata, Vivaldi Concerto, and—in a different transcription—Clarke Voluntary; Vol. 3 of which duplicates the present *Indian Queen* Overture and Stanley Tune). Yet it is to no discredit of Voisin and his colleagues—whose generally broad-toned performances are fascinating to compare with the more incisively gleaming one here—to hail the present release as the over-all finest of its kind. Not only does this disc offer artistically controlled virtuosity of high-register trumpeting but the quite incomparable Janigro readings and Zagreb ensemble playing. A special word of praise is also due Anton Heiller's continuo realizations, on the harpsichord in some works (note particularly his cadential ornamentations in the Largo of the Vivaldi Concerto), in others on a delectably bubbly and bright-toned baroque organ.

Yet not least of this program's attractions are the uncommon purity as well as clarion brilliance of the recording itself, almost as impressive in mono as in its well-differentiated, smoothly spread, and buoyantly air-spaced stereoism. Seymour Solomon of Vanguard informs me that his company has gone back to the 30-ips tape-recording speed and, avoiding intermediate transfers, "mastered" both disc versions directly from this three-channel original. I can hardly discriminate to what extent these procedures contribute to the final results, but my ears supply convincing evidence that, apart from an occasional barely discernible pre-echo, both recording and processing here are as flawless—and as sonically thrilling—as anything that can be heard in any medium, not excluding 4-track tape, today. Add the inexhaustible attractions of the present music and performances and one has a release which provides the utmost rewards in recorded music. R.D.D.

YEHUDI MENUHIN: "Instruments of the Orchestra"

Yehudi Menuhin, commentator; various instrumentalists.

• CAPITOL HBZ 21002. Two LP. \$14.98.

Although the present bulky album (ingeniously designed to hold a 56-page instruction book by John Hosier as well as two discs in illustrated folder-leaves) is produced primarily for use in schools, it is also admirably suited to the needs of home listeners who have no formal musical education and who perhaps have little opportunity to hear live music making. Its approach, while straightforward enough for a child to follow, is thoroughly professional. Menuhin talks (as well as demonstrates the violin and viola) like the enthusiastic musician he is, explaining just what each instrument can do and then demonstrating exactly what it sounds like. And since unaccompanied solos generally sound somewhat unnatural in close-up recording (at least to listeners more familiar with them in ensemble), such examples are followed, or sometimes replaced, by excerpts from actual orchestral performances, recorded at normal distance, which feature the instrument under discussion. Present-day audio techniques, of course, capture both solo and ensemble tonal qualities more authentically than ever before possible.

The materials themselves are conventional enough, but always aptly and often imaginatively chosen (as in the dance band example of double bass pizzicato); and if the better-known instruments are the more extensively illustrated, this is all to the good of the album's specific purposes. No standard instrument is neglected, however: each of the four main families has a disc side to itself—four strings, eight woodwinds, four brasses plus saxophone, and a generous representation of the principal percussion instruments.

Of course no one album, even of this length, can cover everything. This deals better than any other I know with the standard instruments and their normal orchestral uses. For listeners who yearn to learn still more, I can recommend the 1960 Folkways "Orchestra and Its Instruments" (FT 3602), the 1958 Vanguard "Instruments of the Orchestra" (VRS 10178), and the 1955-8 Vox "Spotlight" series (now PLS 1-2-3). The only stereo choices are Hanson's "Composer and His Orchestra" (Mercury SR 90175 and 90267) and a Shure promotional disc (not on general sale) of "The Orchestra—The Instruments." R.D.D.

KARL MUENCHINGER: Music for Chamber Orchestra

Corelli: *Concerto grosso No. 8, in G minor* ("Christmas Concerto"). Ricciotti: *Concertino No. 2, in G*. Pachelbel: *Canon* (arr. Münchinger). Gluck: *Chaconne*.

Stuttgart Chamber Orchestra, Karl Münchinger, cond.

• LONDON CM 9275. LP. \$4.98.
• • LONDON CS 6206. SD. \$5.98.

Each of the four pieces included on this disc has special merits. The familiar work by Corelli is one of the finest of his orchestral pieces and perhaps the best of the baroque Christmas concertos. Münchinger doesn't moon over the Pastorale, and does full justice to the depth of feeling or the liveliness



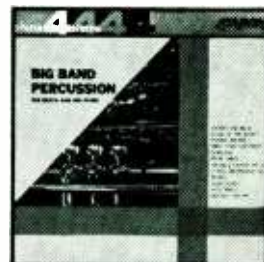
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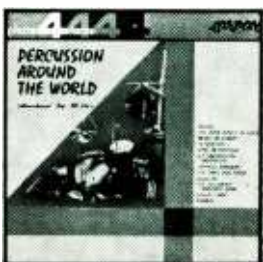
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of the other movements. The Concertino is one of a group of works often attributed to Pergolesi. It may not be by Carlos Ricciotti (1681-1756) either, but whoever wrote it produced a full-textured, songful composition, with a particularly beautiful Andante Largo. The Pachelbel, a transcription of an organ piece, is not a canon at all but a passacaglia in which lovely variations are built up over a repeated descending scale. The Gluck Chaconne, which is not further identified on the label or in the notes, turns out to be the delectable dance from Act III of *Paride ed Elena*, whose central Gavotte has delighted many in the piano transcription by Brahms. Münchinger's orchestra plays with excellent tone, much dynamic nuance, and considerable vigor—perhaps a bit too much in the Corelli. The sound is very good indeed. N.B.

BIRGIT NILSSON: Song Recital

Schubert: *Dem Unendlichen; Lied der Mignon (Nur wer die Sehnsucht kennt); An die Musik.* Wagner: *Wesendonck Songs; Der Engel; Träume.* Strauss: *Cäcilie.* Grieg: *I Love Thee; In the Boat; And I Shall Have a True Love; A Swan.* Sibelius: *The Tryst; The First Kiss; Was It a Dream?; Sigh, Rushes, Sigh; Black Roses.*

Birgit Nilsson, soprano; Leo Taubman, piano.

- RCA VICTOR LM 2578. 1.P. \$4.98.
- • RCA VICTOR LSC 2578. SD. \$5.98.

There is nothing especially illuminating about Mme. Nilsson's way with the Schubert and Strauss songs, though to her credit it must be said that she never displays her lavish instrument for its own sake. That she has the peculiar sensitivity of a Lieder singer there can be little doubt; what she does not yet have is the ability for handling of the German language which distinguishes all the great artists in this field. Her versions of the two Wesendonck songs are better—quite beautiful, in fact—which is natural enough, since they demand more in the way of pure vocal suspension and less in the way of textual projection than most Lieder.

On the second side of this record, she comes into her own. The Scandinavian poems call forth a variety of color from her voice which is not apparent in the German selections, and though the songs are among the most familiar of both composers, it is a pleasure to have them this well sung—and not in English or German! (In passing, I should like to mention Kim Borg's splendid all-Sibelius recital for Decca, which remains the best representation we have of this significant aspect of the composer's talent.)

Taubman's accompanying is adequate, and the sound is in good perspective. Victor would have done well, however, to have provided texts, rather than a set of sketchy notes. C.L.O.

SVIATOSLAV RICHTER: "Sviatoslav Richter at Carnegie Hall, Vols. 1 and 2"

Beethoven: *Sonatas for Piano; No. 3, in C, Op. 2, No. 3; No. 9, in E, Op. 14, No. 1; No. 12, in A flat, Op. 26; No. 22, in F, Op. 54; No. 23, in F minor, Op. 57 ("Appassionata").*

Sviatoslav Richter, piano.
• COLUMBIA M2L 272. Two LP. \$9.98.

Haydn: *Sonata for Piano, No. 50, in C.* Schumann: *Novelletten, Op. 21; No. 1, in F; No. 2, in D; No. 8, in D.* Debussy: *Suite Bergamasque; Images, Set 1; L'Isle joyeuse.*

Sviatoslav Richter, piano.
• COLUMBIA M2L 274. Two LP. \$9.98.

For a feature review of these recordings, see page 76.

JOSEPH SCHMIDT: Operatic Recital

Verdi: *La Traviata; Ach, ihres Auges Zauberblick. Il Trovatore; Dass nur für mich dein Herz erbebt. Rigoletto; Questa o quella; Ach wie so trügerisch. Un Ballo in maschera; Doch heisst dich auch ein Pflichtgebot.* Puccini: *La Tosca; Wie sich die Bilder gleichen; Und es blitzen die Sterne.* Mozart: *Die Zauberflöte; Dies Bildnis ist bezaubernd schön.* Donizetti: *L'Elisir d'amore; Una furtiva lagrima.* Halévy: *La Juive; Recha, als Gott dich einst zur Tochter mir gegeben.* Smetana: *The Bartered Bride; Komm, mein Söhnchen; Weiss ich doch eine, die hat Dukaten.*

Joseph Schmidt, tenor; Michael Bohnen, bass (in the Smetana); Berlin State Opera Orchestra, Selmar Meyrowitz, cond.

- TELLFUNKEN TH 97007. LP. \$1.98.

A fine representation of the art of the ill-fated Rumanian tenor, so diminutive of stature, so prodigiously gifted of voice. While many of these selections are already available on domestic LP (most of them re-pressed by Eterna), the present album seems to me to offer the most consistently clear reproduction. A couple of the renditions are musically unworthy of such a voice—one must really wonder why "*Questa o quella*" was recorded at such a breathless clip, and why the close of "*Una furtiva lagrima*" was burdened with such ridiculously distended trills. On the other hand, the *Bildnisarie* from *Zauberflöte* is a model of firm Mozart styling, and most of the arias are performed with much greater taste than one would expect from a tenor who was, primarily, a radio and motion picture idol. And the voice itself, always lyrical, free, and ringing, was one of the finest of the between-the-wars era.

The assistance in the Smetana selections of Michael Bohnen—sounding much less the black bass than on most of his later recordings—is very welcome indeed. C.L.O.

GALINA VISHNEVSKAYA: Recital

Rachmaninoff: *Oh, Cease Thy Singing, Maiden Fair; I Wait for Thee.* Shostakovich: *Lady Macbeth of Mzensk; Katerina Izmailova's Aria.* Prokofiev: *The Ugly Duckling.* Tchaikovsky: *Complaint of the Bride; Lullaby; Why? Glinka; Barcarolle; To Her; Do Not Excite Me Without Cause.*

Galina Vishnevskaya, soprano; Alexander Dedyukhin, piano.

- RCA VICTOR LM 2497. LP. \$4.98.
- • RCA VICTOR LSC 2497. SD. \$5.98.

The Soviet soprano is certainly in her element in this program—a program which has the further merit of being composed of material seldom programmed in this country. Of special in-

terest is the scena from *Lady Macbeth of Mzensk*, an opera of which we hear much but which we are not given the opportunity of seeing. This is powerful music, deeply expressive of a woman's solitude. The orchestra must add considerably to the effect, and the appearance of a complete recording would surely be welcome. Another novelty is a very long ballad by Prokofiev, based on Andersen's *The Ugly Duckling*. It is ingenious music, particularly in the writing for the piano (brilliantly played by Dedyukhin), but it is not emotionally compelling, and is rather reminiscent of the more cloying portions of Mussorgsky's *Nursery Songs*.

Both these challenging numbers, as well as the other songs on the disc, are sung persuasively by Vishnevskaya; though her voice tends to lose focus occasionally in forte passages, the top third of her range is wonderfully secure and bright, and her control of the floated pianissimo—best demonstrated in a gor-

geous performance of the Tchaikovsky Lullaby—is remarkable. Dedyukhin is top-drawer throughout, and the sound of both versions beyond serious complaint. Texts are not given, but there are fairly explicit notes which offer paraphrases. C.L.O.

ROGER VOISIN: *Trumpet Music*

Roger Voisin, trumpet; Kapp Sinfonietta, Emanuel Vardi, cond.

- KAPP KCL 9062. LP. \$4.98.
- • KAPP KCS 9062. SD. \$5.98.

This album contains an interesting selection of seventeenth-century pieces for or with trumpets. Especially attractive, to me, are the "symphony" from Act IV of Purcell's *Fairy Queen*, with brilliant fast sections and surprisingly grave and expressive slow one; an elegant suite in the French style by J. K. F. Fischer (No. 8 from his *Journal de printemps*); and a two-movement sonata (No. 30) from

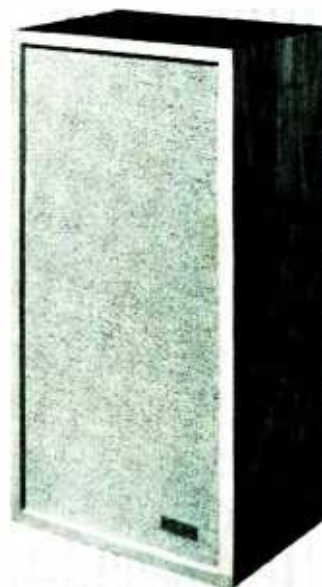
J. C. Petzold's *Hora decima*, with unusually rich harmonic progressions. Voisin plays admirably throughout, and he is well seconded by the orchestra and its conductor. I have one or two reservations about performance and recording—the fast sections of the Purcell seem a bit too fast, and the trumpets are rather overpowering in the first movement of the Petzold (their parts were originally written for the milder *cornetti*)—but on the whole Kapp and its players have done a highly commendable job. The disc also contains a pleasant "sonata" for trumpet and two string orchestras by Alessandro Stradella, a set of pieces written for the Carousel of 1686 by Lully, a short "battle symphony" from Monteverdi's *Il Ritorno d'Ulisse in patria*, and two brief and inconsequential fanfares by a certain Giovanni Fantini. James Goodfriend, the editor of most of the works included sensibly and modestly describes his contributions in the notes. N.B.

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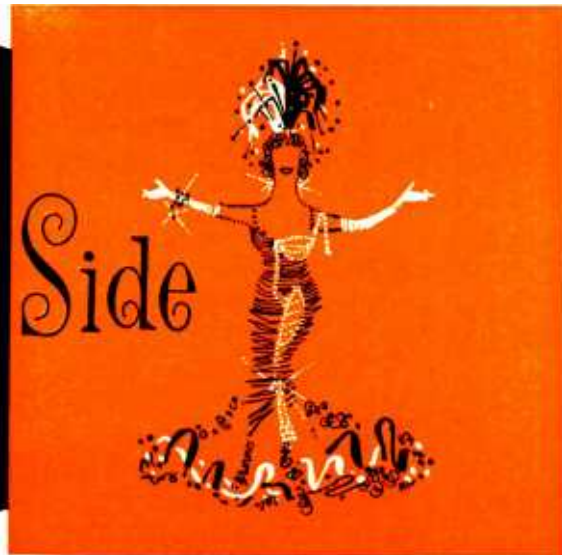
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The Lighter Side



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Alfred Drake: *Kean*, to the hilt.

Sumptuous May Be the Word

“*Kean*.” *Original Cast Recording*. Columbia KOL 5720, \$5.98 (LP); KOS 2120, \$6.98 (SD).

IT IS to the great credit of *Kean*—a huge, beautifully mounted, handsomely costumed musical of almost operatic stature—that it makes no attempt to present a typical musical comedy portrait of its main character, the great English tragedian Edmund Kean. He is presented as history and the record books show him to have been: a vain, egotistical actor of enormous ability, who could revile his Drury Lane audiences from the stage when they became rowdy—and keep them spellbound with his performances of Shylock or Othello. He was a lecher, a drunkard, an intimate of both royalty and riffraff, and, like most thespians of his day, invariably debt-ridden.

Peter Stone's libretto is drawn from a play by Alexandre Dumas, which also inspired a comedy by

Jean-Paul Sartre. Stone has adopted Sartre's substitution of *Othello* for *Romeo and Juliet* as the great Kean vehicle featured in the play, but otherwise there is little evidence of Sartrian influence in Stone's work. The underlying theme here is that Kean suffered deeply from being accepted only as Kean the actor rather than Kean the man.

Alfred Drake's performance of this complex and difficult role is a veritable *tour de force*. On stage for practically the entire show, he must create the entire range of emotions from the comic to the tragic; he must be romantic and supercilious, elated and depressed, a consummate actor and a purveyor of histrionics. Drake is always equal to these demands, and though there must be a great temptation

to overplay, he seldom does so. Occasionally he resorts to one of his recognized personal devices—the falsetto, for comic effect, for instance—but otherwise this is an astonishing piece of bravura acting that could probably not be matched by any other performer in the American musical theatre. Drake's career has, in fact, been an extraordinarily interesting one. In his early days, he was just another juvenile; and although his Curley in the original production of *Oklahoma* stamped him as a singer to watch, it was not until *Kiss Me Kate* that he really established himself as one of the finest performers now in public. An even greater achievement was his remarkable performance in *Kismet*, a dreary Oriental fantasy which became an established success solely on the strength of his personality.

In the present recording there seems to me evidence that the microphones are not wholly kind to Drake's voice. At least my impression is that it sounded much fuller and was used with more confidence in the theatre. He is marvelously effective in the trio *Civilized People* (given perfect stereo treatment) and in *Man and Shadow*, but his other

numbers do not quite come alive as they do on the stage. His romantic partners, Joan Weldon and Lee Venora (two strikingly handsome women), are both excellent singers, though the latter makes the stronger impact with her impressive singing of the hauntingly beautiful *Willow, Willow, Willow*. Best of the remaining Wright and Forrest songs is *The Fog and the Grog*, a big, noisy, amusing ensemble number, and *Sweet Danger*, a duet for Drake and Miss Weldon, which seems the song most likely to achieve wide popularity. I should like to say a good word too for the graceful and delicate *Mayfair Affair*, with a note, however, that this number is highly reminiscent of the *Ascot Gavotte* from *My Fair Lady*. Although he appears but briefly on the recording, and then only to interrupt Kean as he makes his apology for insulting him, Oliver Gray contributes a little gem of a portrait as the Prince of Wales.

I have not heard the monophonic version, but the stereo recording is one of Columbia's most successful productions, conveying a fine sense of stage action, placement, and movement. The sound is rich and full-bodied. J.F.I.

The Bettman Archive



The late Will Rogers, folk philosopher.

Comics—Of Yesterday and Today

"Will Rogers." *Distinguished Recordings DR 3001*, \$4.98 (LP).

"Mort Sahl on Relationships. . . ." *Reprise R 5003*, \$4.98 (LP); *R9 5003*, \$5.98 (SD).

HISTORICALLY, the mainstream of American humor has flowed from the countryside towards the city. Traditionally, it served as an instrument of the have-nots against the haves, of the outs against the ins. Its classic incarnation is the sly rustic who pontificates in homespun terms upon everything from morals to plumbing and who unfailingly bests his citified antagonists. Precisely such figures dominated the national comic scene throughout the nineteenth century, epitomized by the pseudonymous Artemus Ward, who fractured our forefathers with gambits like "My pollertics, like my religion, being of an exceedin' accommodatin' character. . . ."

This line of foxy but profound men of the soil reached its apogee in the person of Will Rogers. He was more than just a humorist. He was, in a way, a folk philosopher with an almost uncanny ability to aphorise his observations. Far more complex than his nineteenth-century predecessors, he added a new dimension of subtlety to the critical sally that served as their stock in trade. His oblique assaults inflicted far more damage than their clumsy, dead-center charges. In *Distinguished Recordings'* excellent sonic portrait—apparently derived from radio broadcasts of the late 1920s and early 1930s—he eviscerates New England snobbishness with the

mild question: "Do you reckon the Pilgrims would have allowed the Indians to land?" Or, discoursing on Mother's Day, he innocently remarks: "A mother and a dog is the only two things with eternal love."

Delivering his monologues in a wiry, nasal voice as western as a ten-gallon hat, he strikes out frequently at politicians—particularly Republicans—and displays the traditional healthy contempt of Americans for their government. "Congress," he he sighs, "is really children that never grew up." Elsewhere he points out that "the highest praise a humorist can have is to get his stuff into *The Congressional Record*."

Much of his material on this release reflects the tension, the uncertainty, the near-lunacy of his times—the Depression with its dreary breadlines, the tragedy of the Dust Bowl, the weird "Plans" of Townsend, Father Coughlin, Huey Long. To hear this disc is to revisit a bizarre period of our history and to view it through the squinting, humorous, but critical eyes of one of its leading personalities.

Although Rogers milks painfully dry many an indifferent idea and often stretches far—very far—for a laugh, he is on the whole genuinely comic. A further joy of this recording is the very high quality of the refurbished sound. The timbre of Rogers' voice echoes with startling verisimilitude through the gulf of thirty years.

While superficially they seem to have little in common, Mort Sahl impresses me as today's equiva-

lent—in type if not in degree—of Will Rogers. The wily rustic has, thank God, probably disappeared forever from American comedy; but Sahl's nervous, crackling monologues are in a direct line of legitimate descent. Like his forebears, he relies on no props, on no vocal mannerisms. Like them, he speaks for the outs against the ins. But, ironically, the great present-day upsurge of the conforming middle class has left the intellectuals—yesterday prime comic target (remember the absent-minded professor gags?)—almost alone on the outer fringes of our national life. As Artemus once specialized in the unkempt syntax of his "people" ("The fack can't be no longer disgised that a Krysis is onto us"), Sahl specializes in the academic jargon of his. Terms like "group needs," "hostility," "sublimation" pepper his talk.

Unlike Artemus, however, Sahl unmercifully satirizes his own milieu. At his best—and this record finds him once again near the top of his form—he is a stinging critic. A few quotations will illustrate both manner and matter.

On American business: "Don't send tractors to Cuba, send Edsels"; on the C.I.A.: "They have their own foreign policy which sometimes coincides with that of the United States"; on a new high-fidelity system: "How does it sound? I don't know, but it makes the street lights dim."

Two records, two eras, two styles. Yet both are part of a venerable American tradition. And both are entertainment of a genuinely comic order. O.B.B.

"The Gay Life." Original Cast Recording. Capitol WAO 1560, \$5.98 (LP); SWAO 1560, \$6.98 (SD).

For the new and beautiful musical *The Gay Life*, Fay and Michael Kanin have whipped up a gay, frothy tale of *l'amour* in Vienna at the turn of the century. In the process of condensing Arthur Schnitzler's *Anatol*, the authors have deprived the Viennese Casanova of three mistresses, but have left three others—more than enough to create the complications incidental to any musical show, especially when there is yet another girl around, whom the hero will finally marry. Howard Dietz and Arthur Schwartz have illuminated this story with smart lyrics and attractive tunes, the production is both eye-filling and tasteful, and the capable cast—headed by Barbara Cook and an Italian newcomer, Walter Chiari—turn the evening into one of sheer theatrical delight.

Schwartz's knack for writing gay and memorable melodies is much in evidence here. Except for the waltz *Oh, Mein Liehchen* (in the theatre a stunning production number with a stage full of dancers in red, swirling around under a blue sky and crystal chandeliers) he has not attempted anything very Viennese, but that's no matter. *Magic Moment*, beautifully sung by Miss Cook, is a song able to stand alongside his *Dancing in*

the Dark or *Alone Together*, and the duet for Mr. Chiari and Miss Cook, *Who Can? You Can* has the sort of melody one leaves the theatre humming. The composer's command of period style is well to the fore in *Bring Your Darling Daughter*, a sprightly number that might have stepped out of any musical of the 1900s, just as the smoldering invitation to *Come A-Wandering with Me* sounds like an Hungarian operetta tune.

Walter Chiari, an excellent comedian but not much of a singer, needs to be seen rather than heard. Even his most successful number, *I Never Had a Chance*, suffers when the listener cannot see his expressive hands and voice as he tries to explain his predicament to Jules Munshin. On the other hand, I greatly prefer Jules Munshin on the record to his performance in the theatre, which struck me as being dreadfully old-fashioned and forced. Miss Cook has come a long way since *Plain and Fancy* and her performance throughout is a joy. She acts with honesty and naturalness, sings like a lark, and though her part is anything but glamorous—I can imagine many leading ladies turning it down at first sight—she turns it into a charming portrait. This is one of the most tuneful original cast recordings to come along since *My Fair Lady*, and I can't imagine its not delighting anyone. J.F.I.

"Percussive Oompah," Rudi Bohn and His Orchestra; "Percussive Latin Trio," Los Machucambos. London SP 44009 and 44012, \$5.98 each (Two SD).

These latest additions to London's mushrooming "Phase-4" catalogue not only boast the same ultrabright technology of the earlier releases but integrate multi-percussive effects into the musical textures better than any of the others—except, of course, the incomparable "Pass in Review." This is particularly true of the trio disc both in its lively pieces (*La Bamba*, *Perfida*, *La Palomita*, etc.) and in the more romantic *Amor Amor* ballad and atmospheric *Subo Subo* (an Aztec lament). In the latter numbers the assured vocalists are brilliantly backed up by appropriate Latin-American instruments plus a perhaps ethnically incongruous but surely musically engaging celesta. There are also two extraordinarily virtuoso, if rather flashy and hard-toned, Paraguayan harp solos by Ignazio Alderette.

The humorous German-band stylizations of *Mack the Knife*, *Too Fat* and *Pennsylvania* polkas which, together with *O du lieber Augustin*, *Liechtensteiner* Polka, *In München steht ein Hofbrauhaus*, etc., make up the "Oompah" program, are apt enough excuse for a variety of mostly mildly comic percussive effects, but the prime attractions here are the

high-spirited tuba, accordion, clarinet, trumpet, and other performers who play throughout with robust gusto. R.D.D.

"The Great Songs of Old Russia." Cappella Russian Male Chorus, Dimitry Orlov, cond. Kapp MS 7528, \$5.98 (SD).

There is a quality in Russian traditional song—a kind of virile poignance—that lends itself beautifully to interpretation by massed male voices. The Cappella Chorus is a sturdy, gifted assemblage of Russian-Americans organized twenty-two years ago as an adjunct of the Russian Orthodox Church. Under the direction of Dimitry Orlov, they sing with sweep, conviction, and rugged artistry. Among their selections, the most appealing are *From a Far Far Country*, *Stenka Razin*, *By the River by the Bridge*, and that still

stirring chestnut *The Volga Boatman*. Kapp's stereo seems rather restrained as to breadth and depth, but the soloists stand out sharply—to right, left, or center as the case may be. O.B.B.

"Music from the Films." Cleveland Pops Orchestra, Louis Lane, cond. Epic LC 3809, \$4.98 (LP); BC 1147, \$5.98 (SD). This concert of music from the movies is so superior to most issues of its kind that it calls for special commendation, even though the program confines itself for the most part to what might be called the standard repertoire today: Robert Russell Bennett's richly orchestrated suites from *Gigi* and *Exodus*, his lilting arrangement of Rodgers' *It Might As Well Be Spring* from *State Fair*, the theme from *Fanny*, and a rousing version of Alford's old march *Colonel Bogey*

(used in *The Bridge on the River Kwai*). Of much more musical interest are the remaining items, Virgil Thomson's settings of five Cajun tunes used in *The Louisiana Story*, all delightful little gems of Americana, and two excerpts from Walton's magnificent score for the Olivier film *Henry V*. The latter are the somber and beautiful passacaglia for strings that accompanies the account of Falstaff's death and the gently sad *Touch Her Soft Lips and Part*, based on one of the famous *Songs of the Auvergne*. Neither of the Walton pieces is currently available elsewhere on records. Lane has coaxed some beautiful playing from the Cleveland orchestra, and the engineers have provided him with rich and glorious sound. J.F.I.

"The Nutcracker Suite; Between Birthdays." Peter Ustinov, narrator; Andre Kostelanetz, piano; Orchestra, Andre Kostelanetz, cond. Columbia ML 5664, \$4.98 (LP); MS 6264, \$5.98 (SD).

As he did for Saint-Saëns's *Carnival of Animals* a decade or so ago, Ogden Nash now contrives for the familiar *Nutcracker* Suite brilliantly sophisticated verses calculated to entertain adults even more than the children for whom they are purportedly intended, and he is here given an admirable narrator in the person of Peter Ustinov. Kostelanetz's work, however, seems to me overvehement and excessively mannered, qualities which the powerful, sharp-edged recording exposes all too candidly. Happily, "Between Birthdays," on the upside, is something else again. Fourteen of Tchaikovsky's *24 Children's Pieces*, Op. 39, have been deftly scored for small ensemble with piano; and, as both soloist and conductor, Kostelanetz is relaxed and unpretentious—indeed, at his best, movingly eloquent. Nash's verses are poignant evocations of childhood joys and fleeting sorrows, and Ustinov brings off an extraordinary performance in simultaneously enacting and transcending the role of a wide-eyed yet realistic, miraculously articulate, wholly endearing child protagonist. Both versions are well recorded; the stereo version, however, is not only more appropriately atmospheric but enhances far more naturally every nuance of the spell-binding Ustinov voice. R.D.D.

"Sweden's Rollicking Ojebokören." Capitol T 10294, \$3.98 (LP); ST 10294, \$4.98 (SD).

For a country doomed by geography to long, dark, grim winters, Sweden is a sun-shot revelation in the realm of popular song. Bright and lilting and insouciant, the sixteen selections on this release exert an instant appeal that does not pall with repetition. Birger Ojebö conducts his fresh-voiced chorale with sweep and imagination in a program that constitutes an outstanding introduction to the music of the North. Their brilliant singing of the gay *Te Dans Ma Karlstadösera* (To a Dance with the Girls of Karlstad) and the deeply affecting *Ack Värmland, Du Sköna* (Ah Värmland, Thou Fairest) reflects both technical skill and emotional insight. Splendid in mono, even more so in stereo. O.B.B.

"The Judy Garland Story . . . The Star Years." Judy Garland; Orchestra. M-G-M E 3989P, \$4.98 (LP). M-G-M climbs on the Judy Garland bandwagon with this reissue of a dozen of the star's performances extracted from original sound track recordings of films

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she made in the late Forties and early Fifties. Garland fans who missed these the first time around will find them a pleasing memento of that period in her career when she was forsaking her "girl next door" roles for those of a glamorous leading lady. The program is interesting in its foreshadowing of the dynamic style the singer was to develop so successfully in later years. This is particularly true of her abandoned versions of *Put Your Arms Around Me Honey*, a genuinely exciting *Get Happy*, and an irresistible and uninhibited performance of *I Don't Care*. Considering its source, the sound is acceptable.

Readers of liner notes might be interested to know that these contain some curious errors of fact. Gene Kelly, not Mickey Rooney, was Miss Garland's co-star in *Summer Stock*. *Look for the Silver Lining* is incorrectly attributed to *In the Good Old Summer Time* in one place, correctly to *Till the Clouds Roll By* in another. M-G-M's movie of Chicago in the early 1900s had a number of fine songs in its score, but I do not recall that Arlen's ballad *Last Night When We Were Young* was among them. In fact, I cannot recall Miss Garland singing it in any film. J.F.I.

"Tropical Fantasy." Michel Magne and His Orchestra. Columbia CL 1693, \$3.98 (LP); CS 8493, \$4.98 (SD).

Recorded in Paris by a big band apparently determined to prove that American spectaculars have exploited no percussive, jungle, or other novelty effects which Frenchmen can't employ as well or better, this "Adventure in Exotic Sounds" (*Perfida, Besame Mucho, Tropical, Tabu*, etc.) has a rare virtue in that its obviously skilled conductor and players take the whole thing as a huge joke. Many of the tricks are genuinely amusing: the reverberant recorded sound is impressively "big" and vivid even in mono (although of course the stereo edition boasts a more atmospheric expansiveness); but the prime appeal is the sense of sheer sportiveness. R.D.D.

"More Double Exposure." Manny Albam and His Orchestra. RCA Victor LSA 2432, \$4.98 (SD).

The gimmick here (apart from the usual sound-source movements, which are exploited with more musical effectiveness than in many other examples of the "stereo-action" series) is the simultaneous performances of paired pop pieces which have a common chord-progression scheme. It's been done before, of course, but never as far as I know throughout an entire program, and certainly the combinations seldom have been as deft as those here. I particularly liked *Rio Rita* with *I've Got a Feelin' You're Foolin'*, *I Saw Stars* with *Breakin' in a Pair of Shoes*, *Should I with Chattanooga Choo Choo*, *Stairway to the Stars* with *Do Nothing Till You Hear from Me*. Albam makes ingenious use of three different ensembles and considerable multi-dubbing, but fancy as some of his effects may be the arrangements are generally tasteful; and except in occasional overstrident moments the performances are richly sonorous as well as vivacious. R.D.D.

"Shoshana Damari." Shoshana Damari; Orchestra, Elyakum Shapira, cond. Vanguard VRS 9097, \$4.98 (LP); VSD 2103, \$5.95 (SD).

It represents no startling revelation to state that a deadening sameness has come

to inform releases of Israeli music in the past few years. Soloists and ensemble alike tend to gravitate towards the same material and the same accompaniments, highlighted by hyperemotional appeals to hit the road for Eilat, Gaza, the Negev, etc. Miss Damari's recital—luminously recorded by Vanguard—is a fascinating exception to the rule. Here are centuries-old Yemenite songs that are richly Oriental, Sephardic melodies alive with Andalusian sunlight, contemporary Israeli love songs steeped in Old Testament imagery. Miss Damari possesses a lambent soprano voice that becomes vivid with emotion as she shapes each of her songs into a dramatic evocation. The instrumental accompaniments, arranged and conducted by Elyakum Shapira, add an extra atmospheric dimension. Here stereo offers breadth, mono warmth. I rather preferred the

latter, but this is an outstanding listening experience in either edition. O.B.B.

"An English Music Hall." Capitol T 10273, \$3.98 (LP); ST 10273, \$4.98 (SD).

The novel idea of presenting these old English music hall songs in the form of a typical Victorian Theatre of Varieties program makes this one of the more interesting sing-along discs. The free and easy atmosphere of the Victorian music hall, where audiences enjoyed heckling the Chairman as much as they did joining in the choruses of the popular songs of the day, is very well realized: there are suitably pompous and flowery introductions by Leonard Sachs, Chairman for the occasion, splendid performances by the artists on hand, and some rowdy assistance from

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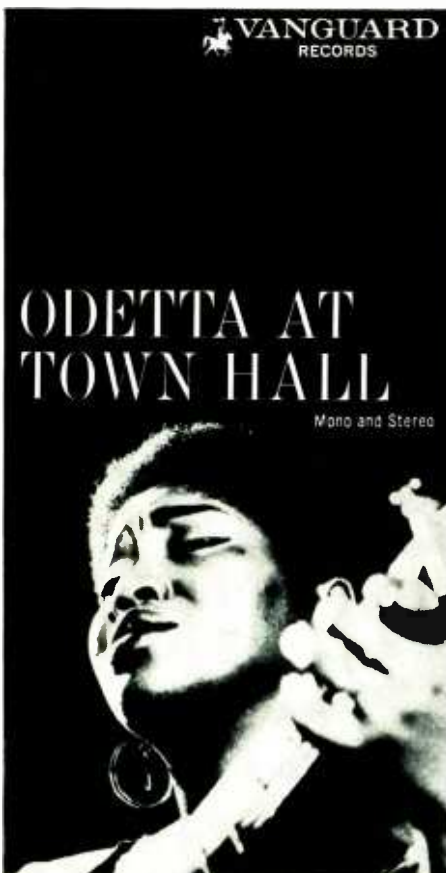


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the audience. Comic songs, tear jerkers, and patriotic ballads give the program plenty of variety. J.F.I.

"Gibson and Camp at the Gate of Horn." Elektra EKL 207, \$4.98 (LP). This is a hyperactive, occasionally frenetic disc taped during actual performance at Chicago's Gate of Horn. Bob Gibson has previously contributed several pleasing releases to the folk catalogue and, in this tandem effort, he displays his customary skill and aplomb. Among the songs are several witty parodies. One on *John Henry* (The Thinking Man replaced by a computer) and one on *Butternut Hill* are particularly droll. Another delightfully nasty item called *Chicago Cops* raises a cynical eyebrow at our law enforcers. Gibson and Camp sometimes overdo it—both as concerns delivery and material—but on balance this is a hard, glittering gem. Superlative reproduction. O.B.B.

"Ave a Go Wiv the Buskers." RCA Victor FPM 104, \$3.98 (LP); SFP 104, \$4.98 (SD).

Although these particular buskers happen to be a group of musicians (and a very professional-sounding group at that), the London busker may be almost anything from an acrobat to a mimic. Itinerant performers, they appear each evening to entertain the pit and gallery queues that form outside London's theatres. Some are old pros, down on their luck; some graduates of that unique English institution, The Smoking Concert; others are rank amateurs trying to pick up a few coppers here and there. In the old days most of these performers worked solo, or at most, in pairs, and a group as large as the one recorded here is a comparatively recent innovation.

The program on this disc is quite typical of the musical fare buskers usually provide, a group of music hall favorites sung to the accompaniment of accordion, banjo, bass, trumpet, clarinet, drums, and spoons. The last-named, peculiar to busking bands, produce a curious, but not unmusical, sound, which the player extracts by playing them along his arms, his legs, or on his face and head. These are most excellent performances by an obviously experienced group who have probably appeared more frequently inside a theatre than outside. A record well worth investigating. J.F.I.

"Banjo Jamboree." Dich Weissman, Billy Faier, Eric Weissberg. Washington WLP 704, \$4.98 (LP).

"Banjo Party." The Banjo Barons, Marty Manning, cond. Columbia CS 8489, \$4.98 (SD).

The "Jamboree," subtitled a "treasury of 5-string banjo music," is the Real McCoy in Americana by various virtuosos (solo and duo, with and without guitar support and occasional casual vocals), excellently recorded, if with somewhat gritty surfaces on my review copy. Both music and performances are consistently interesting, with top mention going to Faier's lilting *Buck Dancer's Choice*, *Pigtown Fling*, and *Red Wing*; Weissman's *Sourwood Mountain* and original *A Day in the Kentucky Mountains*; Weissberg's swinging *Glory Glory, 900 Miles*, and (duo with Weissman) *Chilly Winds*. A special word of praise should also go to John Greenway's unusually illuminating program notes on the history of the banjo.

"Banjo Party" is a sequel to the en-

joyable Gay Nineties program "Banjos Back in Town." But although the materials are still fine (no fewer than thirty-six mostly familiar tunes) and the closely miked recording extremely brilliant, the present leader lacks Jimmy Carroll's resilient verve. Furthermore, these hard-plugging performances feature the anachronistic electronic organ more prominently than did the earlier program. There is still considerable fun here, especially when the tuba and xylophone players really cut loose, but far too little of the gusto which distinguished "Banjos Back in Town." R.D.D.

"Malagueña." Carlos Montoya, guitar. RCA Victor LPM 2380, \$3.98 (LP); LSP 2380, \$4.98 (SD).

Recorded in Webster Hall, New York City, before a small invited audience, Montoya enjoys both near-studio-control conditions (in mono the sonics are brilliantly clean, the guitar not too closely miked; in stereo there is more vibrancy as well as more authentic concert hall atmosphere) and the obviously inspiring enthusiasm of his listener-friends. The music is mostly concert-flamenco in style (*La Virgen de la Macarena*, *Lamento de Triana*, *Linares*, *Jerez*, etc.), plus Lecuona's *Andalucia* and *Malagueña*, and a less strenuous but jaunty medley of *Folias Típicas Canarias* and *Compañilleros*. And Montoya himself has perhaps never been heard in more imaginatively improvisatory form or playing with more precise and high-spirited virtuosity. R.D.D.

"Libertine Limericks and Other Ribaldries, Bawdries, and Conceits." Read by Martyn Green. Offbeat 4020, \$4.98 (LP).

Martyn Green's clipped British accents here fall upon the ear in sophisticated strophes as he explores bawdiness as encompassed in the pages of Louis Untermeyer's *A Treasury of Ribaldry*. His readings range from the poetic—yet hard-headed—*conseils d'amour* of Ovid to a group of racy limericks. To me, Benjamin Franklin's *Advice on the Choice of a Mistress*, in which the wily Philadelphia sage advocates amorous commerce with older rather than younger women, is the most intriguing item on this entertaining release. A short, dazzling poem by Robert Herrick runs a close and lyric second. You aren't likely to play this one for your old Sunday School teacher, but its bawdy bits and pieces form a diverting—and not unenlightening—mosaic. Clean, clear sound. O.B.B.

"Percussion." The Mallet Men: "Strings." Norrie Paramor and His Orchestra. Capitol STAC 1637 and 1639, \$5.98 each (Two SD).

Getting into the "sound"-series act only belatedly, Capitol has had to look beyond music and recording for a distinctive means to identify its "Staged for Stereo" releases. The gimmick turns out to be "packaging." The company has devised a rigid polypropylene hinged box with clear styrene front and back, so that both labels can be read as the disc rests on a spindle in the circular receptacle within. It's just dandy as far as appearances and—more importantly—record protection go, but it takes up a good deal of shelf space and (in its present form at least) lacks the convenience of spine labeling.

The Mallet Men, plus rather thin and

overintense strings, play conventionally enough even in their excessive use of channel antiphonies and drifting sound-source movements. They achieve some vivacity in *There's Yes Yes in Your Eyes, Ma He's Makin' Eyes at Me, Dark Eyes*, etc. (the entire program seems aimed at oculists), but for the most part the highly synthetic arrangements lack imagination and point. The ultra-brilliant, exaggeratedly stereoisitic recording potentials are exploited to far better effect by Paramor's big band featuring a 33-man string choir (and exceptionally attractive flute, alto flute, and euphonium soloists) in a restrained mood music program. *Dancing Diamonds, Dancing on the Ceiling, Speak Low, If Love Were All*, and *Jenny* are perhaps the best of these warmly romantic yet vibrant performances; but, throughout, the arrangements are deftly contrived and the richly colored floating sonorities achieve notable atmospheric as well as aural appeal. R.D.D.

"Let It Ride." Original Cast Recording. RCA Victor LOC 1064, \$4.98 (LP); ISO 1064, \$5.98 (SD).

Let It Ride, a musical version of *Three Men on a Horse* (one of the more hilarious comedies of the mid-Thirties), banked heavily on the tremendous popularity of television star George Gobel to carry it to success. Unfortunately, Gobel was not up to the demands of the part of Erwin, the greeting card salesman; and this deficiency, plus an extremely dull book and a routine score, hastened the show's demise. It shows up no better on records than in the theatre. Gobel's song *Hey Jimmy Joe John Jim Jack* is, in fact, considerably less effective, and a John Donne-ish type of song, *His Own Little Island*, is handled by the star with a sort of annoying uncertainty. Paula Stewart, a most attractive ingénue, hasn't been given one decent number. Barbara Nichols is more fortunate; her one song is a fine, bawdy ballad of what might have been, *I Wouldn't Have Had To*, which she sings with astonishing brazenness. Easily the best number in the Jay Livingston-Ray Evans score is *Just an Honest Mistake*; it not only has some amusing lyrics but a good swinging melody, and is sung with considerable enthusiasm and relish by Ted Thurston, Stanley Simmonds, and the chorus of cops.

A limited amount of movement is noticeable in the stereo edition, and this, plus the excellence of the stereo sound, in my opinion tips the scales slightly against the more static monophonic version. J.F.I.

"Flower Drum Song." Recording from the sound track of the film. Decca DL 79098, \$5.98 (SD).

Sadly, their Hollywood counterparts of the original Broadway cast of this musical quite fail to reach the same theatrical heights set by their predecessors. Only Myoshi Umeki and Juanita Hall, who also appeared in the stage version, give Rodgers' score the lift it so badly needs. The stirring *Like a God* has been dropped from the score, and—speaking from memory—I fancy the composer may have slightly expanded the music for the final Wedding Procession and Ceremony. The recorded stereo sound is a little overblown, but otherwise excellent. The recording with the original cast, issued some two years ago, is, however, still the one that I would choose to own. J.F.I.

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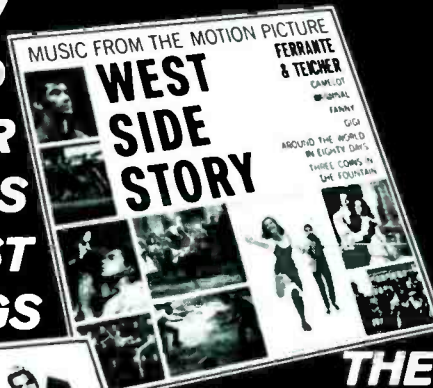
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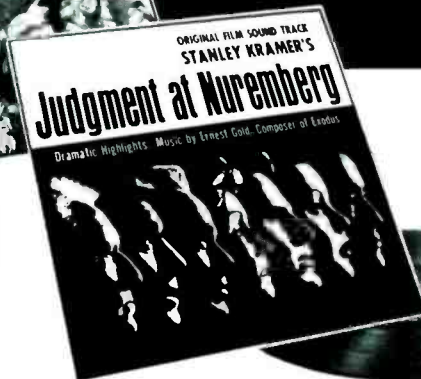
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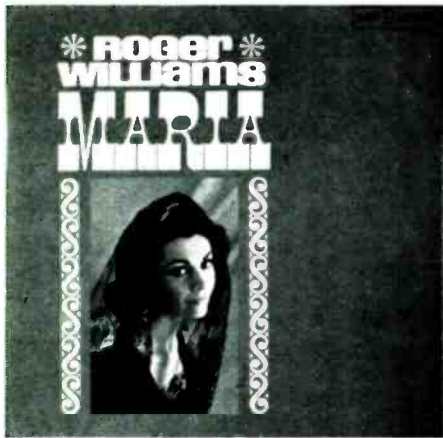


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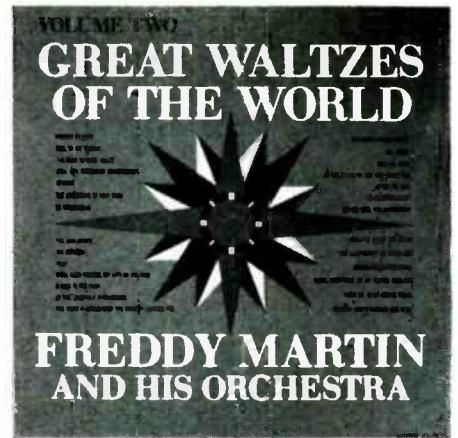
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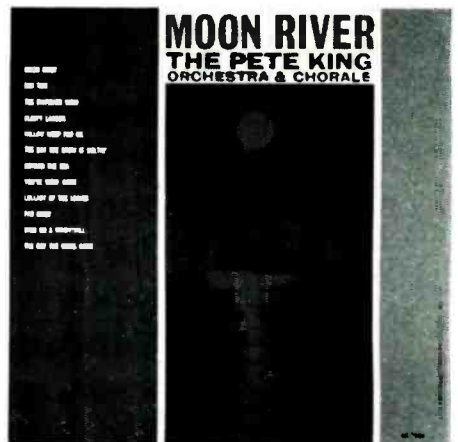
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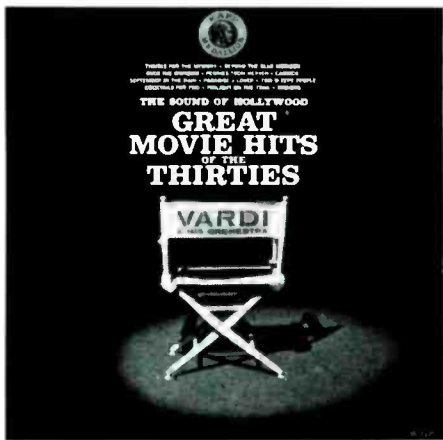
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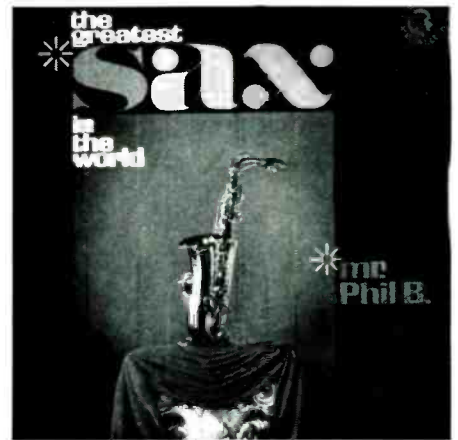
ML-7533/MS-7533



ML-7530/MS-7530



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JAZZ



Bob Brookmeyer Four: "7 x Wilder."
Verve 8413, \$4.98 (LP); 68413, \$5.98 (SD).

The music of Alec Wilder has, unaccountably, been used relatively infrequently by jazz musicians, while Gershwin, Kern, Porter, and Berlin are plundered over and over again. Yet Wilder is a particularly rewarding composer for jazz purposes. Six of his pieces (the seventh is a Brookmeyer original) are given thoughtfully sympathetic treatment here by a delightful quartet—Brookmeyer, valve trombone and piano; Jim Hall, guitar; Bill Crow, bass; and Mel Lewis, drums. The effect is best when Brookmeyer elects to play piano, for he has a direct and purposeful way at the keyboard (notably on a little known Wilder tune, *The Wrong Blues*). His brash, earthy, trombone style has its telling moments, but his fondness for the outrageous, which can brighten a dull tune, is not always apt on these selections, which scarcely fall into that category. Hall contributes several lilting, neatly played solos, while Crow and Lewis are both closely integrated in the performances.

Ray Bryant and His Combo: "Dancing the Big Twist." Columbia CL 1746, \$3.98 (LP); CS 8546, \$4.98 (SD).

Bryant's band includes—in addition to the regular members of his trio, Jimmy Rowser, bass, and Mickey Roker, drums—Joe Newman and Pat Jenkins, trumpets, Buddy Tate, tenor saxophone, and Matthew Gee, trombone. They demonstrate that not all music for twisting has to be played as a series of monotonous thumps. They have taken the essence of the twist rhythm (acquired from rock 'n' roll) back to one of its sources, the rhythm and blues bands of twenty years ago, and have embellished it with variety and vitality. These men create shouting ensembles out of which Tate's saxophone surges and billows, Newman's trumpet cries in clear, crisp tones, Gee's trombone mulls and moans ominously, and Bryant forgets his normal tendency for lacy decoration and digs into the keyboard with simple, straightforward, two-handed strength. There is, inevitably, a general sameness about pieces intended for twisting, but within that limitation the band plays with an exultant fervor.

Charlie Byrd: "At the Village Vanguard."
Offbeat 3008, \$4.98 (LP); 93008, \$5.98 (SD).

Byrd has more imagination, finesse, and over-all resourcefulness than any other guitarist working in the jazz area today. The varied extent of these qualities is shown extremely well in the three standard tunes on one side of this disc.

Although each piece is relatively long and all three rely almost entirely on Byrd's solo improvisation, he avoids any suggestion of monotony by calling on an absorbing variety of approaches without ever losing the graceful, swinging style which moves so easily. But for the remainder of the record, he has bitten off more than he can chew: an entire LP side devoted to a series of improvisations on a folk tune, *Which Side Are You On?* Byrd sustains his inventiveness remarkably well, but eventually he lets his bassist and then his drummer take over. This piece goes on far too long.

"Chicago and All That Jazz." Verve 8441, \$4.98 (LP); 68441, \$5.98 (SD).

This is *not* the music played on the television program, "Chicago and All That Jazz," although most of the musicians who appeared on it are heard here. Fortunately, these performances were made off-camera in a recording studio, and the results are far better than the mishmash of cops, robbers, and spurts of music seen and heard on the program. The men involved are Jack Teagarden, Pee Wee Russell, Bud Freeman, Jimmy McPartland, Joe Sullivan, Bob Haggart, and Gene Krupa. They have rarely played better. In fact, the first side of this disc could easily qualify as the best collection of contemporary traditional jazz ever recorded. Teagarden's trombone and voice are gorgeously mellow and provocative. Freeman plays in a magnificently forthright, positive style. Russell is superb, scattering sparks through ensembles, moaning behind Teagarden's singing, squirming through delightfully convoluted solos. Sullivan's piano is the very spirit of Chicago in the '20s, and McPartland rolls out a graceful carpet of Beiderbeckian runs.

It would have been nice if Creed Taylor, who produced the disc, could have let the boys go on unhindered, without including a pair of solo showcases for Lil Armstrong, who is a stiff, heavy-handed pianist. And she and Blossom Seeley raise their voices in song a couple of times to little avail. Even with these drawbacks, however, there's enough excellent basic jazz here to make this disc a standout in any year's releases.

Chicago: The Living Legends. Riverside 389/90, \$9.98 (LP); 9389/90, \$11.98 (SD).

Having dug up a commendable supply of neglected veteran jazzmen for its "New Orleans Living Legends" series, Riverside has now turned its attention to Chicago. This two-disc sampler of five days of recording in September gives promise of some interesting albums to come. Although the two most polished pieces are the work of the band

led by Earl Hines, who is now a San Franciscan rather than a Chicagoan (and who has not been completely neglected in recent years), there is plenty of evidence of vitality on the Chicago jazz scene. One of the pleasantest surprises is the gummy little band led by Little Brother Montgomery, who is known primarily as a pianist and blues singer; particularly noteworthy is the sharp, cutting playing of his trumpeter, Ted Butterman. Lil Armstrong, a rather heavy-handed pianist, leads a band bristling with exciting horns; Junie Cobb's band shows a lusty, free-wheeling style; Alberta Hunter still sings with a keen ear for phrasing, and Blind John Davis sings and plays piano as though time had stood completely still for him. Mama Yancey, Mississippi Shiek, Lovie Austin, Al Wynn, and Franz Jackson's All Stars also contribute to the set. For the most part, these are more polished performances than those in New Orleans, but they have much of the same sort of jubilant good-time spirit.

Buck Clayton and Buddy Tate: "Buck and Buddy." Prestige/Swingville 2017, \$4.98 (LP).

Although Buddy Tate and Buck Clayton both represent the area of jazz now identified as "mainstream," their methods of attack are quite different. Clayton's trumpet is crisp and precise when he plays muted, gorgeously lustrous when he changes to an open horn. Tate, on the other hand, has a commanding, walloping way on tenor saxophone, moving through his solos in a style that varies from a swagger to a dark, sinuous moan. But because both men work within the same framework, the contrast is thoroughly complimentary throughout this set. Both play with relaxed assurance in unpretentious performances full of swinging exultation (except in Clayton's beautifully expressed ballad, *When a Woman Loves a Man*). The soloists are propelled by a strong rhythm section drawing tremendous power from bassist Gene Ramey.

Ornette Coleman Double Quartet: "Free Jazz." Atlantic 1364, \$4.98 (LP); 1364 S, \$5.98 (SD).

The banshees are upon us. Here is Ornette Coleman—not with just his regular quartet, which is capable of creating quite a ruckus, but with a *double* quartet. They play only a single selection, which goes on for almost thirty-seven minutes.

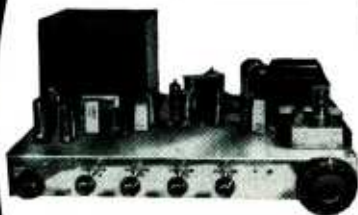
It opens with a traffic jam in full cry, followed by moaning, mewling, and some barnyard effects that would have gladdened the hokum-minded Original Dixieland Jazz Band.

At 8 minutes, 15 seconds Eric Dolphy makes his bass clarinet sound like a pack

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of ducks out for a waddle. At 9:45 there is a sudden spasm of mass keening. By 12:30 Coleman has a solo going with some direction, tone, and feeling. At 16:00 he gets into a stomping mood. At 19:45 the first side of the record ends. At 24:45 there is a conversational instrumental yammer that sounds like a Wednesday matinee audience at *The Sound of Music*. At 25:30 the two bassists, Charlie Haden and Scott LaFaro, take over, and for the next eight minutes they put on a fascinating display of virtuosity. But at 33:45 New Year's Eve erupts and it's evident that the natives are restless, for the drummers take over. Half an hour plus almost seven minutes after it started, it stops. All of a sudden.

Eddie "Lockjaw" Davis: "Afro-Jaws." Riverside 373, \$4.98 (LP); 9373, \$5.98 (SD).

The strong, sinuously limber tenor saxophone attack of Eddie Davis is backed up here by Ray Barretto's Latin percussion group, and a potent trumpet section headed by Clark Terry. The combination is extremely effective all the way around, for Davis' rich, full-bodied playing is balanced by Terry's crisp lyricism and given added excitement by the rhythmic interplay of Barretto's drummers. Skillful arrangements by Gil Lopez, the pianist in Tito Puente's band, help to maintain the balance, to draw the most from each element without allowing any one of the three to get out of hand. It is a pleasure to hear a saxophonist as warmly communicative as Davis in a setting other than a blowing session. And it is always a pleasure to hear Terry in any circumstances.

Champion Jack Dupree: "Champion of the Blues." Atlantic 8056, \$4.98 (LP); 8056 S, \$5.98 (SD).

Dupree apparently settled into a state of high and glorious euphoria when he was in Copenhagen, where this recording was made. Not only did he produce a set of warmly projected, completely uninhibited performances, but he has interlarded them with comments of unstinted praise for Copenhagen—for everything from the hospitality of its girls to a movingly expressed appreciation of the absence of racial discrimination he found there. This is not the normal collection of blues songs that one might expect from a man like Dupree. It is a mixture of songs, reminiscences, reports, and atmospheric settings for events such as rent parties, delivered with completely open candor by a singer and pianist in the full flood of his talent. Listening to this record is a moving and revealing experience, for it communicates a personality and a way of life with tremendously vivid power.

Duke Ellington and His Orchestra: "The Indispensable Duke Ellington." RCA Victor LPM 6009, \$7.98 (LP).

Not quite everything is indispensable in this two-disc collection of Ellington recordings made between 1940 and 1946, but enough of it is to make this an essential set for jazz collectors. The real meat is found on the first disc, covering that *ne plus ultra* Ellington period, 1940-42. The succession of unqualified gems is almost unbroken, starting with Rex Stewart's brilliant showcase *Morning Glory*, and running on through the now classic original instrumental version of *Don't Get Around Much Any More*, the tremendously swinging tribute to Bill

Robinson, *Bojangles*, a pair of the remarkable duets by Ellington and his bassist, Jimmy Blanton, and the lyrical side of Ben Webster on *Chelsea Bridge*. From 1945 comes *Carnegie Blues* and updated versions of a pair of Ellington perennials, *Black and Tan Fantasy* and *Mood Indigo*. The last two sides are distinctly uneven. They include the entire *Perfume Suite*, an erratic work that goes into a drastic decline after an excellent opening section. There's also a potent revival of Ellington's early jungle style on *Rockabye River*. But balancing these are some miserable 1946 efforts on pop tunes that sound as if the band is reading stock arrangements at sight.

Four selections in this set have never been released before, and two are worth having—*Blue Cellophane*, in which trombonist Lawrence Brown works his way from a slippery, staccato solo to a roaring display of exuberance, and a reworking of *Mood Indigo* that makes good use of the darker timbres of Kay Davis' extremely limber voice.

Doc Evans: "Rx for the Blues." Concert-Disc CS 51, \$5.98 (SD).

ConcertDisc is reissuing the Audiophile jazz catalogue, centered on the recordings of Doc Evans. The selections here have not come our way before, and this may possibly be their first release. This is one of Doc Evans' more consistently interesting sets, because he is joined on most numbers by the lustrous clarinet of Albert Nicholas—a player who, like Evans, performs in the traditional-cum-swing style with freshness and spirited thoughtfulness. They work together brilliantly, and have produced a charming, unhurried set—light, airy, and lyrical, with occasional moments of good-natured dust-raising.

Ella Fitzgerald: "Clap Hands. Here Comes Charlie!" Verve 4053, \$4.98 (LP); 64053, \$5.98 (SD).

This collection by Miss Fitzgerald is worth attention because it avoids much of the banality present in her recent records, particularly in those taped before an audience. Here she does not seem to be pushing so obviously. She sings with conscious care instead of the flip superficiality with which she appears to face an audience. She seems to be aware of the intent of such ballads as *You're My Thrill* instead of simply wading through verbiage, as she has done so often lately. She uses the dark, deep timbres of her very flexible voice with an artistry often missing in the "in person" recordings. It is all very relaxed, very pleasant, and a reassuring token that she still is one of the unique projectors of popular song.

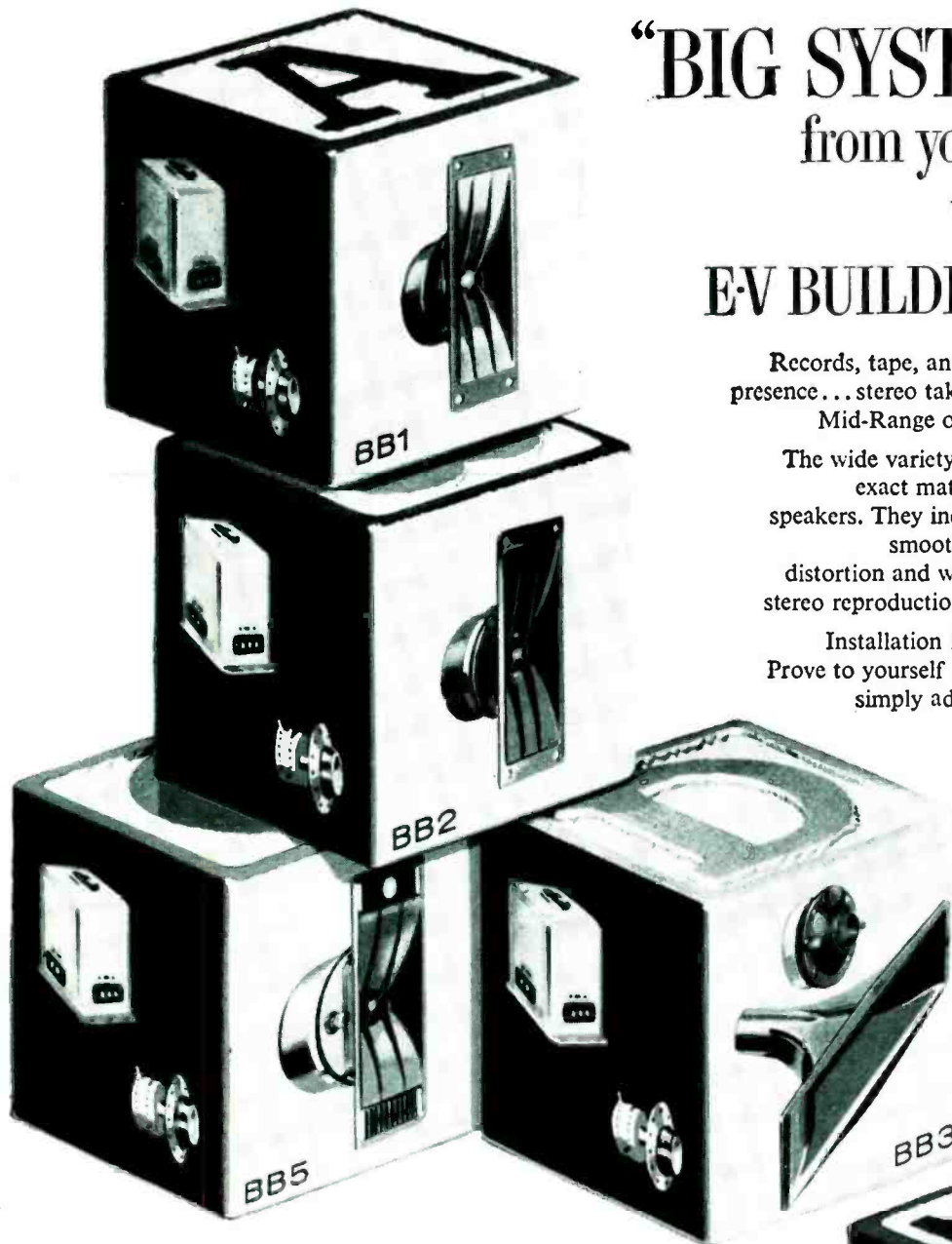
Terry Gibbs: "The Exciting Terry Gibbs Big Band." Verve 2151, \$4.98 (LP); 62151, \$5.98 (SD).

The West Coast jazz stars, brought together by Terry Gibbs in his sometime big band, charge enthusiastically through robust arrangements by Bill Holman, Manny Albam, Al Cohn, and Shorty Rogers. Gibbs gets most of the solo space on vibraphone, but there are also interesting spots of Pat Moran's piano and Joe Maini's excited alto saxophone. The band's polish is given a firm foundation by the strong but well-modulated rhythmic support of Buddy Clark, bass, and Mel Lewis, drums.

Continued on page 114

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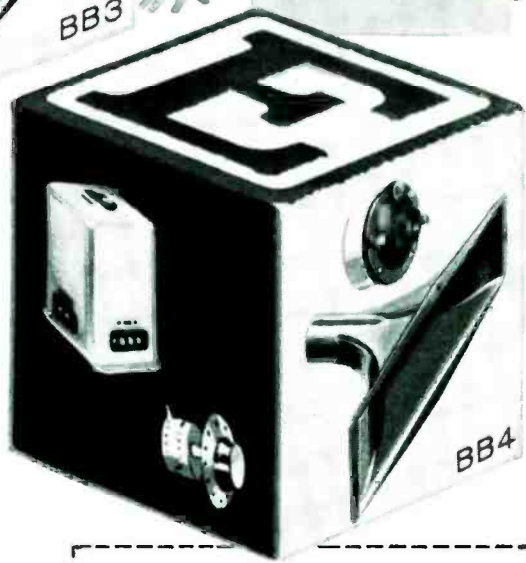
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Chico Hamilton Quintet: "The Chico Hamilton Special." Columbia CL 1619, \$3.98 (LP); CS 8419, \$4.98 (SD).

This newest version of the Chico Hamilton Quintet abandons much of the old preciousness. Now the group expresses an overt interest in swinging. To this extent, the latest disc is an improvement over past efforts. However, the predominance of piping flute still remains, and Nat Gershman's cello, although good for an occasional mellow accent, is otherwise useless. Guitarist Harry Polk is the one strong voice in the group.

Slide Hampton Octet: "Somethin' Sanctified." Atlantic 1362, \$4.98 (LP); S 1362, \$5.98 (SD).

Hampton's second disc suggests that his octet can produce sterling ensemble passages and offer exuberant solo work by Hampton and Charlie Greenlee on trombone, George Coleman on tenor saxophone, and Jay Cameron on baritone saxophone. But the material the octet works with here is relatively dreary. *On the Street Where You Live* is a heavy, lumbering sop presumably intended for a nonjazz audience, although such an audience wouldn't give this version two seconds' attention. Dizzy Gillespie's old bop hit, *Ow*, is empty except for a brief, billowing solo by Cameron. *El Sino* stumbles and stammers to no effect. Yet there is constant promise. The group is not imitative, and on a sure-fire piece such as Miles Davis' *Milestones* it storms and stomps with real authority. If Hampton's players would give up the fruitless attempt to please everybody and simply express themselves honestly, they might become a really exciting jazz team.

"A History of Jazz: The New York Scene." RBF 3, \$5.95 (LP).

Issued as an accompaniment to a book, "Jazz, a History of the New York Scene," by Samuel B. Charters and Leonard Kunstadt, this collection of recordings illustrates New York jazz from 1914 to 1945. None of the original labels for which the recordings were made is credited, even though eight of the fourteen selections have been reissued on LP by their proper owners. The previously unreleased material includes: a 1914 recording by Jim Europe's band that reveals the vitality of the brass band music then merging into jazz; Mamie Smith's *Crazy Blues*, reputedly the first blues ever recorded; a typical and delightful Clarence Williams small-group selection highlighting the remarkable tuba of Cy St. Clair; the Louisiana Sugar Babes' *Thou Swell*, with its succession of increasingly exciting solos by Garvin Bushell, Jabbo Smith, and James P. Johnson, all backed by Fats Waller's lively organ; and a piece by Coleman Hawkins' 1944 quartet on which Thelonious Monk takes a relatively conventional but, in retrospect, already Monkishly designed solo. Other selections are by the Original Dixieland Jazz Band, Fletcher Henderson, Charlie Johnson, Miff Mole, Duke Ellington, Cab Calloway, Jimmie Lunceford, and Dizzy Gillespie.

Robert Johnson: "King of the Delta Blues Singers." Columbia CL 1654, \$3.98 (LP).

Johnson is a blues singer who can justifiably be called "legendary." His entire recording career consisted of two groups of sessions, one in 1936, the other in

1937. Shortly after the last session, he was murdered. He was about twenty years old at the time. Scarcely anything else is known about him. His records made a tremendous impression on those who followed blues recordings in the Thirties. This set of sixteen pieces from both years reveals the fervent intensity of which he was capable (he seems to have been a mercurial singer who could go through a variety of attitudes toward singing within a single session). It also displays his mastery of all the inherited devices of the primitive blues singer—yodels, whoops, humming, falsetto, pinched voice. The subject matter covers a wide range of familiar blues material extending from pursuit fantasies (*Hellhound on My Trail*) to bawdy double entendre. The disc should be a part of even the most basic blues collection.

Gerry Mulligan Orchestra: "A Concert in Jazz." Verve 8415, \$4.98 (LP); 68415, \$5.98 (SD).

Presumably this disc demonstrates, at least to a degree, why Gerry Mulligan has chosen to call his band "a concert jazz band," for the focus here is on specially commissioned concert jazz arrangements. The result is an album that is not as much fun as either of the band's first two releases, although there are some bright moments on the second side. These occur, significantly, on two pieces coming directly out of the band (composed by Mulligan, arranged by his valve trombonist, Bob Brookmeyer) rather than from outside sources. Mulligan's baritone saxophone and Brookmeyer's trombone are the prime enlivening elements on both tunes—*I Know, Don't Know How*, and *Summer's Over*. Gary McFarland contributes two pleasant pieces but George Russell's *All About Rosie* and Johnny Carisi's *Israel* lack the easy warmth that has come to be a hallmark of this band's work.

"Picture of Heath." Pacific Jazz 18, \$4.98 (LP).

The Heath pictured here is Jimmy, tenor saxophonist and brother of the Modern Jazz Quartet's bassist, Percy Heath. Five of the seven compositions are his own—the other two are by Art Pepper, the alto saxophonist, who is the prime performer in this set (Heath is not heard). The picture is not a particularly impressive one although Pepper plays with airy vitality and the late Carl Perkins has some bright moments on piano. Chet Baker is also present and while his contributions are scarcely world-shaking, they are among the most successful efforts this normally dismal trumpeter has recorded.

Prestige Swing Festival. "Things Ain't What They Used to Be." Prestige/Swingville 4001, \$9.98 (Two LP).

The full title of this two-disc set is "The First Annual Prestige Swing Festival, Spring 1961." Two groups participate, one featuring Coleman Hawkins, Hilton Jefferson, Jimmy Hamilton (playing clarinet), Joe Newman, and J. C. Higginbotham, the other spotlighting Joe Thomas on trumpet, Vic Dickenson, Pee Wee Russell, Buddy Tate, and Al Sears. Despite the gala presentation, the performances are somewhat indifferent—certainly less interesting than other things most of these men have done for the Prestige/Swingville series. Thomas, Russell, and Hawkins are generally up to par (Thomas, in fact, is a shade better than

he often has been during his current comeback), but Newman, Tate, and Jefferson are largely wasted. Two pieces worthy of note are pianist Cliff Jackson's nimble-fingered gallop through *I Want To Be Happy*, and Dickenson's straightforward, trombone piece, *Vic's Spot*.

Jim Robinson's New Orleans Band: "Plays Spirituals and Blues." Riverside 393, \$4.98 (LP); 9393, \$5.98 (SD).

Jim Robinson's spirituals have a wallop-ing exuberance and his blues are dark and sinuous—which is to say that everything is as it should be in this set. Robinson's band is almost ideally set up for a New Orleans group: Ernest Cagnolatti's lead trumpet is clear, clean, and straightforward, Robinson's trombone fills are broad, expansive, and swaggering, and Louis Cottrell's clarinet flows in and around the two horns with lithe grace. *Dippermouth Blues*, incidentally, in a fast entry. It generates new heat in the hands of a band working close to basic marching band style.

Charlie Rouse and Seldon Powell: "We Paid Our Dues." Epic LA 16018, \$3.98 (LP); BA 17018, \$4.98 (SD).

Both Charlie Rouse and Seldon Powell have, as the album title indicates, spent many years learning the jazzman's craft. It shows in these six selections—three by each man accompanied by his own rhythm section. Both are tenor saxophonists with strong, firm tones, and both have learned the art of selectivity, of choosing the most direct path toward the development of an idea. Rouse has a bit more individuality, although this individuality seems to reflect the influence of Thelonious Monk, with whom he has played for several years. All performances are well contained and unfrantic, and Powell's have the bonus of excellent piano solos by Lloyd Mayers.

Bud Shank: "New Groove." Pacific Jazz 21, \$4.98 (LP).

Shank attempts, here, to shake the wispy, Konitz-ish style that has been his forte for the past decade or more and to move into the currently popular hard-driving style. Any change from the boneless quality of much of his past playing would be welcome, but a simple desire to play with guts is not sufficient. His work on this disc is commendable, but his associates, except for bassist Gary Peacock and drummer Mel Lewis, who seem to understand the idiom, leave much to be desired. Trumpeter Carmell Jones is bristling but empty, while guitarist Dennis Budimir shies away from playing anything that might be construed as positive. The program is made up of three routine Shank originals, another by Peacock, T. Monk's *Well, You Needn't*, and Tyree Glenn's *Sultry Serenade*.

Billy Taylor Orchestra: "Kwamina." Mercury 20654, \$3.98 (LP); 60654, \$4.98 (SD).

The score of the short-lived Broadway musical, *Kwamina*, attempted to fuse African-derived and European musical ideas. It proves to be admirably adaptable to a jazz context for an eleven-piece band led by pianist Billy Taylor. Jimmy Jones's arrangements make good use of strong ensemble backgrounds and the personal flairs of such musicians as Clark Terry, Julius Watkins, and Phil Woods. But Taylor has most of the solo assignments and he fills them with

thoughtfully conceived, swinging performances. And even when he is off on the airy runs that sometimes seem to disintegrate in a trio format, the ensemble gives them the foundation they need.

Billy Taylor Trio: "Interlude." Prestige/Moodsville 16, \$4.98 (LP).

All these tunes are originals by Billy Taylor, most of them in a ballad vein. They are played by Taylor (piano) accompanied by Doug Watkins, bass, and Ray Mosca, drums. Under the circumstances, this is an extremely impressive disc: the melodies are both attractive and varied, and Taylor plays them with a suave skill reaching considerably beyond mere surface polish. He develops his tunes with provocative colors and accents without obscuring the definite outlines of the melodies themselves.

Jack Teagarden Sextet: "Mis'ry and the Blues." Verve 8416, \$4.98 (LP); 68416, \$5.98 (SD).

The exemplary qualities of Jack Teagarden's playing and singing are given better representation on this disc than on some of the Dixieland-oriented sets he has been turning out lately. It is, moreover, a good showcase for the band as a whole: pianist Don Ewell is able to take off on Jelly Roll Morton's *Froggie Moore Blues* and to ride through a solo on *Dixieland One-Step*, and trumpeter Don Goldie plays brilliantly throughout the collection. Goldie's tone has taken on a rich luster, and he develops his solos with shrewd selectivity and a warmly lyrical imagination. But it is Teagarden, of course, who is the old charmer, lazily singing his way through a pair of Willard Robison ballads and two more by Charlie La Vere, and pouring from his trombone some of the mellowest sounds in jazz.

Kid Thomas and His Algiers Stompers. Riverside 386, \$4.98 (LP); 9386, \$5.98 (SD).

Unlike the other entries in Riverside's "New Orleans: The Living Legends" series, taped last January at Jeunes Amis Hall in New Orleans, these performances by Kid Thomas' band were recorded at Tulane University in the summer of 1960. The balance is somewhat erratic, and Emile Barnes's clarinet becomes very thin when he tries to rise above low register noodling. But, on other counts, this is an exuberant set. Thomas has a dashing, swaggering attack. His trumpet crackles with a wry-toned bravado, and Louis Nelson's trombone bellows or croons as the circumstances dictate. This is rough, punching jazz with some delicate passages for a change of pace.

Gerald Wilson's Orchestra: "You Better Believe It." Pacific Jazz 34, \$4.98 (LP).

Trumpeter Gerald Wilson has written some solid, meaty, and strongly swinging arrangements for a big band made up of topnotch West Coast musicians. He has successfully avoided the heavy ponderousness typical of so much big-band writing lately. These pieces have a loose, naturally moving quality. He has managed, moreover, to make effective use of organist Richard Holmes, both as soloist and as an ensemble voice. The most impressive soloist in the band, however, is trumpeter Carmell Jones, whose playing is warmly full-bodied and completely free from strain or tension.

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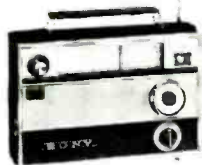


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the Tape Deck

Reviewed by R. D. DARRELL

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

BERNSTEIN: *West Side Story: Symphonic Dances, On the Waterfront: Symphonic Suite*

New York Philharmonic, Leonard Bernstein, cond.
• • COLUMBIA MQ 402. 40 min. \$7.95.

Anyone thrilled by *West Side Story* on the stage or screen, or by the powerful *On the Waterfront* film, should relish this chance to concentrate attention on their essential musical elements alone—presented here in the composer's own exuberant readings, in full symphonic dress, and in lustily full-blooded, broad-spread, and reverberant recording. Bernstein's players and engineers really shoot the works in these examples of what Edward Jablonski has aptly described as "visceral composition" which "hits you right here, rather than there." Of course, not everyone will enjoy such strenuous participation in gang rumbles and pier-head rough-and-tumbles, and even those who do are not likely to want to repeat the experience often. Yet it is a memorable one, even for those who realize in retrospect that the vehemence is excessive, that the passages of sheer muscular energy are exaggeratedly contrasted with adolescent sentimentalities, and that the materials are loosely strung together rather than organized into integrated forms. But Bernstein's raw vitality and evocative melodramatic force make an impression that cannot easily be belittled or forgotten.

DVORAK: *Symphony No. 5, in E minor, Op. 95 ("From the New World")*

MUSSORGSKY: *Pictures at an Exhibition* (orch. Ravel)

RESPIGHI: *Pini di Roma; Fontane di Roma*

NBC Symphony Orchestra, Arturo Toscanini, cond.

• • RCA VICTOR FTC 2082, 2084, and 2083. 37, 32, and 36 min. resp. \$8.95 each.

Properly disqualified, as author of the largely technical annotations, from attempting objective evaluations of these "stereo reprocessings," I can only report that the present tape editions strike me as generally (except in the Respighi poems) superior to the disc versions—notably in reduction of surface noise, in more distinctive channel differentiations, and in the clarity of tone. This is not to imply that I (or any others) claim that these metamorphoses ever achieve the

authenticity of true stereo, or that the qualities of the original monophonic recordings have been retained intact in the complex electronic translation process. The advantages and disadvantages of such translation have been so thoroughly analyzed elsewhere (most illuminatingly, to my mind, by Robert C. Marsh in his disc review of March 1961) that I have no desire to debate them further, even if it were proper for me to do so.

Surely it is proper, however, to reiterate that—whatever one's judgments of the intrinsic value of the reprocessings—they are most illuminating when they are heard and studied together with the originals from which they have been derived. Lucky the tape collector who still can treasure, as I do, the long-out-of-print monophonic tapings of the present works.

HANDEL: *Messiah*

Joan Sutherland (s), Grace Bumbry (c), Kenneth McKellar (t), David Ward (bs); London Symphony Chorus and Orchestra, Sir Adrian Boult, cond.

• • LONDON LCR 80077. Two reels: approx. 83 and 84 min. \$21.95.

The tape collector can now make his choice among several interpretative approaches to Handel's best-known oratorio: the "traditional" treatment with big chorus and orchestra, by Thompson Stone (still available from Livingston, although unaccountably omitted from the *Harrison Tape Catalogue*); the highly individual version by Scherchen for Westminster; and now the smaller-scaled, more orthodox version by Boult. His earlier recording (mono only) has long been acclaimed as the most satisfactory over-all; and while I don't have it available for direct comparisons with the present replacement, the latter reveals many of the same characteristics of restraint, fervency, and freedom from excesses of any kind—plus, of course, the enhancements of stereo expansiveness, atmospheric immediacy, and lucidity of detail. There are a few slight *préchoes*, but in all other respects, and especially in its minimal surface and background noise, the tape is flawlessly processed throughout.

Apart from its completeness, freedom from anachronistic rescoring, and admirably proportioned chorus and orchestra (not too small to do justice to the music's breadth and power, yet not so large as to blur its polyphonic weaving or coarsen its lyricism), the main attractions here are the conductor's straightforwardness and the uncommon distinction of Miss Sutherland's soprano arias. She not only sings magnificently, but reintroduces many of the decorative turns and cadential ornaments of baroque tradition—embroideries which are

done so gracefully and tastefully that they immediately carry conviction as being aesthetically as well as historically right. Unfortunately, the other soloists do not follow her example; and despite their attractive voices, they command little of her assurance and are, moreover, unduly mealy-mouthed in their enunciation—in all too familiar British oratorio tradition. They are, however, less closely miked than Scherchen's soloists (all of whom, except the soprano, are superior); while the chorus, also recorded at a fair distance, is unusually well balanced and sings even more warmly, if with less dramatic bravura, than Scherchen's.

Replaying the Scherchen reels, I am more than ever thrilled by their great moments, but there's no denying the idiosyncrasies, particularly in choice of tempos—the fast ones sometimes too vivacious, the slow ones often disconcertingly glacial in their almost imperceptible flow. (Although both performances are complete, Scherchen's runs well over twenty minutes longer.) His is a far more dramatic "concert" version, with markedly more prominent instrumental and vocal soloists; Boult's is a more restrained yet always vital "church" version, with better integrated soloists, and discreet (almost too discreet) realizations of the harpsichord and organ continuo parts. For its moderation and warmth, to say nothing of the unique contributions of Miss Sutherland, this is surely the safest of *Messiah* recommendations. Nevertheless, some of us will continue also to cherish the Scherchen performance—for, as well as despite, its idiosyncrasies.

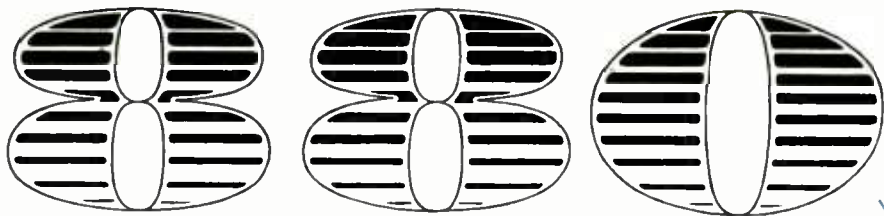
RACHMANINOFF: *Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18; Preludes for Piano: Op. 23, No. 6; Op. 3, No. 2*

Byron Janis, piano; Minneapolis Symphony Orchestra, Antal Dorati, cond.

• • MERCURY ST 90260. 37 min. \$7.95.

The technical qualities of this tape (processed by Bel Canto) are first-rate, except for very slight and infrequent intrusions of spill-over, which are more than compensated for by admirably quiet surfaces, freedom from *précho*, and an impressively wide dynamic range. Janis' reading of the concerto proves to be one of the most restrained and nobly eloquent since the composer's own, on which it seems to be closely modeled. The playing of the orchestra is perhaps almost too restrained at times (as in the lush second theme of the finale), but while this performance may not galvanize listeners as electrifyingly as the far more extroverted and flashy Entremont-Bernstein collaboration, it is musically more rewarding, with no lack

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RAVEL: *Daphnis et Chloë*

New England Conservatory Choir, Boston Symphony Orchestra, Charles Munch, cond.

• • RCA VICTOR FTC 2089. 55 min. \$8.95.

My earlier review (October 1961) of this performance in its disc edition was necessarily so preoccupied with comparisons between it and Munch's earlier version of 1955 that there was no opportunity to extend the discussion to include the long-famous Monteux version for London. But, as the latter is available—and widely esteemed—on 4-track tape, I can no longer dodge the problem of comparison.

The result of that comparison isn't difficult, except perhaps for Monteux devotees like myself to accept. Monteux's more leisurely reading retains, of course, all its distinctive attractions—above all, the unique insights of the masterpiece's first interpreter. But in enchantment and dramatic passion Munch outdoes the Old Master, while in orchestral and tonal opulence and in executant finesse the Bostonians are clearly superior to Monteux's Londoners; and—beautiful as the London recording remains—it is surpassed in dynamic range, spaciousness, and impact by the superb RCA Victor engineering.

I regret that the present taping doesn't follow London's example of locating the side "break" at a natural score pause, but at least the immaculate tape processing has effectively reduced the surface noise which seriously detracted from the stereo disc's ability to convey the atmospheric magic of the softest passages. This tape must rank as a triumphant representation of the 4-track medium at the peak of its current capabilities.

VERDI: *Arias*

Aida: Ritorna vincitor! Un Ballo in maschera: Ma dall' arido stelo divulsa. Otello: Salce, salce; Ave Maria. Simon Boccanegra: Come in quest' ora bruna. Il Trovatore: Tacea la notte; D'Amor sull' ali rosee. La Forza del destino: Pace, pace, mio Dio.

Eileen Farrell, soprano; Columbia Symphony Orchestra. Max Rudolf, cond.
• • COLUMBIA MQ 395. 43 min. \$7.95.

The current state of Miss Farrell's voice was analyzed so well by Conrad L. Osborne in his review of the disc edition of this program that little need be added here. Tape collectors may be assured, however, that despite the many moments of obvious vocal strain in this recital, there are many others of the old security; there is, too, a quite unexpected and exciting Italianate verve to the interpretations. I particularly enjoyed the passionately sung *Trovatore* arias, which showed least sign of vocal strain. Yet I must judge this program less satisfactory than Miss Farrell's earlier recording of Puccini arias, and the orchestral ac-

Continued on page 120

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TAPE DECK

Continued from page 118

companiments here are rather coarse and routine. The miking seems overclose and—as in the stereo disc edition—of “no great depth or richness”; the tape processing also falls short of the best current standards, due to surface noise and preëcho. Still, in spite of these shortcomings, the power of Miss Farrell's personality—and of her voice at its best—must command our admiration.

WAGNER: *Der Fliegende Holländer*

Leonie Rysanek (s), Senta; Rosalind Elias (ms), Mary; Karl Liebl (t), Erik; Richard Lewis (b), Steersman; George London (b), *Der Holländer*; Giorgio Tozzi (bs), Daland. Chorus and Orchestra of the Royal Opera House, Covent Garden, Antal Dorati, cond.

• • RCA VICTOR FTC 8003. Two reels: approx. 88 and 54 min. \$21.95.

Because RCA Victor's *Flying Dutchman* has made its appearance on tape before the new Angel version (still on discs only), I am able to admire without qualifications or comparisons George London's vocal and dramatic performance in the title role here. (And I can scarcely believe that it is surpassed, except perhaps in subtlety, by Fischer-Dieskau's for Angel.) I also admire Dorati's conducting, which for me reveals a new breadth and freedom from nervous tension which I have never found before in his recorded concert performances. Even so, I would fear that my enthusiasm for Miss Rysanek was excessive, were it not for the fact that the disc reviews, which differ considerably on other points, are unanimous in hailing her achievement—the loveliness of her voice and the superb conviction of her acting.

Maybe I'm simply susceptible. I'd quite forgotten how gripping the *Flying Dutchman* can be and how many of Wagner's later “innovations” had their genesis in this relatively youthful score—and as a result I was held spell-bound throughout. Tape-surface noise is minimal (an essential virtue, too, in a recording of such enormous dynamic range), but there are a few slight intrusions of preëcho and one or two whiffs of almost inaudible reverse-channel spill-over. These are very minor blemishes, however, in an otherwise magnificent opera tape.

WILLI BOSKOVSKY: “Bonbons aus Wien”

The Boskovsky Ensemble, Willi Boskovsky, cond.

• • VANGUARD VTC 1634. 47 min. \$7.95.

I hope this tape will receive the hosannas it warrants as a quite unique complement of the normal Viennese orchestral repertory. For this is chamber music as heard in home listening evenings, where the works of the Strausses and their great forerunners and rivals were customarily played by a quartet of strings alone (three violins—or two violins and viola—with double bass), or by slightly larger ensembles including flute, clarinet, and sometimes two French horns. Boskovsky's group of first-desk Vienna Philharmonic

men follows this tradition exactly, and the leader himself doubles as first fiddler so deftly that he never steals the spotlight from his colleagues. The music is enchanting—especially Lanner's lilting *Die Werber Waltz* and *Styrian Dances*, Strauss Senior's rowdy *Cachucha*, and Strauss Junior's bubbling *Champagne Galop*. The little Mozart *German Dances* and *Contratänze* have never sounded more charming, and the Schubert Waltzes and Ländler reveal attractions only suggested by the more familiar piano or orchestral versions. The stereo sound here is clear and transparent. However many fine Viennese dance recordings you may own (including Boskovsky's London series), you still are missing something of the vital Wiener musical essence until you participate in this home *Musikabend!*

ROGER VOISIN and JOHN RHEA: *Music for Trumpet and Orchestra,* Vol. 3

Roger Voisin, John Rhea, trumpets; Kapp Sinfonietta, Emanuel Vardi, cond.

• • KAPP KTL 49006. 39 min. \$7.95.

This volume of the Voisin series is, if anything, even better than its predecessors: beautifully recorded and processed (apart from a few slight preëchoes), and even more varied in its musical materials. Best are perhaps Purcell's now ceremonial, now dashing graceful Overture to *The Duke of Gloucester's Birthday Ode*, Legrenzi's curiously antique yet zestful Sonata *La Buscha* (originally written for two cornetti or *Zinken*), Daquin's *Noël Suisse* in Robert King's pealing transcription, and Altenburg's famous Concerto for Seven Trumpets and Timpani, done here with lighter grace and more chamber music qualities than in the recent Sayard Stone version for Westminster (on discs only). Needless to say, Voisin and his new colleague, John Rhea, play with dazzling virtuosity, firmly supported by Vardi's fine ensemble.

“Dancing on Sunday.” Orchestra, Dimitri “Mimi” Plessas, cond. United Artists UATC 2231, 25 min., \$7.95.

A sequel to the immensely popular *Never on Sunday* sound track, this reel boasts nothing quite as distinctive as that title song. The film score's composer, Manos Hadjidakis, is represented by three new tunes, and the present conductor by several even better ones, including the oddly catchy *Three Little Boats from Hios*, *Moon Garden*, and a *Dance Corfu* which seems to be a fascinating Greek transmutation of “Little Brown Jug.” Again the vivacious little ensemble features twangy *houzoukias*, the stereoism is bright, and the tape processing seems faultless.

“Judy Garland at Carnegie Hall.” Judy Garland; Orchestra, Mort Lindsey, cond. Capitol ZWB 1569 (twin-pack), 89 min., \$15.98.

Even one who has never fully succumbed to Miss Garland's magnetism will find it hard not to be carried away by the high voltage emotionalism generated in her famous April 23, 1961, Carnegie Hall concert. Many of her more vigorous per-

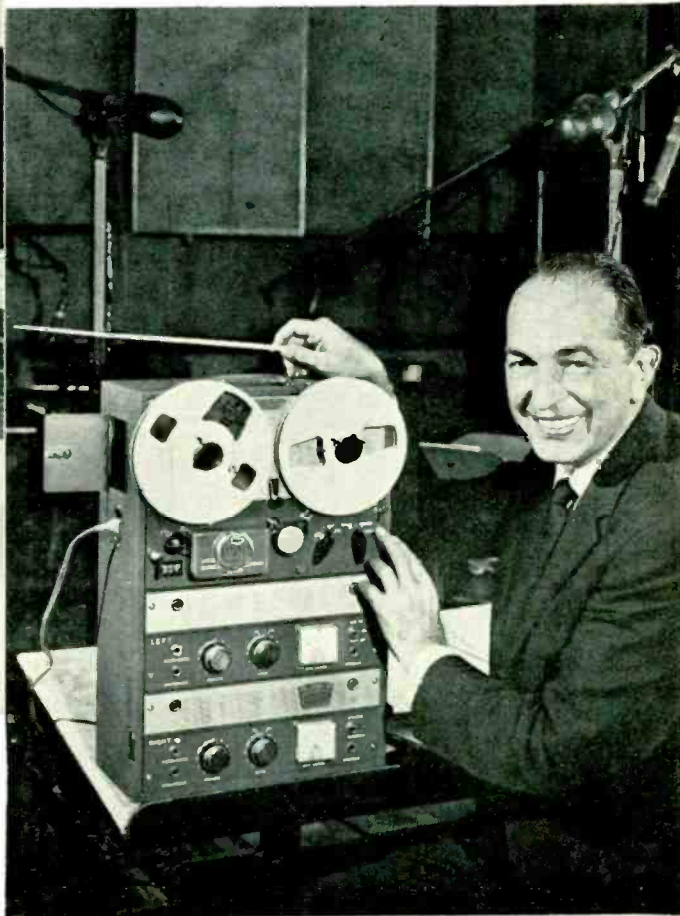
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TAPE DECK

Continued from page 120

performances seem hard-plugged, in the quieter ones her voice is often uncontrollably shaky, and the accompanying orchestra is heavy-handed indeed—yet the combination of her unique magic and the almost tangible fanatical enthusiasm of her audience still can be irresistible. And the effectiveness of the entire program is extraordinarily intensified by the theatrical "presence" and immediacy of the broadcast stereo recording.

Grofé: Grand Canyon and Mississippi Suites. Eastman-Rochester Orchestra. Howard Hanson, cond. Mercury ST 90049. 43 min., \$7.95.

Something of a recording landmark when it first appeared (1958). Hanson's rather soberly played *Grand Canyon* has since been eclipsed in both technical and atmospheric qualities; his more spirited performance of the musically superior *Mississippi Suite* still remains the best one available in stereo. The wide dynamic and frequency ranges of the original recording are even better captured here, but the tape has more than negligible background noise and spill-over in the quieter passages.

"I Like It Swinging." Buddy Greco: Orchestra. Al Cohn, cond. Epic EN 612. 31 min., \$6.95.

"Lena at the Sands." Lena Horne: Anthony Morelli's Sands Hotel Orchestra. Lennie Hayton, cond. RCA Victor FTP 1081. 43 min., \$7.95.

"Special Delivery." Della Reese: Orchestra. Mercer Ellington, cond. RCA Victor FTP 1097. 37 min., \$7.95.

The common factor in three such otherwise disparate reels is the forcefulness of the soloists' personalities and their shared ability to belt out songs in a way that can galvanize even the most lethargic or restless night club audiences. Such extroverted, hard-sell performances are less than ideal (to my mind, at least) for home listening, yet even those who may be initially repelled by the often brassy assaults on their ears are likely soon to be fascinated by the sheer virtuosity of personality projection. Both Greco's and Reese's robust voices are overamplified here and many of their mannerisms are hard to take, yet at their best they are even harder to resist. Greco has the further asset of consistently zestful and imaginative orchestral backings and topnotch tape processing. (The no less boldly recorded Reese program is badly plagued by pre-echoes.) Miss Horne is less closely miked in lower-level "on location" recording, with the dubious advantages of frantic applause, vigorous if sometimes heavily jumping accompaniments, and more specialized musical materials. But hers is the most charismatic personality of all, and when she buckles down to real singing (rather than acting), as in the Styne and Harburg medleys, or when she has so suitable a vehicle as the amusing, mildly risqué *Don't Commit the Crime*, she can spellbind a solitary home listener as triumphantly as the largest night club crowd.

"¡Mucho Gusto!" Percy Faith and His Orchestra. Columbia CQ 399. 33 min., \$6.95.

Although my sour comments on Faith's

first Mexican program never saw print, I couldn't help remembering them when I heard the extraordinary differences—both musical and technical—in the present one. Here the richly varied scores are quite free from the comic and pretentious effects that marred the earlier arrangements: indeed, *Perfidia*, *Cielito Lindo*, *Cocula*, and *Bésame Mucho*, among others, are masterpieces of their kind. And while the present recording is ultrabright and ultrastereoisitic (processed at such an extremely high level that there are more pre-echoes than there should be), true sonic "bigness" is achieved without painful stridencies, and the kaleidoscopic sonorities are floated beautifully in a glowing acoustical ambience. Impressive, too, is the natural solid strength of the low strings and timpani. In short, both Faith and his engineers will be hard pressed to surpass their triumphs here.

"New Piano in Town." Peter Nero; Orchestra. Marty Gold, cond. RCA Victor FTP 1114. 39 min., \$7.95.

Having missed Nero's debut program, "Piano-Forte," I was galvanized by three of the first four pieces here (*Mountain Greenery*, *Maria*, and *Bess. You Is My Woman Now*) into wholehearted agreement with the encomiums heaped on his playing in the box-cover notes. But as he went on, I found him more often falling into at least some of the clichés of pop-pianism, even though there never is any lapse in his assured skill, and his clever blendings of *Tea for Two* with the *Romeo and Juliet* Love Theme, and of *Body and Soul* with *Clair de lune*, are very striking indeed. So, if not yet a full-fledged genius, Nero certainly is one of the most promising artists in his field. Warmly accompanied by Marty Gold's strings and rhythm section and recorded with gleaming tonal authenticity, this is a taping to be highly recommended on both its own merits and its auguries for the future.

"Peg o' My Heart." Jerry Murad's Harmonicats. Columbia CQ 406. 29 min., \$6.95.

Everything I said last September about the Harmonicats' "Cherry Blossom Pink" tape applies equally well here, where the trio again is entirely unaccompanied, plays litingly and rhapsodically, utilizes extremely deft and tasteful arrangements, and features—besides the inexhaustible Jerry Murad—the sturdy bass harmonica of Don Les. Again, too, the clean recording and tape processing could hardly be bettered.

"Percussion King." Gene Krupa with Orchestra. George Williams, cond. Verve VSTC 260. 38 min., \$7.95.

No uncritical admirer of the often frenetic Krupa in the past, I scarcely recognize him as the superbly precise and galvanic snare drummer starred (along with the brilliant percussionists Joe Venuto, Doug Allen, and Moussey Alexander) in these big-band *divertissements* on popular light symphonic music. No small share of the credit must go to Williams' devilishly ingenious arrangements and precisely powerful readings, which breathe fresh life not only into such obviously apt materials as *The Galloping Comedians* and *Sabre Dance*, but also its less likely numbers such as *Valse triste*, and even the *Poet and Peasant Overture*. These metamorphoses are amusing, of course, but more than

New society attracts more than 4000 kit builders in less than 3 months

Charter Membership Invitation extended to April 30, 1962

that, they are exciting; and although the percussion itself is deftly integrated in—rather than crudely plastered on—the orchestral textures, the program as a whole beats most percussion spectacles at their own game.

Phase 4: "Pass in Review." Bob Sharples, production director. London LPL 74001, 35 min., \$7.95.

Phase 4: "Big Band Percussion," "Boncos from the South," and "The Percussive Twenties." Ted Heath, Edmundo Ros, and Eric Rogers Orchestras, respectively. London LPL 74002-3-4; 34 min., 29 min., and 36 min.; \$7.95 each.

Since I dealt in considerable detail with the "panoramontage" sorceries of the astonishing "Pass in Review" in my feature review of the stereo disc edition last September, I need only say now that it sounds even more technologically miraculous here, with cleaner tonal resolutions, channel differentiations, and motional illusions. The most marked difference is a relatively much lower modulation level, but since the tape has been meticulously processed, there are still no problems of noise, spill-over, or even preëcho when the playback level is raised to match or even outdo that of a room-bursting disc playback.

Except for some acoustical dryness and, in the Ros tape only, a few intrusions of preëcho, the three additional examples of the initial Phase 4 pops releases seem as well recorded and processed as "Pass in Review." But in the performances themselves some (if not the worst) of my fears have been realized in the overexploitation of motional effects in musical materials that lend themselves less appropriately than "Pass in Review" to such treatment. The sound-source movements are deftly enough accomplished, but often there is little point to them in Heath's full-blooded performances of already too fancy arrangements, in Ros's characteristically precise and colorful Latin-American stylings, or in Rogers' rather self-consciously brash modernizations of hits of the Twenties. There are notable exceptions, of course (the interplay of two pianos in Rogers' *Black Bottom* and of tap and soft-shoe dancers in his *Me and My Shadow*; in Ros's amusingly antiphonal *When the Saints Go Marching In*), but in general there is better sound than sense here. Yet the sound itself is so thrilling that it may be enough for many stereophiles.

"The Riotous, Raucous, Red-Hot 20s." Joe "Fingers" Carr, Girls from Club 16, Harmony Boys, Wildcat Jazz Band. Warner Bros. WSTC 1423, 36 min., \$7.95.

Even today's youngsters can hardly resist the extroverted humor and rowdy zest of these vaudevillian rejuvenations, but this program probably can be fully appreciated only by old-timers who remember when the songs were new and their sophomore performance styles were the rock 'n' roll of their own day. Nostalgia endows them here with a quaint charm they never boasted earlier; even discounting that, the extraordinary verve and éclat of the tuba player, wa-wa trumpeter, and screaming tough-babe chorus (to say nothing of the inimitable pianny playing of Carr himself) at once caricature and transcend the more limited skills of the original interpreters.

Announcement of the new R·A·E Society has received overwhelming response. Charter Membership applications from kit-building enthusiasts are pouring in from every section of the Country. Long-time kit-builders, new kit-builders, and will-be kit-builders are as one in applauding the R·A·E Society idea for people interested in building radio, audio, electronic kits. The Society will help you, too, to derive more enjoyment and satisfaction from this fascinating hobby, and show you how to achieve the best performance possible from kits you build.

KIT ENTHUSIASTS CITE R·A·E SOCIETY BENEFITS

Many letters accompanying applications cite the various benefits offered by the Society as reasons for seeking membership. Most often mentioned:

1. The R·A·E Quarterly Journal received the greatest number of mentions as the only publication devoted exclusively to kits and kit-building. (No music articles, no record reviews)
2. The Advance-Test Panels excited interest with the plan to have members pre-test newly-designed R·A·E kits before they are marketed and, in so doing, receive the kits absolutely free.
3. The Members' Roundtable and other departments of the Journal devoted to members' correspondence, brought favorable comment as an opportunity to exchange ideas and experiences, opinions and recommendations, to help others, and to learn from them.

One applicant summed it up: "This looks like the best \$1 investment I ever made."

R·A·E QUARTERLY JOURNAL

Milton B. Sleeper, noted figure in electronics and Chairman of the R·A·E Society, heads the editorial staff of the Society's Journal. This unique publication, elaborately illustrated and printed on fine paper, will cover new R·A·E stereo and mono kit designs, new kit-building ideas, high-quality installations from the simplest to the most complete, recording techniques, and maintenance and testing methods, with articles on improving reproduction from records, tape, multiplex FM, and TV sound.

The Journal will include an "I Think" department where members will air their ideas as to what they would like or don't like in kit designs, circuits, and methods of assembly. "Notes and Comments" will contain news and criticism related to radio, audio, and electronics. Use of the "Buy, Sell, and Swap" section will be available to members without charge.

The wide spread of authoritative, reliable information in the Journal, planned for beginners as well as advanced enthusiasts, is not available from any other source.

YOU CAN'T BUY COPIES OF THE JOURNAL

Only members of the Society will receive the R·A·E Journal. The \$1 annual membership dues will entitle you to receive four issues free of charge as one of the benefits of membership. No copies can be bought anywhere.

At this writing, the first 1962 issue is being completed, and will be ready for mailing to Society members soon after this advertisement appears. Among the equipment articles are:

Simplified, Modular-Type Stereo FM Tuner
Electronic Network Improves Any System
New Concepts of Kit Design

A Mono Preamp You Can Convert to Stereo
36 Plans for High-Quality Installations

In addition, the first 1962 issue of the Quarterly Journal will contain important, advance information about new kits of revolutionary design by R·A·E Equipment, Inc.

ADVANCE-TEST PANELS

Many comments indicate that this is one of the most original ideas ever adopted for pre-testing new products. Kits intended for kit-builders will now represent the kit-builders' point of view, with design techniques based on kit-builders' experiences.

Before any new R·A·E kit is finalized, ten prototypes will be first tested by an Advance-Test Panel comprised of 10 Society members. Each will receive a kit to assemble, and will report his findings to the Society. The completed kit will then become his property at no cost to him. All members may qualify for the Advance-Test Panels. A new Panel will be chosen for each new kit to be pre-tested; no member will serve twice.

CHARTER MEMBERSHIP OFFER EXTENDED TO APRIL 30, 1962

Because response has been so much greater than anticipated, the cutoff date for Charter Membership has been extended. By sending \$1 for your first-year dues before April 30, 1962, you can still become a Charter Member. This will entitle you to receive the quarterly issues of the Journal; to qualify for an Advance-Test Panel; to receive advance information on new R·A·E kits, and to participate in all other activities announced in the Journal.

MAIL YOUR APPLICATION NOW:

Use the coupon below or your own stationery.



R·A·E SOCIETY
(sponsored by R·A·E
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Yes, I want to participate in the R·A·E Society's activities. I enclose \$1 as my Charter Membership dues for one year. I understand that I will receive a Charter Membership Card, the Quarterly Journal issues for one year, and will qualify to serve on the Advance-Test Panel.

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Street

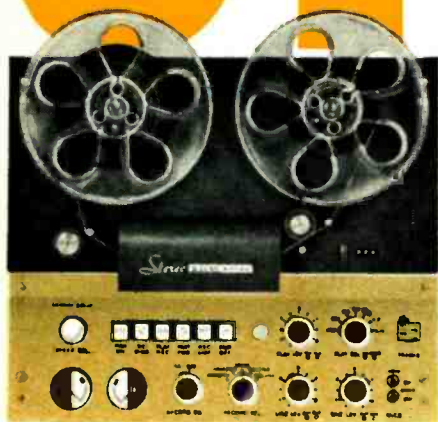
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I understand that I am not required to purchase any R·A·E kits to enjoy membership privileges. I am a Beginner Experienced kit-builder Advanced

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If I am not completely satisfied after I receive and examine my first issue of the Quarterly Journal, my money will be refunded promptly on request. No extra charge outside the USA.

CIRCLE 69 ON READER-SERVICE CARD

FM MULTIPLEX STEREO



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Completely assembled, wired and tested. **\$399.95**
Semi-kit includes a completely assembled and tested transport, electronics in kit form. **\$299.95**
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A top quality stereo tape recorder permits you to build a stereo tape library of your favorite music at low cost. As your musical interests change, you may record the new music that interests you at no additional cost.

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FM-AM STEREO TUNER ST96
Kit \$89.95 Wired \$129.95
Includes Metal Cover and FET



70-WATT INTEGRATED STEREO AMPLIFIER ST70
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ST96: FM and AM stereo tuners on one compact chassis. Easy-to-assemble: prewired, pre-aligned RF and IF stages for AM and FM. Exclusive precision prewired EYETRONIC® tuning on both AM and FM.

FM TUNER: Switched AFC (Automatic Frequency Control). Sensitivity: 1.5uv for 20db quieting. Frequency Response: 20-15,000 cps ±1db. Multiplex-ready: Regular and MX outputs built in.

AM TUNER: Switched "wide" and "narrow" bandpass. High Q filter eliminates 10 kc whistle. Sensitivity: 3uv for 1.0V output at 20db S/N ratio. Frequency Response: 20-9,000 cps ("wide"), 20-4,500 cps ("narrow").

BOTH AMPLIFIERS: Complete stereo centers plus two excellent power amplifiers. Accept, control, and amplify signals from any stereo or mono source.

ST70: Cathode-coupled phase inverter circuitry preceded by a direct-coupled voltage amplifier. Harmonic Distortion: less than 1% from 25-20,000 cps within 1 db of 70 watts. Frequency Response: ±½db 10-50,000 cps.

ST40: Highly stable Williamson-type power amplifiers. Harmonic Distortion: less than 1% from 40-20,000 cps within 1 db of 40 watts. Frequency Response: ±½ db 12-25,000 cps.



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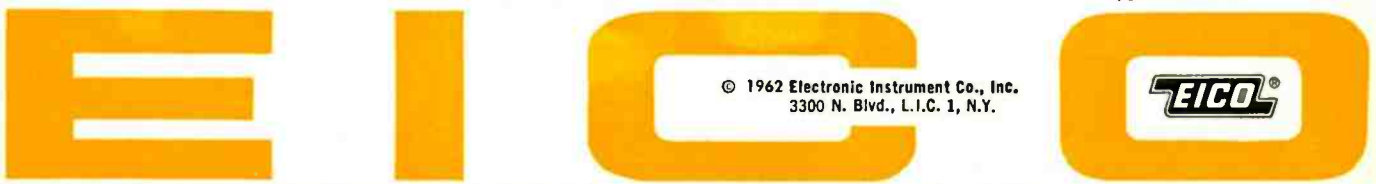
(Patent Pending)

Designed for all EICO FM equipment (HFT90, HFT92, ST96) and any other component quality, wide-band FM tuners having multiplex outputs, the new MX99 incorporates the best features of both matrixing and sampling techniques. It is free of phase-distorting filters and provides the required, or better-than-required, suppression of all spurious signals including SCA (67kc) background music carrier, re-inserted 38kc sub-carrier, 19kc pilot carrier and all harmonics thereof. This is very important for high quality tape recording, where spurious signals can beat against the tape recorder bias oscillator and result in audible spurious tones in a recording. This adaptor will synchronize with any usable output from the FM tuner and will demodulate without significant distortion tuner outputs as high as 7 volts peak-to-peak (2.5 volts RMS).

The MX99 is self-powered, provides entirely automatic stereo/mono operation and includes low impedance cathode follower outputs to permit long lines. An indicator lamp turns on when the station selected is broadcasting multiplex stereo. A separation of 35db between channels is typical across the entire audio spectrum. An over-all gain of unity is provided from input to output on both stereo and mono.

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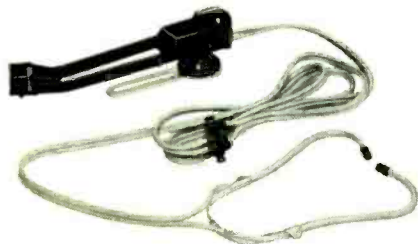
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CIRCLE 33 ON READER-SERVICE CARD

High Fidelity Newsfronts



Stereo Sans Electronics. We first learned of the Pioneer "Stereoscope" by a familiar type of telephone message which claimed that "it had to be heard to be believed." A brief description then followed—enough to convince us that Rube Goldberg had entered the audio field. The Stereoscope, we were told, is a set of earphones connected to a pair of plastic tubes, not unlike a doctor's stethoscope. The tubes run through a "tone arm" which is fitted with a special



For stereo, doctored and otherwise.

kind of stereo "cartridge." When set on a record, the stylus activates a twin diaphragm which sends a pair of impulses through the tubes. Thus, a record could be heard by means of a simple air pressure system rather than by electrical amplification. What's more, our informant went on, the gadget has a turn-screw valve which acts as a volume and balance control by regulating the amount of air-borne impulses through the tubes. Now—really!

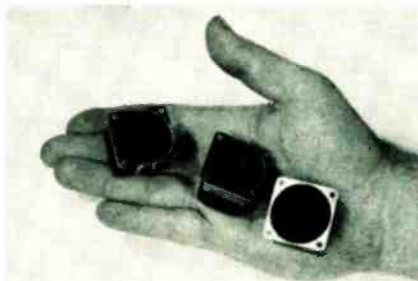
When our Stereoscope arrived a few days later, it lay on the desk like so much macaroni, until someone in the office was curious enough to hook it up. After trying it, he came bounding to our desk shouting: "It has to be heard to be believed!"

Having gotten the same message twice, we listened. Want to know something? You do have to hear it to believe it. The Stereoscope will not exactly replace conventional sound reproduction, but its sound is generally remarkably lifelike. At first the highs seemed a bit thin, but by adjusting the position of the arm we elicited a fuller response. The utter simplicity and low cost (\$29.50) of this device suggest a kind of stereo system on-the-run. Mount the Stereoscope on a turntable and you have it. Incidentally, up to four persons can listen at the same time. Lafayette, U.S. distributor for this Japanese product, supplies the necessary attachments.

South (and North) of the Border. Music on records is thriving in Mexico, says Karl Jensen, president of Jensen Industries, which recently opened that country's first (and so far, only) factory for the manufacture of phonograph needles. Explains Jensen: "Music has always been important in Mexico . . . but today that enthusiasm has reached boom proportions."

Meantime, on the other side of the border, the State of California will play host to two major high-fidelity music shows next month. First, there is the Home and High Fidelity Show, to be seen and heard in San Francisco's Cow Palace from March 7 through March 11. Sponsored by the Magnetic Recording Industry Association, this show will feature demonstrations of FM stereo as well as displays of home building, furnishings, and music systems. Less than a fortnight later, the Institute of High Fidelity Manufacturers opens its Los Angeles show at the Ambassador Hotel, with dates for public admission scheduled from March 21 through March 25.

May Be Worth Trying! The trend toward miniaturization may have reached an all-time peak—or rather speck—with these new speakers which are so small that they can hardly be seen, let alone heard. Made by Ernst Richter of Vienna, they are imported into the U.S.A. by Ultra Electronics, Inc., of New York City. Fred Kamiel, of U.E.,



Tiny but not tinny.

advises us that the speaker not only has a model number (TR 32) and a price (\$4.50) but also a response, from 480 cps to 15 kc. The speakers presently are used in midget receivers. Mr. Kamiel further states that U.E. does not manufacture any doll-house size enclosures,

but we are anticipating word from some brave audiophile about having installed, say, forty of the TR 32s in a folded horn and claiming bass response down to 30 cycles.

Ear and Eye Appeal. For some time, décor-minded audiophiles—or at least their spouses—while granting that speaker systems need enclosures and that most enclosures need grille cloths,



Talking pictures for stereo.

nonetheless have asked: "Why can't the grille cloth be treated artistically? Here you have this large area of fabric set in a neat wooden frame. Now just suppose you treat it as a canvas or tapestry. . . ."

However fanciful, just such a blending of arts has been undertaken by Mo-Zay Industries, Inc., of Minneapolis, whose president, William Corrick, believes that there exists a "keen need for extension speakers that are functional and decorative as well as of good audio quality." To meet this need, Mo-Zay has introduced a new line of speaker enclosures which may be hung on the wall where, for all you know, you might be viewing a recent decorative acquisition. The business end of things, acoustically, is handled by a series of Misco "Red-line" speakers which include a six-inch dual cone driver and a ten-inch high compliance woofer. These are 8-ohm speakers with a claimed response of 40 cps to 15 kc. The aesthetic camouflage—presently running to sixteen different scenes and subjects—is the work of J. D. Davis Co., Inc., also of Minneapolis. And for those

Closer to the music itself...

*A new exciting experience in high fidelity
unlike anything else you've ever heard...*

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WOOFER-TWEETER
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Serious, discriminating music lovers are discovering the one hi-fi component that makes possible a new unique and differently beautiful music experience worthy of their most dedicated listening... stereo earphones — now raised to a new level of perfection by Superex.

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The world shut out... just you and the music.*

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CIRCLE 44 ON READER-SERVICE CARD

whose walls already are well hung, Mo-Zay also offers speakers hidden in lamps of diverse styles and proportions.

Hot Jazz for a Cold Night? It may seem like a lot of hot air, but it is claimed to be real high fidelity. A new device, developed in the windy city of Chicago, enables music as well as heat to flow out of air registers in the house. Announced by the Roger Mark Corp., "Music-Aire" is a special type of loudspeaker which is mounted directly on the sheet metal chamber or duct above a furnace and then wired to an amplifier (or radio, or TV set). The sound is transmitted through the heating system's ductwork so that music, as well as ventilation, pours forth. The manufacturer points out that if two units are used—one on the hot air ducts, the other on the cold air return—a "stereo effect" results. Whether enthusiasm for "Music-Aire" runs hot or cold, certainly no audio item ever had such a wide front on which to make its debut—it will be retailed in high fidelity shops and auto accessory stores as well as through sheet metal, heating, and plumbing dealers.

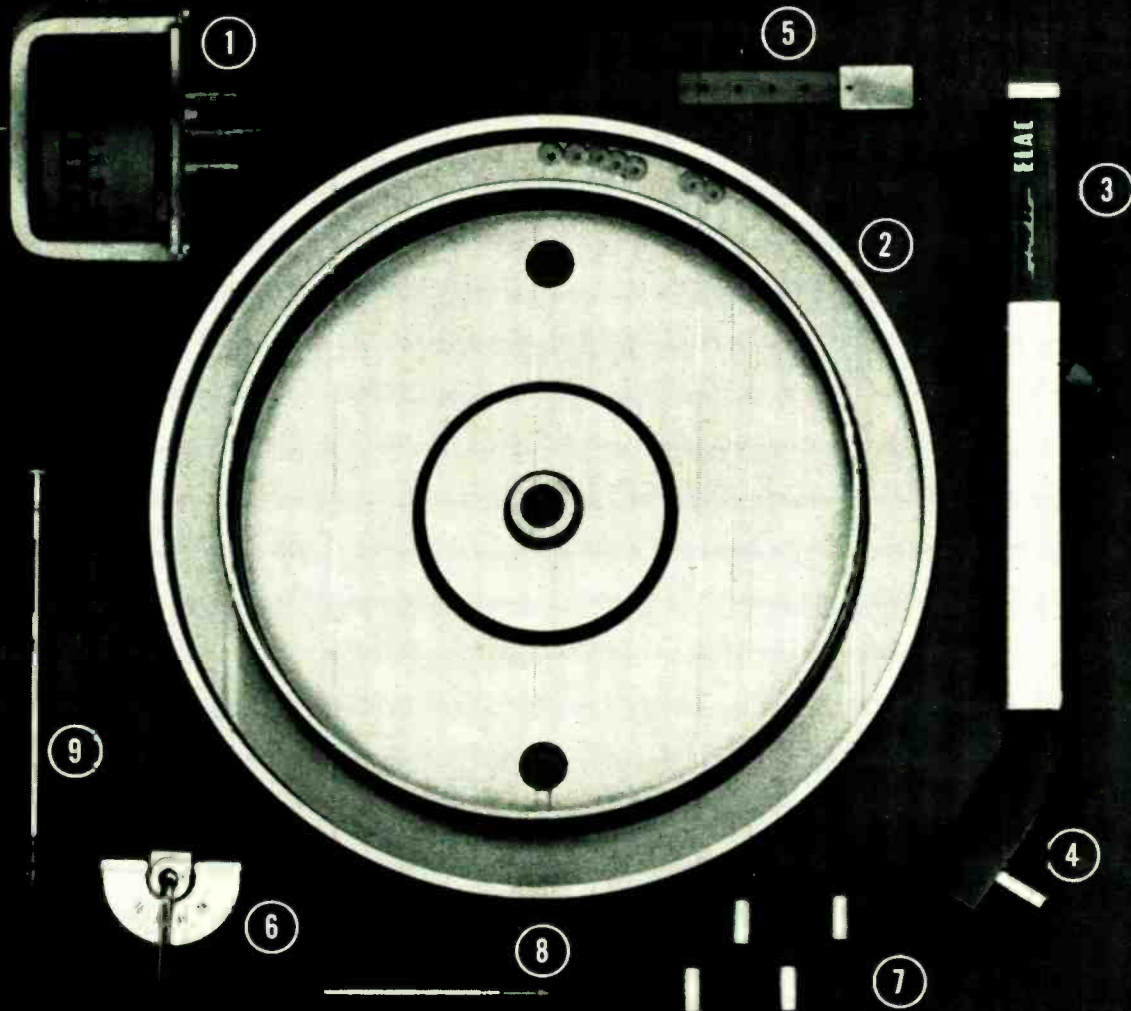
Grace Notes. WTFM, N.Y. (103.5 mc) became, on November 25, the first station in North America to broadcast FM stereo twenty-four hours a day. Quality seems to go with quantity at this Long-Island-based station, which features taped broadcasts from such exotic sources as the British Broadcasting Corporation, Radio Luxembourg, Radiodiffusion Française, RAI (Italian Radio-TV System), Radio Nord, Radio Madrid, Radio Merkur, in addition to its own library of fifty thousand recordings.

Literature, All Free. R. T. Bozak, 587 Connecticut Ave., South Norwalk, Conn. has issued a handsome booklet to describe some handsome products. A particularly enticing item found amid the pamphlet's 28 pages is a massive new speaker system—the "Symphony No. 1"—which features a novel design twist: eight tweeters mounted in a vertical column for better dispersion of high frequencies.

In addition to its "Citation Newsletter," a periodical roundup of behind-the-scenes shoptalk and reports sent to Citation owners, Harman-Kardon, Inc., now is offering an 8-page brochure that presents, in question and answer form, the philosophy, design, and features of Citation equipment. Write to the Citation Division, Harman-Kardon, Inc., Plainview, Long Island, N.Y., for a copy.

To acquaint consumers with an understanding of FM stereo, the Electronic Industries Association is circulating a booklet—via dealers and FM stations—entitled "A New World of Broadcast Sound."

A more technical description of FM stereo, with block diagrams and elementary algebra to supplement the text, has been prepared by Lafayette Radio and may be obtained from Lafayette's new sales center at 111 Jericho Turnpike, Syosset, Long Island, N.Y.



INSIDE MIRACORD

the first automatic turntable/record changer designed to meet the uncompromising requirements of stereophonic record reproduction



These are the "guts" of the new MIRACORD Studio Series. Foremost is the hysteresis motor (1). It guarantees constant speed regardless of turntable load or line voltage variation. Another assurance of all-important uniform speed is the one-piece, dynamically balanced, cast and machined turntable (2). This seven pound, 12" platform features the same construction as the finest professional turntables. The scientifically designed, non-resonant tone arm (3) with plug-in head (4) tracks faultlessly at all recommended tracking weights . . . calibrated

from two to six grams. No springs used (5). The 4-speed MIRACORD (6) plays all size records as a conventional turntable or automatic turntable using the *feather-touch* push-buttons (7). By replacing the short spindle (8) with the patented Magic Wand changer spindle (9), MIRACORD provides hours of musical enjoyment.

STUDIO H — with hysteresis synchronous motor — \$99.50* • STUDIO — with heavy-duty, shaded, 4-pole motor — for uncompromising stereo performance where line voltage variation is no problem — \$79.95*

BENJAMIN ELECTRONIC SOUND CORP., 97-03 43rd Ave., CORONA 68, N.Y.

* Complete with arm, less cartridge and base.

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* Fair Traded

BANDWAGON FOR BERG?

Continued from page 65

and to virtuoso conductor respectively.

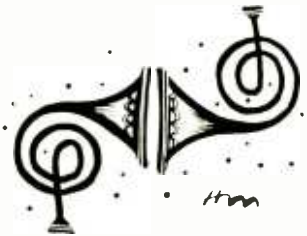
The vocal thanklessness of *Lulu* is compensated for by the supremely vocal conception of *Der Wein*, which came out in 1929. (*Lulu* had been started in 1928 and was left unfinished at the composer's death in 1935.) This work is, to all intents and purposes, a cantata in three movements on texts by Baudelaire in praise of wine, as translated into German by Stefan George. Here Berg proves that 12-tone music can be completely grateful to singers and the traditional concept of idiomatic writing for the voice. The orchestration, the tempos, in fact everything about *Der Wein* bubble like vintage champagne; it ought to be one of the most familiar works in the modern repertoire, and the performance by Craft and Miss Beardslee ought to make it so.

The *Lyric Suite*, six movements for string quartet, was Berg's first full-blown piece in the 12-tone system, composed in 1925-26. He excerpted three movements from it to form a little *Lyric Suite* for string orchestra is not well known. Whatever the version, I find myself drawing further and further away from this music. Expressionism has its thick-lipped, flashy, sickly-sensual side which, it seems to me, creeps to the surface here, as it does in *Lulu* as well.

The *Chamber Concerto* offsets this tendency, however, with an extremely

rigorous structure and a fascination with the kaleidoscopic play of timbres. It is scored for violin, piano, and thirteen wind instruments, it is beautifully recorded under Craft's direction by Israel Baker, violin, Pearl Kaufman, piano, and a studio group. Included with the album notes is Berg's famous letter of dedication for this work, wherein he reveals that it was written for Schoenberg on the occasion of the latter's fiftieth birthday, that it is based upon such musical notes as can be found in the names of Alban Berg, Arnold Schoenberg, and Anton Webern, and that it follows an exceedingly complex plan, outlined in some detail. Craft's interpretation emphasizes the intellectual, heady, rhythmically vital aspects of the score—it is not for nothing that Craft has studied long with Stravinsky and is his principal propagandist at the present time.

When Leibowitz wrote his book, Stravinsky and Schoenberg were, as I once put it in this magazine, Rome and Avignon. That schism has long since been healed, however. Craft was its principal physician, and his recording of Berg's *Chamber Concerto* is an excellent sample of his beneficent medicine.



4-TRACK TAPE

Continued from page 63

these complaints solely to tape producers who are simply copying the original disc editions—where variable-pitch grooving often more effectively disguises the visual discrepancies in side lengths. Unless different couplings are made for tape editions (a practice unlikely to please all collectors), these relatively minor annoyances probably never can be eliminated in either tapes or discs of presently practicable time spans and costs. We can only prod editors to plan their couplings to minimize side-length inequalities and to search more carefully for the least objectionable locations for side-"breaks" that are entirely unavoidable.

To sum up, then: the three-year-old history of 4-track recorded tape is a checkered one, but tapes themselves are by no means guilty of all the sins of which they have been accused. Actually, their rate of technical progress matches—and often surpasses—that of stereo discs. To be sure, extravagant promises and claims have been made, while the importance of equipment playback standards have been overlooked. Nevertheless, the medium more and more produces irrefutable proofs of the technical excellence of which it is capable. Much of the recent dissatisfaction with tapes is, in my view, based on unrepresentative evidence, or—even less justly—on the consequence of playback deficiencies or carelessness on the part of tape equipment owners.

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MONTEVERDI AND MANTUA

Continued from page 53

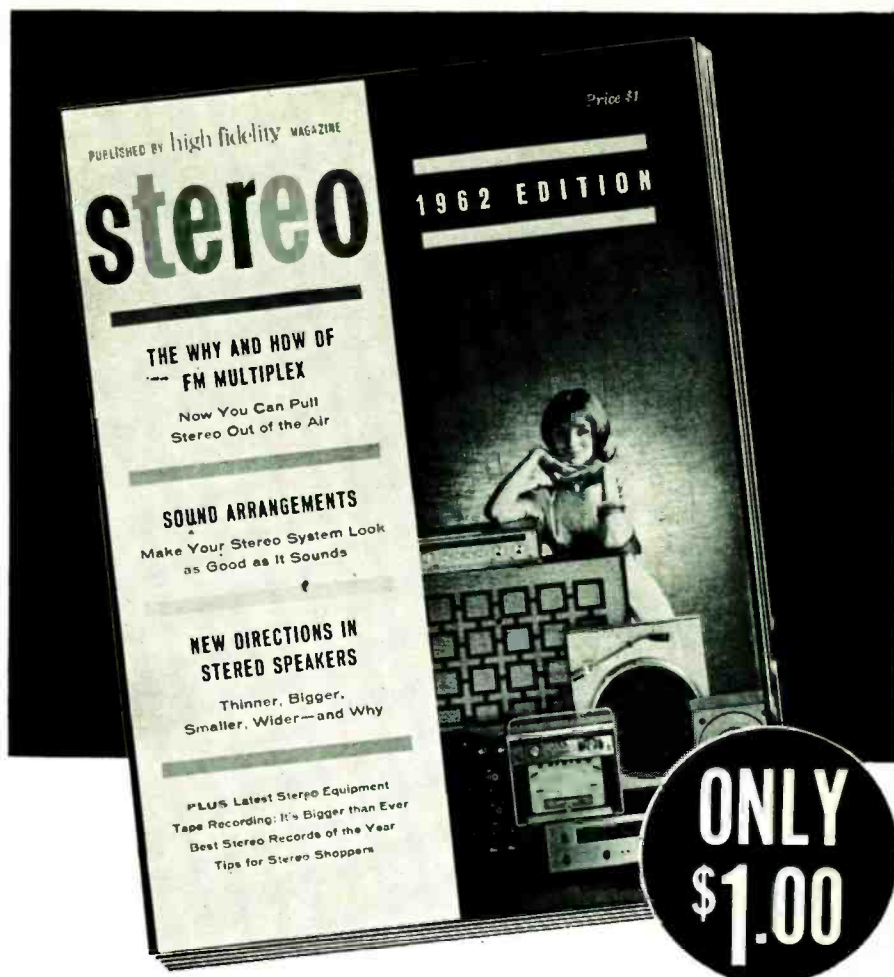
Monteverdi's request. In the next years The Fourth (1603) and Fifth (1605) Books of Madrigals came into being, each one becoming more popular; the Fifth reached no less than eight editions. Despite his *maestro di musica's* fame, however, the Duke kept him at near-starvation wages, so that the Monteverdi family—Claudio had married Claudia Cattaneo, a beautiful young singer, and there were two children by the time the Fifth Book of Madrigals was issued—had to receive substantial financial help from his father to keep alive. Claudia's racking cough would not go away, and gradually she became weaker and weaker; her husband was weighed down by overwork and pressing debts. Vincenzo wasted no more thought on his *maestro di musica* than on the debts piling up on the desks of the court treasurer.

Vincenzo's two sons, Francesco and Ferdinando, were also passionate addicts of the theatre, and Ferdinando, studying at Pisa, seems to have followed avidly the activities of the Florentine "Camerata." Could not something of this sort be produced at Mantua? He and Monteverdi had long discussions, and it seemed the natural thing to choose *Orfeo* as the subject. One of the courtiers, A. Striggio, Jr. (whose father had been a celebrated musician at the Gonzaga court), fashioned the text, and a hundred years after Andrea Mantegna's death (1506) perhaps the second most important work of art in the history of Mantua was born.

Monteverdi's *Favola d' Orfeo*, though of course owing its physical existence to the efforts of the Florentine "Camerata," is a far cry from the earlier music of Peri and Caccini. When the thrilling trumpet toccata which opens *Orfeo* first sounded at Mantua on February 22, 1607, the *cognoscenti* (led by the Hereditary Prince Francesco) knew they were hearing a new kind of opera. Instead of Peri's thin accompaniment of harpsichord and two or three strings, there was a rich and mighty orchestra, some forty strong; choruses delighted the ear, and ballets the eye; Florentine recitative, Gabrieli-like intermediums for wind band, songful ariosos, and madrigalian choral textures succeeded one another with breath-taking virtuosity. "*Orfeo*," writes the Monteverdi scholar H. F. Redlich, "... is really the first opera in the sense of practical music-making ... a complete image of sound, a musical cosmos which peers, Janus-like, into the past ... as well as into the future of the Gluck-Wagnerian 'Birth of the drama from the spirit of music.'"

The Mantuan court wanted to follow up the success of *Orfeo* with a whole series of operas, and despite being on the edge of a complete breakdown (his wife had died some six months after the triumph of *Orfeo*) the tired and aging master set to work. When his next opera, *Arianna*, was staged on May 28, 1608 at Mantua, the audience was moved to tears

Continued on page 135



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Continued from page 60

sessions themselves. Solti exhibited an almost terrifying degree of concentration. For three hours, nonstop, he was like a man possessed. Typically, he would first rehearse singers and orchestra together (mainly concentrating on balance between them, and on orchestral detail) over a long section of the score. Then a long take would be made—perhaps sixteen or even twenty minutes. Then an engineer might run in to make some slight adjustment in the or-



chestral positioning. Then more rehearsal, correcting a point here and there, and perhaps a similar long take of the same section, or part of it.

After about seventy-five minutes, time for the orchestral players' break. But no break for Solti. He walks rapidly into the control room and sits on a bench at a table. The soloists follow, and sit or stand beside him. (Some interested members of the orchestra squeeze into the room too.) The playback begins. Solti comments to the soloists: Waldemar Kmentt, for instance, is reminded that Narraboth's opening phrase should be stressed on the second word—"Wie schön" not "Wie schön," although the first note is the higher.

"Perhaps I'm too critical?" Solti asked Birgit Nilsson at one of the playbacks. She smiled. (At another time she told me: "I know many singers who say of Solti, 'He insults me, making all those suggestions,' but I say why not, as he has a right?") This intermission playback is the occasion not for discussion, but for a manifestation of Solti's command.

Then back to the podium. In a few relatively reposeful passages of the score, Solti will adopt a fairly easeful stance with left hand on hip. But mostly he conducts with his whole body. He puts immense energy and nervous tension into getting a great attack from singers and orchestra. I learned just what Gordon Parry meant in his expression "a sharp, Soltissimo chord." For recordings and rehearsals, Solti uses a slightly heavier baton than the very light kind he favors for concert and operatic performances. The latter type breaks too easily in tapping the music desk.

Continued on page 133

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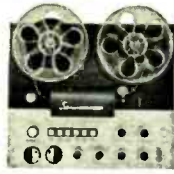
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CIRCLE 43 ON READER-SERVICE CARD

Why Some People Don't Buy Harper's



By John Fischer
Editor

Harper's is a singular kind of magazine, with a special flavor. Some people like it—so much, in fact, that they become lifelong addicts. Yet when taken regularly and in moderation it appears to do them little harm.

In honesty, however, it must be admitted that other readers find it hard to stomach. They complain that it is unsettling—even dangerous—and that its contents are too sharp and pungent for general taste.

Harper's has never been produced for the mass market. Its founders designed it 111 years ago for a small, specific clientele. They had no other choice.

A century ago, before the days of universal public education, the so-called educated class was the only group that had the ability, the leisure, and the money to read much of anything. It was, in effect, the governing class of the country—those people in the professions, industry, and public service who largely decided the issues and set the standards of taste for the rest of the population.

Within six months of its founding, the magazine had reached a circulation of 50,000 copies, a remarkable figure for the time. (The editor—a young man named Henry J. Raymond—was encouraged by this success to branch out on his own; he founded The New York Times.)

Harper's was treasured by its subscribers; hundreds of them bound their old copies into leather-covered volumes, and carried them across the plains in covered wagons or around the Horn to the gold camps of California. By the light of whale-oil lamps they were read aloud in innumerable family circles from Maine to Oregon. By the time the Civil War broke, Harper's was firmly established as the leading national monthly—"a mirror," as a later editor put it, "of American life and ideas."

During the succeeding generations, Harper's has, of course, undergone many changes in format, content, and editorial techniques. Yet its chosen audience remains much the same; those people who assay considerably higher than average in discrimination, intellectual curiosity, and concern for the national well-being. As a result,

it has developed certain characteristics:

1. *It deals primarily with ideas.* Especially the ideas which will make important news a year—or five or ten years—later. In fields ranging from oceanography to economics, from the theater to religion, Harper's tries to find the fresh, seminal thinkers whose ideas may have a real impact on the future shape of the world.

2. *It provides a highly selective kind of news coverage.* Harper's makes no attempt to cover the ephemeral happenings which fill about 90 per cent of the space in news magazines and the daily press. What it does attempt to report are those events and personalities that may have a lasting historical significance—and it tries to cover them in a more authoritative, carefully considered, and analytic fashion than the daily or weekly publications can ordinarily achieve. Harper's articles have shaken up state governments, labor unions, political parties, and state and federal laws.

3. *It seeks an independent assessment of public issues.* Harper's keeps apart from any party, pressure group, or commercial interest. It peddles no ideology, grinds no private axes. It tries to reflect the widest possible spectrum of responsible opinion—including many opinions with which the editors personally disagree. It is skeptical of the public relations counselor and the official pronouncement. It has a special respect for the sharp-

eyed individual observer who, as Frederick Lewis Allen, former editor of Harper's, once said: "...sits all by himself, unorganized, unrecognized, unorthodox, and unterrified."

4. *It welcomes controversy.* The mass media usually have to shun controversial subjects, because they dare not risk offending any substantial number of their readers. Harper's does not try to woo everybody—and it assumes that its kind of reader is tough-minded enough to enjoy a lively argument, even when it rubs him on a raw spot. Consequently, Harper's is able to examine the behavior of Sacred Cows—for example, U. S. Savings Bonds, the veterans' and farmers' lobbies, the giant charity fundraising outfits, and the F. B. I.—with a candor not often found elsewhere.


5. *It provides a vehicle for the artist in literature.* The short story writer, the poet, the essayist, the critic, and the humorist find here a welcome for their best work—uncramped by popular formulas or conventional forms. And the work of an entirely unknown writer is considered just as eagerly as that of a William Faulkner or Arthur Miller.

All too often these five standards measure the aspirations rather than the accomplishments of the editors. Yet now and then they feel that they have come somewhere near the mark, and that a proportion of the things they publish may have a permanent value.

We hope that at least some of those who try Harper's will find the flavor robust, well matured and a pleasure. In the meantime, we have tried to explain why some people *don't* buy Harper's. *And why many do.*

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SELL: High Fidelity Magazines Vol. 1 = 4 Spring 1952 to Vol. 11 = 11 November 1961. Best offer. Carol Grunberg, 4202 Lowell Drive, Baltimore 8, Md.

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SALE: Telefunken Magnetophon 75 tape recorder, 60 cycle, as new, \$95, or best offer. Perpetuum-Ebner 3-speed changer, \$15. S. C. Pratt, 439, N. Clark Road, Moses Lake, Wash.

WANTED: Amsterdam Concertgebouw, Mengelberg, Furtwangler, Fischer and Schnabel discs. 78 or LP. Irving Dorfman, 6639 N. Seeley, Chicago, Ill.

SELL: H. H. Scott 130 stereo preamp. Like-new condition, \$70. Also Heathkit mono preamp, \$12. and Knight KB-30 amp, \$30. Pat Hughes, Rt. 1, Box 1478, Auburn, Calif.

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FOR SALE: Ampex 910 Tape recorder, \$275. Excellent condition. Knight VTVM, \$18., hardly used. Robert D. Darroch, 1308 Hampshire Lane, Richardson, Tex.

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FOR SALE: Pentron TM-4 tape deck 2 track 4 track stereo, less amplifiers. List \$109. Will sell for \$65 or best offer. Used 2 times. Arthur L. Kline, 1423 Commonwealth Ave., Brighton 35, Mass.

COOKS BINAURAL Pre-amp., \$20. Heath W4AM 20W. Amp. with KT66 tubes, \$35. WA-P2 Pre-amp to match, \$10. Heath A-7 Amp. with controls, \$18. Wilbur Collins, Victoria College, Victoria, Tex.

FOR SALE: Fisher Model 400-CA Stereo master audio control. Like new. \$60. Eugene F. Reed, 1401 Lincoln Ave., Alexandria, Indiana.

FOR SALE 2 Quad speakers, 2 Quad amplifiers, 1 Quad preamp, 1 Fisher FM200 tuner. Used very little, perfect condition. Original wrappings, \$1000. Hyman Blotnick, 511 West Olive St., Long Beach, N.Y.

WANTED: 2 AR-3 speakers, prefer walnut. Also buy my Bozak 302-A (no cabinet) or sell me your Bozak 302-A with, or without cabinet. Brandom, 1500 Merritt, Mount Pleasant, Texas.

REK-O-KUT K33H hysteresis stereo turntable, \$220 stereo omni-balance arm, Shure M3D cartridge, walnut base, Dextra-fix, turntable level, indicator light, \$70. Thomas Thompson, 314 S. 50th St., Philadelphia, Pa.

SELL OR SWAP Fisher SA300 stereo power amplifier for Altec 604C speaker. J. Daskalakis, 3009 Avenue M, Brooklyn 10, N.Y.

FOR SALE: Presto R-11 full track transport with 900A4 low-impedance microphone mixer, recording amplifier, \$495. Concertone 33 stereo recorder redwood burl console, \$575. Gerald Guoin, Box 643, Felton, Calif.

BOZAK speaker system, 8310A equivalent, tweeters replaced by a Janszen 130UA Electrostatic tweeter. Enclosed in custom built enclosure, \$500. Michael Mikita, 3774 E. 91 St., Cleveland 5, Ohio.

FOR SALE: Excellent copy of Haydn's Seven Last Words Oratorio with Hilde Gueden-Remington 2 LPs, Schoeffler recital-London, others. Ronald Lee, 263 Harrison Street, Nutley N.J.

FOR SALE: Two N Presto cutters and 85-8 recording amplifier. Asking approximately \$400. Sister Mary Gallista, Mount Mercy College, Speech Dept., 3333 Fifth Ave., Pittsburgh 13, Pa.

FOR SALE: Marantz consolette, \$90; Audak 12" arm, diamond cartridge, \$10; Karlson 15" cabinet, unfinished mahogany, \$38; Garrard TP10A only, \$14. Alexander J. Avis, 12560 Knoll Drive, Los Altos, Calif.

FOR SALE: David Bogen amplifier model J 30, 30-watt, \$85; Webcor tape recorder Royal model 2711 dual track and dual speed, \$75; Heathkit FM-4 tuner, \$30. William C. Graves, 543 Roseland Parkway, New Orleans 23, La.

FOR SALE: LP records, all classical, vocal and instrumental. Write for list. Send me your want list for cut-out 78 rpm's. C. Alper, 6004 Green Meadows Parkway, Baltimore 9, Md.

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WANTED: Brahms 3 violin sonatas, Vanguard 1009. Please give price and condition. S. Siegel, 19451 San Juan, Detroit 21, Mich.

PREAMPLIFIER—Fisher model 50C3 (monaural), excellent condition, \$40. General Electric arm (monaural) model A1-500, good condition, will take best offer. W. W. Landis, Jr., 19 Pine St., Great Barrington, Mass.

SALOME

Continued from page 130

Three hours pass, and the orchestral players' time is up. They leave, and so does Solti. There is a playback for the benefit of the singers and the recording team, but Solti knows that he is too exhausted by then to concentrate properly. He goes back to his hotel. A special playback is arranged for him when he is fresh (probably the following day, before the next session).

At this playback, he and Culshaw make comparisons between takes: "Nine here, then ten has the better balance in the orchestra although she's a bit loud." Decisions are taken on whether further takes of this part of the score are necessary, or, if not, which parts of the takes will serve eventually as the basis for the first, rough tape editing.

Comments on playback and other matters were freely made to Solti not only by Culshaw but by the two senior engineers. The informality of Solti's relationship with the Decca-London team (even to the junior technician he is "George") is the more striking because he maintains a rather more formal though always cordial relationship with the singers. In some sense, at least, he is the singers' boss—but he is Culshaw's collaborator.

In Vienna the English team comes to have its own, far-from-London characteristics. Its members tend to shake hands with you every morning in Continental, un-English fashion. They indulge in a strange German-English musical terminology, with "Pauken" one minute and "timpani" the next, and a word for "xylophone" that is indeterminately between the German and English forms. They have their own neologisms: "It queeches" (it makes a creaking sound); "I've got a fish in the horns" (there's a wrong sound in the horns in the tape I am listening to).

Culshaw himself is slim, soft-spoken, quiet in dress, and without a trace of self-importance. He joined (English) Decca in 1946, wrote a book on Rachmaninoff, took up free-lance work in 1950, worked for Capitol (in Hollywood, New York, and Europe) in 1954-56, and then rejoined Decca. He has a passion for stereo detail, considers operatic recording "at least ninety per cent more difficult than orchestral," and quite realizes that some of his stereo effects in *Salome* will be imperceptible except when played over the very finest music systems. Nothing, I think, pleases him more than the award of the Vienna Philharmonic's Nicolai Medal to "Mister John Culshaw und seinen Mitarbeitern": the certificate hangs proudly in the Sofiensaal.

And so *Salome*, fifty-seven years after its protagonist's first wrath-provoking entry onto the world's opera stages, has been given stereo. I will not trespass on the reviewer's prerogative; but I will say, after spending hours with Solti and Culshaw, that never in the theatre have I enjoyed and admired Richard Strauss's score so much.

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MONTEVERDI AND MANTUA

Continued from page 129

during the famous "Lament." (Monteverdi called this lament "la più essenziale parte dell' opera"; but its survival does not lessen the tragic fact that the rest of the score is irrevocably lost.)

As the next years came and went, the court began to owe Monteverdi considerable sums. (While the Duke had unlimited money for his mistresses, he apparently lacked funds for his musicians.) Claudio's father even resorted to writing a letter to the Duchess Eleonora in the hopes that she would intervene. It is a proud letter and a shame to the Gonzaga name: it opens, "Illustrious Lady, My son, Claudio Monteverdi, came to Cremona immediately after the Wedding Festivities in a very bad state of health, in debt, and shabbily clad . . ."

In the midst of this financial misery and his widower's loneliness, the composer began, in 1610, to write one of his loveliest and most moving compositions: the Vespers of the Blessed Virgin Mary. It is almost beyond human comprehension that at this time he could speak, as he does in the "Sonata sopra Sancta Maria," a language of such utter purity and inner peace. In such moments as the "great" (as opposed to the "smaller") "Magnificat septem vocibus et sex in-

strumentalis," wherein the searingly beautiful old plain chant floats through and over the rich tapestry of orchestral sound, Monteverdi gave his patron a monument far greater than he deserved.

Events thence moved quickly. The Duchess died unexpectedly in September 1611, to be followed, in February of the next year, by the profligate Duke. Francesco IV—who had helped to create *Orfeo*—mounted the Gonzaga throne. Barely six weeks after becoming ruler of Mantua, he showed his devotion to his *maestro di musica* by dismissing him from the ducal service. Broken-hearted, Monteverdi left Mantua a month later, carrying with him the sum of twenty-five *scudi* as a reward for twenty-one years of faithful service to the illustrious and noble house of Gonzaga.

It is the end of our tale; but there is a grim epilogue. Francesco died of smallpox at Christmas of 1612, to be succeeded by his brother Ferdinando, and for a few years the tottering Gonzaga court enjoyed an Indian summer of peace before the storm broke. In 1626 Ferdinando died, and Vincenzo II, youngest son of Monteverdi's former patron and the last male member of the line, followed him to the grave on Christmas of 1627. In the ensuing interregnum, the great nations fought over the Gonzagan throne, and the Mantuan War of Succession broke out. The Austrian army laid siege

to the city, and on July 18, 1630, they breached the walls: in a nightmare week of burning and murdering, a large part of Mantua was reduced to ashes and hundreds of precious works of art, including all Monteverdi's manuscripts which he had left there, were forever destroyed. As a swirling pall of smoke obscured Mantua's ancient towers, still another, even more ghastly, specter appeared: in the wake of the soldiery came the Black Death, sweeping rapidly over all northern Italy and killing thousands upon thousands.

Thirteen years after the sacking of Mantua and more than thirty years after his dismissal from its court, Claudio Monteverdi, revered chapel master of St. Mark's and now, in priestly garb, nearing his eightieth birthday, decided to revisit the city. What he saw were the still blackened ruins where so many of his masterpieces had perished, the half-empty Ducal "Reggio" where he had begged for his salary, the swampy plains from which had come slow death to his beloved wife. Claudio was a very old man, and in joining the church he had renounced the things of this world. But perhaps he dimly remembered, with the indistinct mellowness of an octogenarian, the splendid first performance of the *Favola d' Orfeo*—that memorable evening when the course of Western music had been so swiftly altered.

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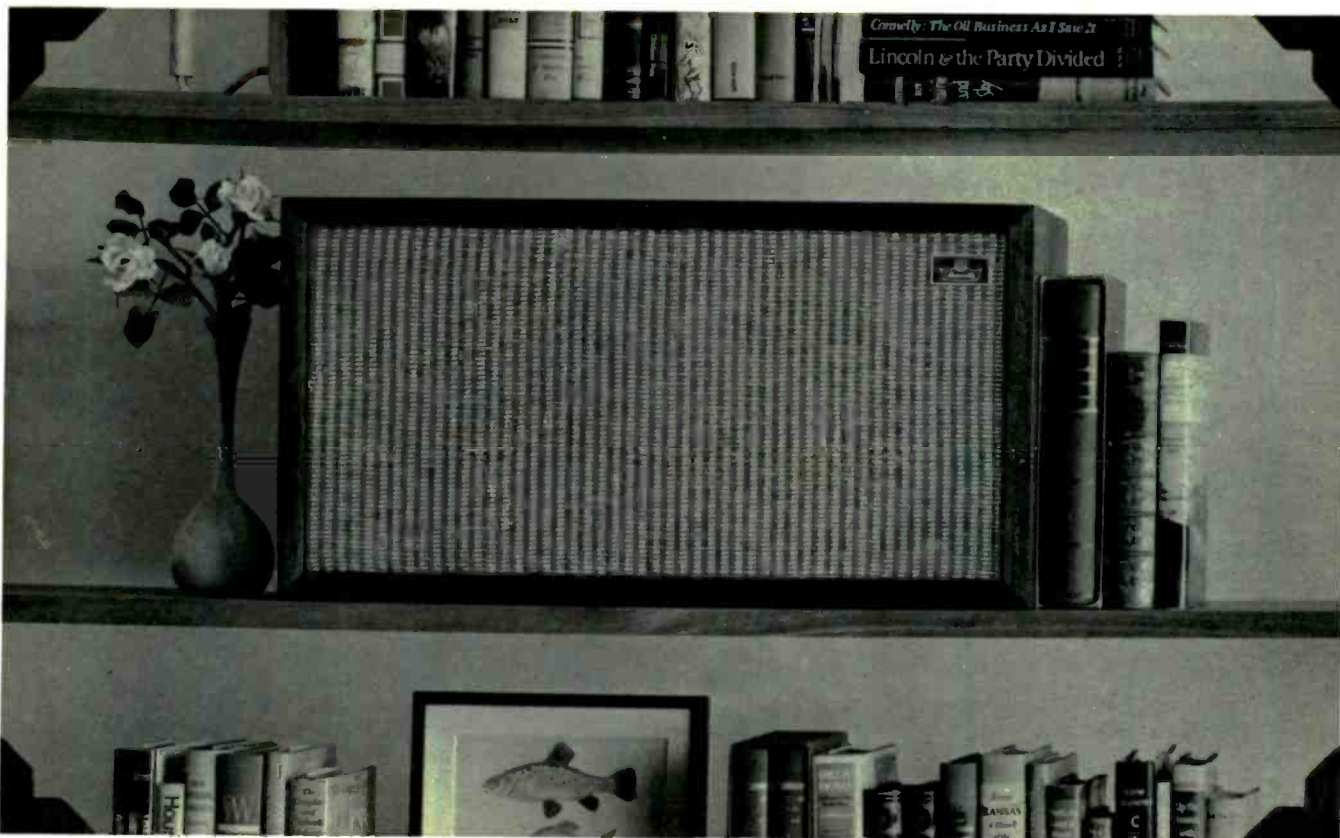
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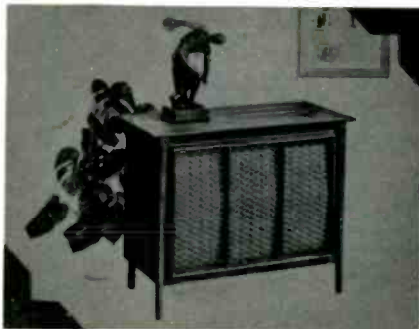


For a solution to a really difficult space problem, investigate the TMS-2 single cabinet stereo speaker system.

and polished fine wood veneers and just-right proportions lend a note of discreet elegance wherever you place them. And note: as an added feature, the grilles of both models are easily removable to permit a quick change of grille fabric if and when you ever desire it. Finishes: The RRL-12 can be had in mahogany, walnut, oiled walnut, limed oak and unfinished; the RRL-8 in mahogany, walnut, fruitwood and unfinished.

RRL-12 prices start at \$114.95. RRL-8 prices from \$95.50.

For complete information about all of University's "best quality for the price" speaker systems, write: Desk IR-11, University Loudspeakers, Inc., White Plains, New York.



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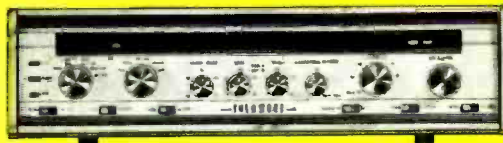
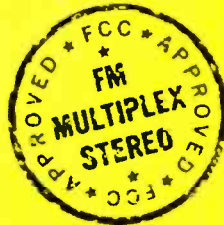


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