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1965

high fidelity

JUNE THE MAGAZINE FOR MUSIC LISTENERS

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Two XP-7's driven by a top-rated Fisher stereo receiver!

If you can imagine a concert performance that brings together the talents of Casals, Rubinstein and Heifetz, you have an inkling of what happens when Fisher meets Fisher. It is only natural that speakers as highly acclaimed by high-fidelity authorities as the Fisher XP-7's should sound their best in the company of a superlative stereo receiver like the Fisher 500-C.

Considered purely on its own merits, the Fisher XP-7 is truly a remarkable advance in bookshelf speaker design. Based upon the engineering principles of the famous Fisher XP-10 Console, it incorporates the exclusive new Fisher soft-dome tweeter for the most natural-sounding treble range ever achieved. Another Fisher innovation is the assignment of more than three octaves of the audible spectrum to the mid-range channel, smoothing out the upper bass and lower mid-range response to an astonishing degree. The result: a bookshelf speaker without boxed-in 'bookshelf' sound! The XP-7 represents a completely unprecedented combination of wide range, smooth response and low distortion at only \$139.50*.

The superiority of the Fisher 500-C has by now

been recognized far and wide. It has a long history as the one best-selling high-fidelity component in the world. On a single chassis only 17½" wide by 13½" deep are *all* the electronics of a professional-quality Fisher stereo system — tuner, amplifier, and controls. The FM stereo tuner section has a sensitivity of 1.8 microvolts (IHF Standard) and incorporates four wide-band IF stages, plus automatic mono/stereo switching via the famous Fisher STEREO BEACON†. The power amplifier has a total music power output of 75 watts. In the words of *Audio* magazine, "one would have to pay considerably more to get performance equal to the 500-C in separate components." All you pay is \$389.50.

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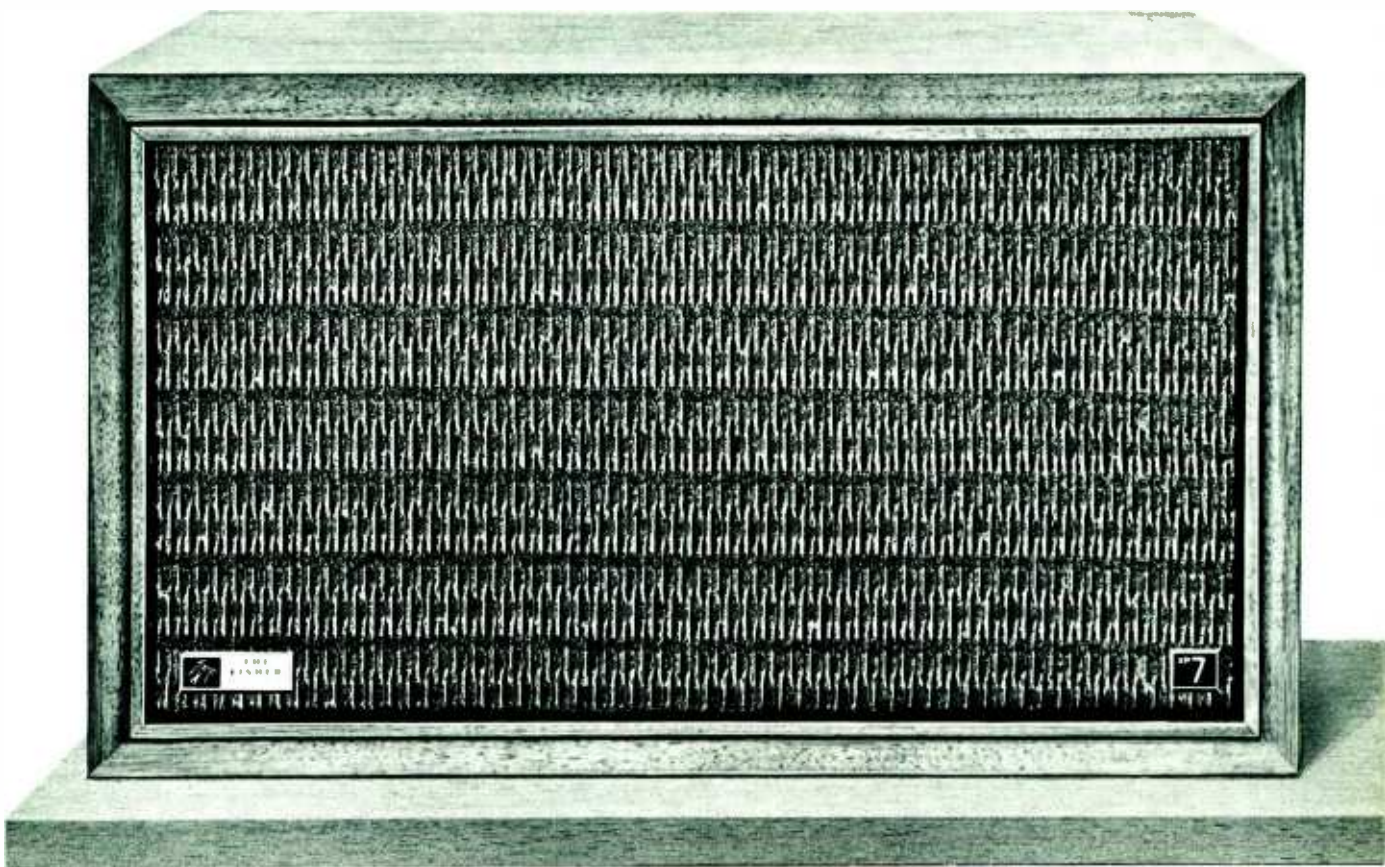


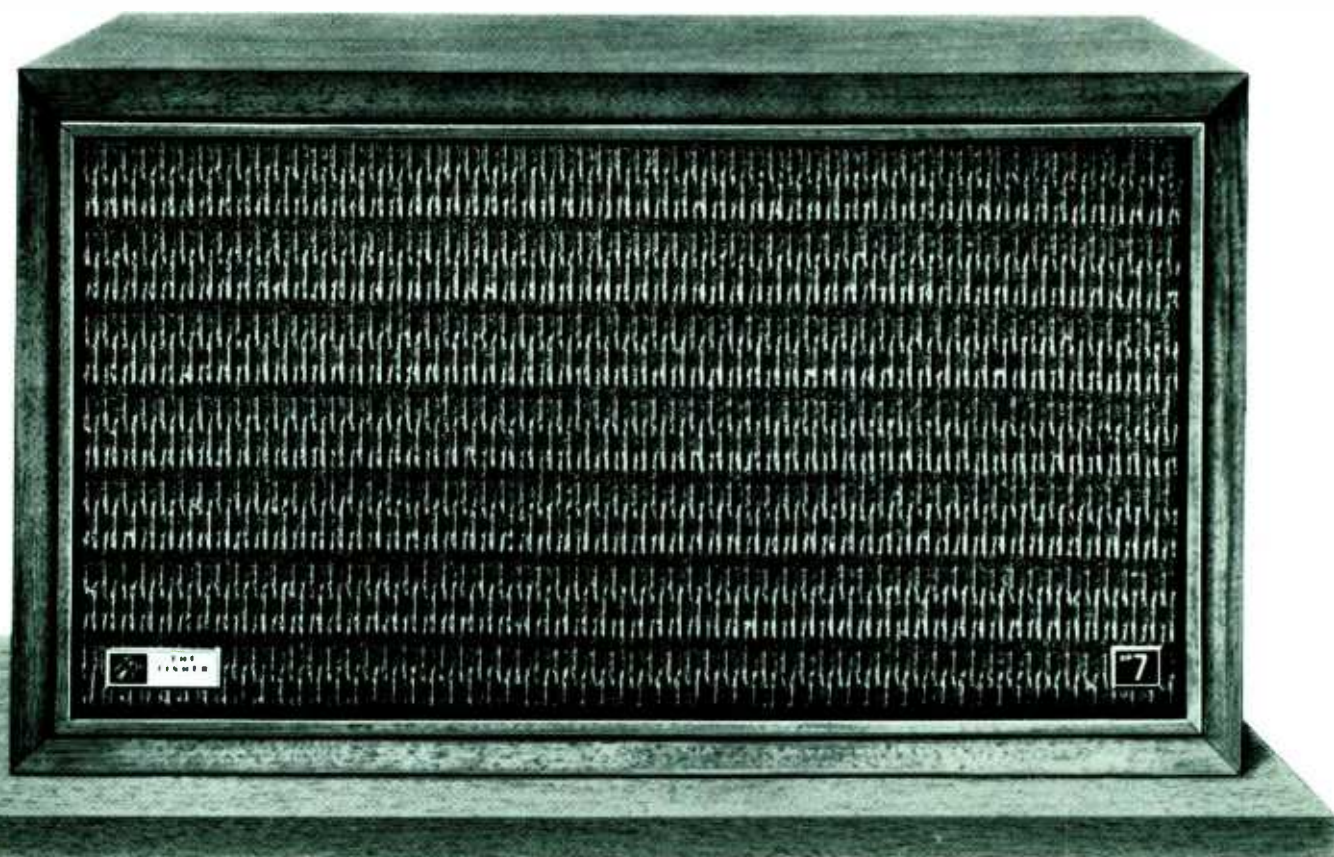
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Nine out of ten musical people prefer the sound of Pickering.

Nearly all musical people prefer *natural* sound. And natural sound begins with Pickering. Right where the stylus meets the groove.

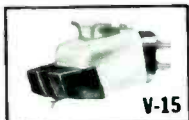
Any of the new Pickering V-15 stereo cartridges will reproduce the groove, the whole groove and nothing but the groove. That's why a Pickering can't help sounding natural if the record and the rest of the reproducing equipment are of equally high quality.

To assure compatibility with your stereo equipment, there are four different Pickering V-15 pickups, each designed for a specific application. The V-15AC-1 is for conventional record changers, where high output and heavier tracking forces are

required. The V-15AT-1 is for lighter tracking in the newer automatic turntables. The even more compliant V-15AM-1 is ideal for professional-type manual turntables. And the V-15AME-1 with elliptical stylus is the choice of the technical sophisticate who demands the last word in tracking ability.

No other pickup design is quite like the Pickering V-15. The cartridge weighs next to nothing (5 grams) in order to take full advantage of low-mass tone arm systems. Pickering's exclusive Floating Stylus and patented replaceable V-Guard stylus assembly protect both the record and the diamond.

But the real payoff is in the sound. At least for those who can hear the difference.



Pickering
Plainview, L. I., N. Y.

For those who can hear the difference.

WIN a \$1000 stereo system or any of 125 other prizes! To become eligible, simply identify the musical people pictured above. See your hi-fi dealer for entry blanks and full details.

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high fidelity

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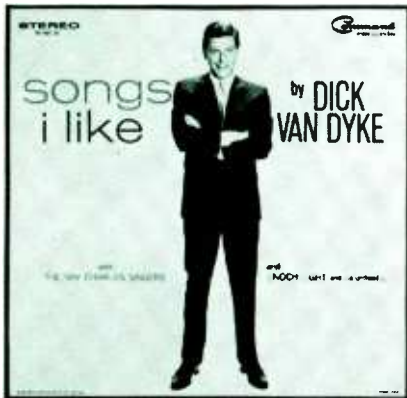
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CIRCLE 16 ON READER-SERVICE CARD

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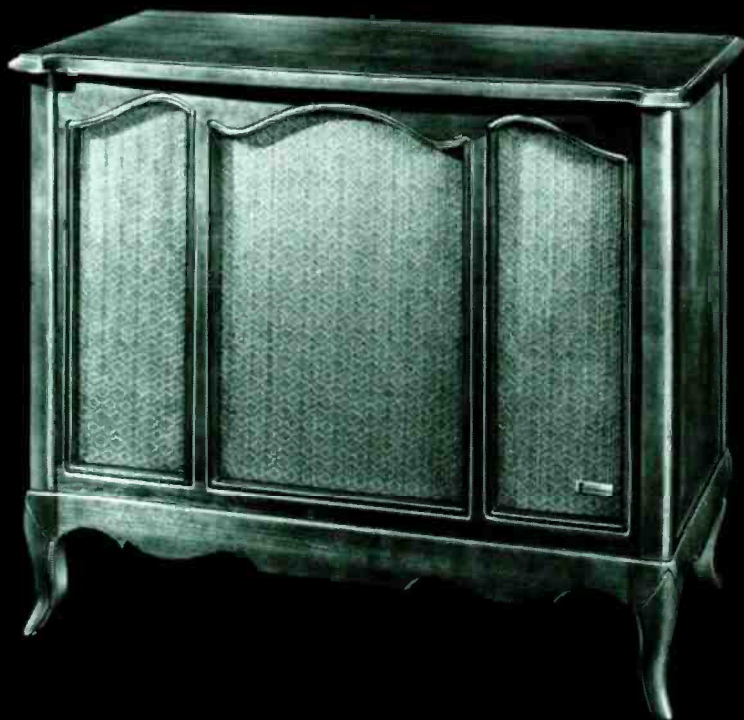
bland, undramatic
“sound-alikes”

(Edward Tatnall Canby, AUDIO, December, originated the term to describe many of today's best-known speakers.)



...to the natural sound
of University!
You will experience
a difference that
makes all the difference
in the world.

University Classic Mark II (Provincial)
15" Three-Way System. \$325.



University is made for those who listen—who demand the full-bodied dynamic quality that is truly high fidelity. University sound is alive and unrepressed, a true re-creation of the original performance as it was meant to be. It is whole sound, the sweet and the bitter — the calm and the storm — vibrant, pulsating and uncommonly real! So... if you really care, if you truly want the real sound — stand aloof from the common "sound-alikes" — listen to University for a refreshing difference. There is a University for everyone, for every size room and budget, for every style of home decor. Shown here are only three (we have nine more). Send for the new illustrated catalog of the world's largest (and liveliest) selection of high fidelity speakers and systems. It's FREE, and we'll also include the all new Guide to Component Stereo High Fidelity.



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CIRCLE 73 ON READER-SERVICE CARD

KENWOOD

PREVIEW

silicon power transistor

FM MULTIPLEX STEREO RECEIVER

LUXURY MODEL TK-80 WITH 80 WATTS



KENWOOD introduces the ultimate luxury in solid state stereo powered by SILICON TRANSISTORS to provide the never-before-possible pleasure of an unsurpassed wide frequency range... a dynamic, clear, authentic sound reproduction with utopian quality.

TK-80 SPECIFICATIONS

AMPLIFIER SECTION

Total Music Power: 80 watts (IHF Standard)
 RMS Power: (0.9% harmonic distortion at 1Kc per channel) 32 watts/32 watts
 Frequency Response: 20 - 60,000 cps \pm 1 db
 15 - 120,000 cps \pm 3 db
 Hum and Noise: Phono - 60 db, AUX - 72 db below rated output
 Bass Control: \pm 10 db (50 cps)
 Treble Control: \pm 10 db (10,000 cps)
 Input Sensitivity: MAG 1.5 mV, Tape HD 1.5mV, AUX 100mV
 Loudness Control: +10 db 50 cps, +5 db 10,000 cps (at Volume Control -30 db)

FM TUNER SECTION

Usable Sensitivity: 1.8 microvolts (IHF Standard)
 Signal to Noise Ratio: 60 db (at 100% modulation 1mV input)
 Image Rejection: 55 db
 SCA Rejection: 50 db
 Capture Ratio: 2 db
 Stereo Separation: 38 db at 1Kc
 Frequency Drift: 0.02% without AFC
 Special Circuit: Automatic switching FM Stereo Tuner, Automatic Mono Stereo Indicator, Output Selector Switch, Silicon Power Transistor Main Amplifier, Tape Monitor, Muting Circuit.
 Power Consumption: 50 - 60 cps, 110 - 120 volts
 130 watts (full power)
 Dimensions: Width 17 3/4", Height 5 1/8", Depth 14"
 Net Weight: 30 lbs.

the sound approach to quality



KENWOOD ELECTRONICS, INC.

Los Angeles Office: 3700 South Broadway Place, Los Angeles, Calif. 90007, Adams 2-7217
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CIRCLE 37 ON READER-SERVICE CARD



Sad Valedictory

SIR:

It is with very great regret and reluctance that we have finally decided to announce that we must suspend active work on the preparation of a further volume of *The World's Encyclopaedia of Recorded Music*.

This decision has been forced upon us by a combination of circumstances. To name only some of them: increased overhead costs; increased complication of the record scene; increased personal and professional commitments on the part of the undersigned and their team of volunteer helpers; and, above all, increased publication costs, which have made it obvious that a further volume would be impracticable on any sensible commercial basis.

So must come to an end a task that has continued almost a quarter of a century. Our decision does not mean that we are discontinuing all our activities in this field, however. We shall hope to continue with our contributions to the musical and record press, both in collaboration and separately, and we shall also collaborate from time to time in the preparation or revision of individual discographies for publication in periodical or book form. We therefore hope that all our correspondents, private and trade, both at home and overseas, will continue to supply us with the usual information to enable us to keep our archives up to date, for which service we have been most grateful in the past. All the accrued material will be preserved, at any rate for some years, in the hope that perhaps it may be possible for the task to be taken up again at some time in the future, if not by us then by a younger generation with our blessing.

It is a sad occasion to have to say farewell to an activity that has been so absorbing for so long a time, but over the years we have had much interest and pleasure from it, if little material reward; and we hope that our many readers, correspondents, and friends have found the same.

F. F. Clough
 G. J. Cuming
 Kingswood, Upper Colwyn Bay
 Wales

For many years the several volumes of the Messrs. Clough and Cuming's monumental work—familarly, and affectionately, known as WERM—have been an

Continued on page 10

special KENWOOD features

TWO STEREO SPEAKER SETS AND EAR PHONE SWITCHING: TK-80 provides speaker output terminals and power for two (2) sets of stereo speakers plus stereo headset jack. Front-panel switching permits easy selection of either speaker set, both sets, or ear phones.



POWER TRANSISTOR PROTECTION CIRCUIT (U.S. Patent pending)

AUTOMATIC MONO/STEREO INDICATOR WITH ILLUMINATED PINPOINT TUNING: Professional, illuminated pinpoint tuning meter shows maximum reception of FM broadcasts while red and blue lights automatically indicate mode.



ILLUMINATED PROGRAM SOURCE INDICATOR: Lights indicate instantly whether program selector is at FM, Phono, Tape HD or AUX.

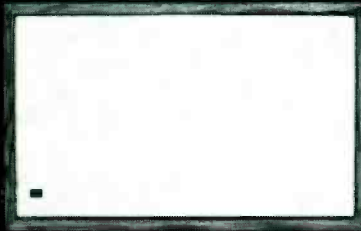


SMOOTH PRECISION TUNING: KENWOOD's larger flywheel is designed for smoother, exact tuning of FM broadcasts.

INTER-STATION MUTING CIRCUIT suppresses inter-station noise.



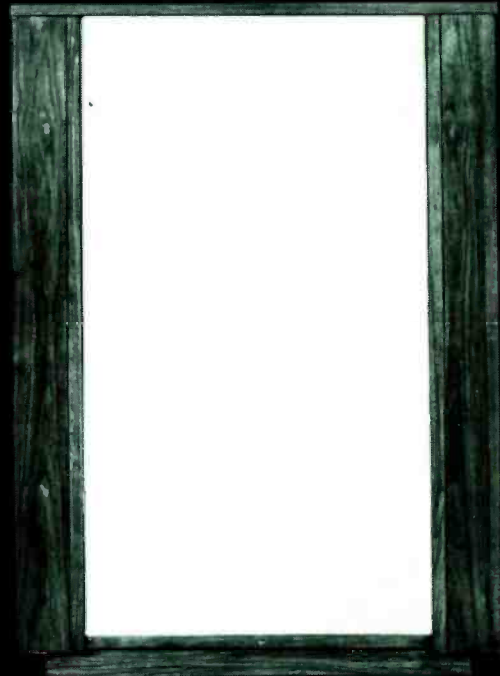
This Bozak Speaker
Costs \$97.50*



Is It The Best?

Yes. Where limitations either in budget or in space will not permit the broader sound source of a more complete Bozak system, Sonata No. 2 provides the best value obtainable for realistic re-creation of music.

This Bozak Speaker
Costs \$778*



Is It The Best?

Yes. Where there is no limitation imposed by space or budget, a Bozak Concert Grand provides the most realistic re-creation of music possible.

ARE ALL BOZAK SPEAKERS "BEST"?

Yes.

All Bozak speaker systems are built from the same basic components. And all Bozak components are built to the same electrical, acoustical and tonal standards — the highest.

To achieve the broader, more realistic sound sources of its larger systems, Bozak simply combines the same component speakers used in more modest systems.

Because Bozak maintains but one quality standard, your speaker system can grow with you — without obsolescence or loss of original investment. You simply add components as your musical taste, space or income grow.

Start today to enjoy Bozak for the best of your life. Our free catalog will show you how.



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Connecticut

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CIRCLE 10 ON READER-SERVICE CARD

JUNE 1965

9

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taping classics,
jazz,
or
pops..
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that's always
tops!



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That tip-top tape from Tarzian is as fine a brand as you can buy. We start with the finest raw materials, use the most advanced manufacturing equipment, and apply strict quality control standards. Then we lab-test other brands, too—so we can honestly assure you that you can't do better.

You *can* do a lot worse, though. Off-brands and "white box" tapes not only compromise on quality, but may actually seriously damage the sensitive magnetic recording head in your tape deck.

For best results, always use brand-name tape. (We hope you'll choose Tarzian.) And to triple your recording fun, buy it three reels at a time!

*FREE: When the music stops, there's lots more fun to be had!
Write for our 32-page booklet of tape recording ideas.*



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CIRCLE 63 ON READER-SERVICE CARD

LETTERS

Continued from page 8

indispensable tool to this magazine's staff, as they must also have been to music researchers and record collectors everywhere. We cannot help wondering if there is not some Foundation that would be willing to provide the relatively modest funds needed for the continuation of so important a project. Certainly the world of music would be greatly in its debt. Ed.

For Wide Dynamic Range

SIR:

The dynamic range of modern recordings, according to George E. Herrmann ["Letters," March 1965] is excessive to the point that they "literally explode in the ear of the listener." I would like to know whether Mr. Herrmann is a concertgoer. If so, he must know that music in the concert hall does not obligingly serve as background to a canasta game—or cater to a person with hypersensitive hearing. . . . I would refer Mr. Herrmann, and all others with his preferences, to the Fairchild Com-pander, a device that compresses the dynamic range of a recording. The rest of us are anxiously looking forward to the day when record companies will finally turn out discs with the full, realistic dynamic range of live music.

*Barry Doyle
Greenville, R. I.*

SIR:

I was indeed shocked by the letter from Canadian reader George E. Herrmann, criticizing what he regards as the excessive dynamic range of recent recordings. Mr. Herrmann should be invited to the South to thaw out his ears and to re-evaluate his concepts of high fidelity.

First and foremost, the main goal of a high fidelity system is to duplicate in a home listening room (or approximate as closely as possible) the sound of live music. Since a live performance of an opera or symphony has a dynamic level ranging from very soft to very loud, it seems to me inconceivable that anyone should want to compress the sound from a recording that has faithfully captured the original. For some listeners, indeed, it is the compressed dynamic range of discs that makes them less satisfying than tape recordings. Witness a comparison between the London *Siegfried* on records and on tape: although the disc surfaces are among the cleanest available, the increased dynamic range of the tape makes for more lifelike sound.

*Harold W. Bryan
New Orleans, La.*

SIR:

This listener would like to ask Mr. George E. Herrmann where he has managed to find recordings that apparently have a realistic dynamic range. Most recent discs to come my way are afflicted with only too compressed dynamic range,

Continued on page 14

HIGH FIDELITY MAGAZINE



This is the *only* tube you need for Scott's new 80-Watt solid state amplifier kit!

An ordinary light bulb? For a transistor amplifier kit? It's part of a new system Scott engineers have developed so that even a novice can successfully build a professional solid state amplifier.

The electric light bulb is an ingenious part of Scott's exclusive "fail-safe" circuit. You connect it to the back of your completed amplifier just before you first turn it on. A dim glow means you're A.O.K. A bright glow means the light bulb has absorbed excess power *before* it can burn out valuable silicon transistors, and that you must recheck your wiring.

Actually, a mistake like this is highly unlikely. The unique Scott instruction book with its life-size full-color charts . . . the fact that touchy circuits come factory-tested on preassembled modular circuit boards . . .

allow even a novice to build a solid state amplifier that is in every way equal to a Scott factory-wired unit.

When you're ready for final adjustments, there is a precision test instrument, the Scott Circuit Monitor, that allows you to actually set the balance and bias of the output stage for absolutely minimum distortion without external test equipment.

When completed, your 80-watt LK-60 will have all the features of the most expensive Scott factory-wired amplifiers; heavy duty rugged silicon output stages that will drive the most inefficient speakers, military-

type heat sinks to assure long operating life, Power Level Indicator, and the complete professional Scott control panel.

The LK-60 is kit-brother to the superb factory-wired Scott 260 solid state amplifier. Hi Fi/Stereo Review tested the 260 in April, and stated that it has ". . . no sound of its own. The listener hears the music . . . not the amplifier. (It) will reproduce anything that is fed into it with well-nigh perfect exactness, and without adding any sound coloration of its own . . ." Now that the LK-60 kit is at your dealer's, you can share with Scott the satisfaction of building a perfect solid state amplifier.

Specifications: Frequency Response, 10-40,000 cps; Power Band Width 20-20,000; IHFM Music Power, 80 watts; Distortion, 0.8%. Less than \$189.95.



H. H. SCOTT, INC., 111 POWDERMILL RD., MAYNARD, MASS. Dept. 226-06.

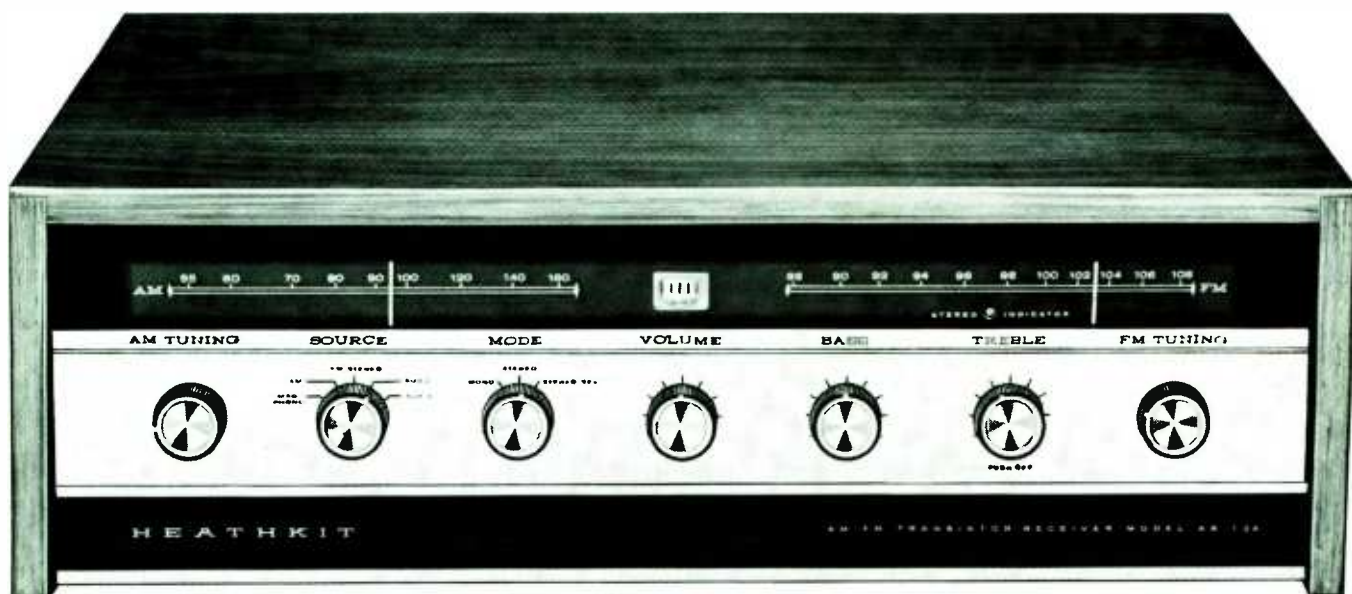
Export: Scott International, Maynard, Mass. Cable HIFI. Prices slightly higher west of Rockies. Prices and specifications subject to change without notice.

CIRCLE 100 ON READER-SERVICE CARD



How Much You Pay For A Transistor Stereo Receiver Is Your Business...

How Much Value You Get Is Ours!



The Heathkit® Stereo Receiver Sells For \$195.00

To Determine Value You Must Check Alternatives... Here They Are!

ALL-TRANSISTOR STEREO RECEIVERS*

Company	Model	IHF Music Power Watts Per Channel	IHF FM Sensitivity Microvolts	Capture Ratio (db)	Tuning Indicator	Automatic Stereo Switching	AM Tuning	Price	Case	
									Wood	Metal
Altec-Lansing	711	27.5	1.8	2.0	Meter	Yes	No	\$449.50	24.00	-----
Bell (TRW)	1000	40	1.6	2	Meter	Yes	No	499.95	29.95	-----
	900	40	1.8	3	Meter	Yes	No	469.95	29.95	-----
Bogen	RT6000	30	2	3	Meter	Yes	No	399.95	29.95	14.95
EICO	3566	56 in 4 ohms	2	4.5	Meter	Yes	No	Kit 229.95	14.95	-----
		37.5 in 8 ohms						Wired 349.95	Incl.	-----
Electro-Voice	EV-88	40	3	3	Meter	Yes	No	397.00	22.00	-----
	EV-77	20	3	3	Meter	Yes	No	299.00	22.00	-----
Eric	SR-500	25 rms	2.5	not avail.	Meter	No	No	399.00	Incl.	-----
Fisher	600-T	55	1.8	2.0	Meter	Yes	No	499.50	24.95	-----
Harman-Kardon	SR-900	37.5 in 4 ohms	1.85	2.0	Meter	Yes	No	469.00	24.95	-----
	SR-600	25 in 4 ohms	1.95	2.0	Meter	Yes	No	389.00	24.95	-----
	SR-400	18 in 4 ohms	2.90	2.5	Meter	Yes	Yes	309.00	24.95	-----
	SR-300	18 in 4 ohms	2.90	2.5	Meter	Yes	No	279.00	24.95	-----
Heath	AR-13A	33 in 8 ohms	3.5	3	Meter	Yes†	Yes	Kit 195.00	Incl.	-----
Kenwood	KT-10	20	1.9 20 db quieting	2.0	Meter	Yes	Yes	299.95	-----	Incl.
Scott	344	25 in 8 ohms	2.2	6	Meter	Yes	No	429.95	24.50	-----

*Source: Hi Fi/Stereo Review Magazine, April, 1965—Mfr's. Specifications.
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WAGNER

Gotterdammerung

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Dietrich Fischer-Dieskau, Gustav Neidlinger — The Vienna State
Opera Chorus — The Vienna Philharmonic Orchestra — Georg Solti
Stereo OSA-1604 Mono A-4604

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LETTERS

Continued from page 10

virtually no bass response below seventy cycles, all manner of frequency response tampering, and, from one major company, that villainous development known as Dynagroove. I would suggest that in order to solve his problem Mr. Herrmann subscribe to Muzak. As for myself, give me a recording that presents a reasonable approximation of the original performance.

A. Lonnie Henriksen
Washington, D. C.

Applause for a Critic

SIR:

I have been meaning to write this letter for a long time, and your review of Philips' *Parsifal* [March 1965] was the final prod. In short, I must compliment HIGH FIDELITY on publishing the reviews of Conrad L. Osborne, who in my opinion is one of the most brilliant opera critics in the country. His review of *Parsifal* was—as musical criticism, musical scholarship, and musical analysis—a great piece of writing. The depth of penetration of many of Osborne's reviews, whether or not one always agrees, is amazing. It seems to me that he hit the target right on the head in the review of Angel's *Magic Flute* [also March 1965], not only stating what is wrong and what is right about the recording but *why*—a duty that critics generally ignore, or at best treat lightly.

While I have typewriter keyboard at hand, let me also join Alan Rich ["Letters," February 1965] in adding to Osborne's and HIGH FIDELITY's collection of operatic translations. The old Columbia recording of *Cavalleria*, with Tucker and Harshaw, offered an unidentified (with good reason) English version which rhymed—and produced results of

Continued on page 16

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CAMBRIDGE, MASS.

Continued from page 14

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a rather startling kind. I refer readers to the album and confine myself here to a single example in the final "Addio alla madre": "Mother, that wine is truly somewhat heady./And my Poor Brain feels the effect already."

Seriously, you're doing a great job—and again congratulations on C.L.O.

Henry Fogel
Program Director, WONO-FM
Syracuse, N. Y.

Poison on All Sides

SIR:

The article by Else Radant on the subject of Mozart's death [March 1965] documents a case but contains nothing very new. The author writes: "Dr. Dieter Kerner of Mainz has recently (*Acta Mozartiana*, 1963, Volume 1) dropped a bombshell. His thesis is quite simple: Mozart was poisoned." Your readers might be interested in knowing that Dr. Kerner has been making a career of this theory for many years, at least as early as 1956 when he published an article in the *Wiener Medizinische Wochenschrift* entitled "Starb W. A. Mozart eines natürlichen Todes?" His thesis there, that Mozart died of quicksilver poisoning, was attacked by Aloys Greither in an article in *Deutsche Medizinische Wochenschrift*, 7 June 1957. Greither raised detailed medical objections, and also cited evidence that Salieri was mentally deranged at the time of his alleged confession to the crime.

The theory that Salieri poisoned Mozart has, of course, long been popular. It was the subject of a play by Pushkin, and a latter-day Russian writer, Igor Boelza, contends in his recent *Mozart and Salieri* that Salieri confessed the murder to a priest. The British Mozart scholar Eric Blom, writing in *Music and Letters* in 1957, disagrees with the Salieri poisoning theory, agrees with Kerner's thesis that Mozart was indeed probably poisoned, but attributes his death to bungling doctors who prescribed quicksilver for the composer's condition.

Acqua toffana administered by a personal enemy, or quicksilver prescribed by physicians—undoubtedly either would have been possible in view of the character of that court and the condition of eighteenth-century medicine.

Thomas Higgins
Salina, Kan.

We Who Get Slapped

SIR:

Your editorial "Alarums and Excursions" in the March issue was a masterly attempt at smoothing the ruffled feathers of your embroiled minions; however, in pouring oil upon the roiling waters you have polluted the pond. Statesmanship is one thing, but slick and shallow thinking is something else.

To postulate the thesis that the ultimate truth of Haydn's art (for example)

is discoverable and communicable from man to man is a conceit that cannot but enrage the sensibilities of any civilized person. Even such an Olympian as your H. C. Robbins Landon might stagger at the thought of promulgating such arrant folly. Critics, and the critics of critics, and other such nitpickers are in a category with clowns, snake charmers, and buffoons of every sort: they entertain, but are not to be taken seriously. Music, above all, is an art of constant re-creation, and it must therefore be evident that an ounce of Sir Thomas is worth an ocean of H. C. R. L. What would I not give to be present when in goodly time Mr. Landon is sent to his eternal resting place and is there confronted by the saintly Baronet on this matter of 10,000 wrong notes, etc.

J. Bell
Montreal, Que.
Canada

We don't think we're guilty of Mr. Bell's imputation, really. We averred that the search for truth is a noble human endeavor; we did not imply that "the ultimate truth of Haydn's art," or any other, would be ever fully revealed. We too believe in holy mysteries. Ed.

Furtwängler and "The New Conductor"

SIR:

The interesting editorial "The New Conductor" [January 1965] contains a fundamental historical error in taking the position that the chamber music ideal of orchestral playing exemplified by the artistry of George Szell is something new.

Herbert von Karajan, in an interview with Herbert Pendegast published in *The Saturday Review* in the autumn of 1963, noted that this ideal began with Wilhelm Furtwängler: "He was the first conductor who divided the responsibility for the interpretation between himself and the orchestra. Under him the Berlin Philharmonic learned to make music in the way a string quartet does. Forcing the orchestra to take the initiative and to make its own decisions in changing from one episode to the next, however, was sometimes at the risk of imperfect ensemble."

Henry Holst, Furtwängler's concertmaster in Berlin from 1923 to 1931, in an article written in 1961 spoke of that conductor's approach thus: "A rehearsal with Furtwängler was always a very exciting experience, partly because he demanded the utmost concentration from his players, and partly because his beat often lacked that 'flick of decisiveness' which will help enforce precision in an ensemble. That kind of precision he did not like at all: he wanted the precision that grew out of the orchestra, from the players' own initiative as in chamber music."

The ideal of collective responsibility is, then, at least forty years old.

Daniel Gillis
Austin, Tex.



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'150'	BE 50 AC Adapter	'201', '401'	TP 34/49 Telephone Pickup Coil
'101', '150'	FP 86 Foot Pedal	'401'	EL 3775/37 Stereo Headset
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NOTES FROM OUR CORRESPONDENTS

HAMBURG

Professor Hans Hickmann, director of Deutsche Grammophon's "*Archiv Produktion*," can well look upon the development of this historical series with some pride. Certainly, a recent spate of recordings seems to prove that there is increasing public interest in Archive's special field—the authentic rendering of old music.

The Flourishing State of Baroque. The company's new set of Handel's Opus 6 is a case in point. Although there is no dearth of recordings of these twelve Concerti grossi, Herr Hickmann did not hesitate to bring out yet another version—this, performed by August Wenzinger and his Schola Cantorum Basiliensis at the Heilsbronn Cathedral (near Ansbach) and intended to enrich the twentieth-century listener's conception of the sound that Handel's contemporaries heard. Wenzinger's "*Aufführungspraxis*," by the way, is not limited to string instruments: he has added four obbligato oboe parts to Nos. 1, 2, 5, and 6 of the Op. 12 on the basis of manuscript parts and fragments of scores found in the British Museum.

Other recent additions to the Archive catalogue include a recording of Alessandro Scarlatti's cantata *Il Giardino di amore*, taped in Munich, and several works by Praetorius, Scheidt, Buxtehude, and others played by Helmut Tramnitz on the historic organ at Frederiksborg Castle, Copenhagen. (This famous instrument, originally built by Esaias Compenius at Hessen Castle, south of the German town of Wolfenbüttel, was moved to the Danish capital in 1616 under the supervision of Compenius himself; there, the organ has remained—virtually unchanged until this day.) Wenzinger and the Schola Cantorum are also responsible for the complete recording of Telemann's "*Tafelmusik*," begun in Zurich several months ago and now nearing completion. And from Adolf Scherbaum, the well-known trumpet soloist, have come a number of German and Italian Concertos for Trumpet performed with the Hamburg Baroque Ensemble.

The Problems of Baroque. Professor Hickmann's pleasure in the success of his series is not entirely without attendant anxiety, however. "It is becom-

ing ever more difficult," he told me, "to find competent players of old instruments. In order to assemble even a rather modest number of violinists familiar with baroque instruments and baroque practice we often have to recruit musicians from a scattering of European cities. They come from Hamburg and Munich, from Basel and Vienna, from Stockholm and from Mulhouse. . . ." As a partial solution, the DGG official advocates the creation of scholarships for those students willing to devote their time to the study of old music and the playing of old instruments. His proposal is, in fact, finding support on the part of several conservatories and music academies in Central and Western Europe.

Another problem mentioned by Professor Hickmann concerns a fundamental aesthetic aspect of playing old music. Historically correct performances require a careful investigation into the proper execution of ornaments. The perceptive student will ultimately conclude that in most cases there are several possible ways of rendering any given ornament and that improvisatory changes form part and parcel of the art of performing old music. Yet, for a recording he must decide in favor of one manner only, thus haplessly contributing to the myth of a single "definitive" edition.

Actually, recording firms themselves seem to be recognizing that baroque music can and should be documented on discs in more than one fashion. After all, Archive's "*Tafelmusik*," mentioned above, was preceded just recently by a version from Telefunken, and I understand that a third company is currently taping parts of the same work. In this instance, at least, commercial policy apparently does not stand in the way of aesthetic considerations. . . .

KURT BLAUKOPF

PARIS

The equipment is getting smaller, cooler, and easier to operate; the French high fidelity public is getting larger, warmer, and more difficult to please. Such is the principal conclusion to be drawn from the seventh annual "Festival International du Son," which occupied five floors of the ornate old

Continued on page 22

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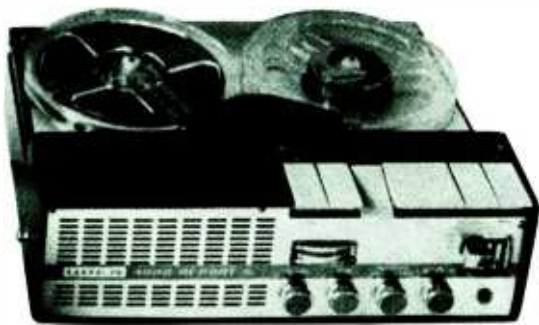
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**NOTES FROM
OUR CORRESPONDENTS**

Continued from page 20

Palais d'Orsay hotel during six loud days, took over the Théâtre des Champs-Elysées one evening for a concert performance of *Boris Godunov*, and attracted a total of roughly fifty thousand visitors (about a ten per cent increase over last year).

Audio Fair à la Française. In the thick-walled, double-doored hotel suites, each the size of the average Paris apartment, the latest in everything was demonstrated by French, American, British, German, Danish, Swiss, Japanese, Dutch, Norwegian, and Swedish makers. Standards of quality were set by the Syndicat des Industries Electroniques de Reproduction et d'Enregistrement (S.I.E.R.E.), which ran the show.

Integrated control amplifiers were twice as numerous as systems comprising separate components. Transistorized equipment was much more in evidence than it was last year, although vacuum-tube models still had better than a two-to-one edge. Speakers were on the average so much smaller than those shown at previous festivals that a stroll through the displays left an impression of magic shrinkage and of a victory won by home decorators over technology. In room after room the theme of the salesmen was that the gains in living space and visual appeal were not paid for by any serious loss of musical quality.

Each morning there were lectures by experts, followed by question and discussion periods, on such subjects as the recording of percussion sounds, the characteristics of speakers, directional effects in stereo, the complex problem of the stylus and the groove, the relationship



between musicology and discs, and the sociological aspects of psychoacoustics. For those who felt a bit woozy from the jargon, there was a pleasant bar and an excellent restaurant. For those who wanted to learn more, there was a reading room and bookstore.

French FM—and Other Entertainments. Two large salons were converted by the French radio network into listening rooms, and special stereo-FM programs were broadcast. The country now has only two stereo-FM transmitters—one in Paris and the other at Gex, in Burgundy—in operation, but since last fall they can be heard six times a week. New stations are being built at Lille, Clermont-Ferrand, Lyons, and Marseilles;

Continued on page 24

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*Hi Fi Tape Systems Annual, in their Editor's Choice of Hi Fi Systems, selected the SCA-35 and the FM-3 Dynatuner as offering the "Most Fi per Dollar" (after choosing other Dynakits unanimously for higher priced categories) with the following comments: "The SCA-35 is the finest low powered amplifier on the market, delivers 16 watts (on each channel) from 20 to 20,000 cycles with less than 1% distortion, and below 3 or 4 watts the distortion is unmeasurable."

High Fidelity Magazine (May 1964) reported: "A kit-built version of the SCA-35 proved to be an outstanding performer among low power amplifiers. (It) offers performance that belies its cost, meets or exceeds its specifications, and is in general an excellent high fidelity component."

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\$109.95 kit
\$169.95 assembled



Stereo 35
\$59.95 kit
\$79.95 assembled



PAS-3
\$69.95 kit
\$109.95 assembled

The FM-3 Stereomatic tuner is the ideal companion to the SCA-35 for flawless mono and stereo FM automatically!

If you prefer the additional flexibility and matchless performance of the renowned PAS-3 Dyna preamplifier, the Stereo 35 offers the same power output as the SCA-35 with the recognized advantages of a separate power amplifier.

Complete specifications and impartial test reports are available on request.

DYNACO INC. 3912 POWELTON AVENUE, PHILADELPHIA 4, PA.

CIRCLE 25 ON READER-SERVICE CARD

NOTES FROM
OUR CORRESPONDENTS

Continued from page 22

and recently a Paris dealer told me he was getting a hundred calls a day for tuners. On one evening the radio rooms were turned over to Claude Roland-Manuel (son of the composer-musicologist) for a live version of his weekly music quiz, which has become famous during the past decade for its prodigious difficulty and for the sound of the quiz master lighting his pipe practically inside the microphone.

The "diaporama"—a spectacle using tapes, color slides, and three giant screens—repeated its success of last year; and there was fresh evidence that the French public is attracted to the possibilities in synchronizing sight and sound with home equipment. The Association Française des Chasseurs de Son ("sound hunters") presented a program illustrating the activities of amateur tape recordists, and prizes were distributed to the winners in a contest organized by S.I.E.R.E. and the radio. An official of S.I.E.R.E. with whom I talked seemed very much pleased with the effect of all this on the market for tape machines, but pointed out that the market for prerecorded tapes of classical music is still relatively unexploited in France.

As in other years, the live programs were so good as almost to distract attention from the main purpose of the festival. On hand in person were—among others—Imgard Seefried, the young violinist Claire Bernard, three chamber orchestras, a string quartet, a trio, the popular songstress Colette Renard, the Frères Jacques with their barber-shop chords, a chorus of children, and the pianists Eric Heidsieck, Aldo Ciccolini, Jean-Bernard Pommier, André Krust, and Erik Werba. Miro Chagalovich sang the title role in the *Boris* (Mussorgsky's original score was used), with Maurice Le Roux conducting the Orchestre National.

ROY McMULLEN

NEW YORK

To create a repertoire for a record company exclusively on the basis of one's own musical tastes is generally a sure guarantee of commercial disaster.

Jac Holzman, however, has provided the record industry with the proverbial exception to the rule. In 1951 he launched Elektra Records, devoted to his first love, folk music, and this label—backed by such folk stars as Theodore Bikel, Juan Serrano, Oscar Brand, Judy Collins, Bob Gibson, and Josh White—rapidly became a leader in the field. With Elektra prospering, Holzman turned his attention to another pet project: a budget label on which he could present classical music of his own choosing, primarily baroque. "After a day full of twanging guitars," he confesses, "I like nothing better than sorting out the soothing contrapuntal lines of a Bach motet."

Continued on page 26



"ٹانڈبرگ" ہر زبان میں بنات محمد
صاف اور قدرتی آواز پیش کرتا ہے

उस नघातुं हिच मिगड "टांडबर्ग" जी दृष्टीमा,
माद डे कुचरती मद्यान पैर कररा जै।



IN JEDER SPRACHE, NUR **Tandberg** BIETET
BESSEREN, KLAREREN UND NATURTREUEN TON!

भाषा कोई हो, अच्छी, साफ और स्वाभाविक
आवाज़ के लिये— टैन्डबर्ग



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BETTER, CLEARER, MORE NATURAL SOUND"

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Eager to sell, buy or swap used high fidelity speakers, amplifiers, cartridges, turntables, tuners, records, etc.? Turn to our monthly bulletin: *The BUY-SELL-or-SWAP NEWSLETTER*.

If you want to *SELL*—classified listings of used equipment and records cost only \$2 per ad—limit 30 words including name and address. No dealer ads accepted.

If you want to *BUY*—lots of bargains offered in the 50 or more ads that appear here every month. Subscription price; only \$2 a year!

If you're audio-minded, how far wrong can you go for \$2? Fill in and mail the form below today!

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Great Barrington, Mass.

Start my subscription to your BSS Newsletter with the next issue. (Only \$2)

Name _____

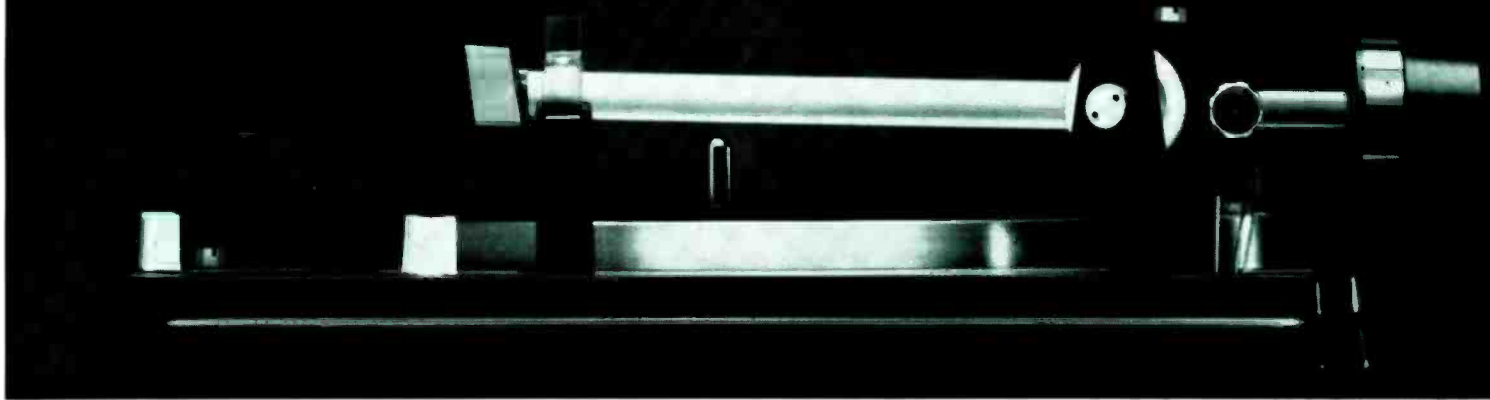
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Enclosed is my payment for \$_____.

Insert the following 30-word advertisement (including name and address) in the next issue of the BSS Newsletter. (Type or print plainly.) (\$2)

how Dual stepped five years ahead



...with the incomparable DUAL 1009 Auto/Professional Turntable



The definitive record playing instrument that closed the gap between the automatic changer and the manual transcription-quality turntable.

As long as cartridges are used for record reproduction, the DUAL 1009 will remain well ahead of their tracking requirements. A year ago, this was a promise. Today, a fact acknowledged throughout the music world.

"Will function as well as any good separate tonearm," reported HiFi/Stereo Review. "Fully capable of operating at 0.5 gram, as rated," confirmed Electronics World. "In a class by itself,"

concluded The American Record Guide.

Cartridge manufacturers and the most die-hard of purists have also given the DUAL 1009 unqualified approval for its unsurpassed caliber of performance . . . even with the most ultra-sensitive high compliance cartridges.

Dual's relentless quality control begins with the manufacture of every component part: motor and chassis tuned to each other . . . every unit tested for a

full hour during assembly . . . every tenth unit rechecked . . . finally, an acoustic performance test in a component system.

All this to assure that your DUAL 1009 will be the equal in every respect to the original laboratory standard . . . now acknowledged throughout the world as the standard for automatic record playing instruments. At \$99.50, the DUAL 1009 is most certainly your most outstanding value.

among the DUAL 1009's many exclusive features:

- Tracks and trips flawlessly as low as 1/2 gram
- Dynamically balanced tonearm with fine-thread adjust fully damped counterweight
- Unrestricted automatic and manual play in both single play and changer operation
- Continuously adjustable direct reading stylus force from 0 grams up, dialed at pivot
- Vari-Pitch™ speed control for all four speeds
- Elevator-Action changer spindle holds up to 10 records, no pusher action against center hole
- Advanced Continuous-Pole™ motor combines advantages of induction and hysteresis motors
- Anti-skating compensation for 1 gram tracking integrated within tonearm system

DUAL 1009

Auto/Professional Turntable

and now...Dual quality
in the medium price range

The new
DUAL 1010
Auto/Standard Turntable



Offering the precision engineering and many advanced features of the DUAL 1009, including unrestricted automatic and manual play in both single play and changer operation. "... can be used with practically any cartridge on the market . . . was unable to induce any acoustic feedback, even at high volume and with maximum bass boost . . . offers a very high level of performance at its price of \$69.50," says Julian D. Hirsch in HiFi/Stereo Review.

UNITED AUDIO  DUAL
12 WEST 18th ST., NEW YORK, N.Y. 10011

DUAL'S THE FINEST . . . THE RECORD PROVES IT SINCE 1900
In Canada: DUAL OF CANADA, 24 Milford Ave., Toronto 15, Ontario

NOTES FROM
OUR CORRESPONDENTS

Continued from page 24

Slightly over a year ago, Holzman decided that the time was ripe for action, and Nonesuch Records was born. (The name was inspired, Holzman says, by the brand name of his favorite mince-meat). Nonesuch's success exceeded everyone's expectations; it has now let its low-priced competitors far behind with an estimated annual sale of over one million discs.

Bargain Creed. The reasons for the Nonesuch success story may be found in the label's motto: "unique classical recordings at sensible prices without compromise of quality." Holzman is insistent on this three-point creed. "Our records are unique in the sense that most of this music is new to LP. We didn't see any point in entering the Beethoven Fifth sweepstakes, so we decided to concentrate on off-beat repertoire, and the baroque period offers us a wealth of material. We have agreements with thirteen European companies and our releases by and large originate from their catalogues. Most of these records are brand-new and have never before been available in this country. This, I think, is the primary difference between Nonesuch and other budget labels. Their products are often rereleases of records from pre- or early stereo days, presented in a manner that spells out 'budget record' all too clearly. I wanted a low-priced label with attractive art work, interesting and informative musicological annotations, and no sonic compromises. And, judging from our sales records and our fan mail, this is just what we have accomplished."

The Nonesuch wellspring of European companies includes many small but highly respected labels such as Pye and Oriole in England, Club Français du Disque, Discophile Français, and Chant du Monde in France, and Eurodisc in Germany. Since the catalogues of these firms were already very strongly weighted in favor of baroque music, Holzman's repertoire decisions were, to a large extent, made for him. "We do plan to expand our repertoire in the future. We will branch further into the Renaissance and delve into the more obscure corners of the nineteenth century—the results of which you may already see on our recent coupling of the Schumann *Konzertstück* for four horns and orchestra and *Introduction and Allegro* for piano and orchestra. For the time being we will not record in this country due to the excessive costs involved, although on occasion we accept tapes made here by the artists themselves. We have our hands full at the present with our European affiliates, who, by the way, now consult us very closely before they decide to record a work. We have several surprises in store for the future, one of which will be our first multiple set release: the complete Harpsichord Concertos of Bach on five discs—a bargain at \$10." P.G.D.



**CAN
YOU HAVE
PERFECT FM
SOUND?**

TRY THE ALL NEW WINEGARD STEROTRON AND FIND OUT!

You've got an FM tuner. Let's say it's the best that money can buy. But for some reason the sound isn't "just so". Maybe it hisses. Or maybe the pureness of that FM signal is being distorted. This can happen to any FM tuner . . . even in strong signal areas. The cause—an inadequate FM antenna.





The cure . . . a Winegard Sterotron FM antenna. Sterotron's two powerful driven elements give it the highest front-to-back ratio of any FM antenna. It reduces multi-path distortion, eliminates hiss and noise.

If you're miles from the nearest FM station and never dreamt of receiving beautiful FM sound, you should know this: Winegard Sterotrons are GUARANTEED to bring in 85% of all FM stations within a 200 mile radius when used with the Sterotron antenna amplifier.

Winegard Sterotron antennas carry a 100% guarantee. If you're not completely satisfied, your money will be refunded. Write today for technical specs, gain charts, polar patterns, VSWR, etc., and get a brochure on FM reception plus an FM station log and map absolutely FREE.

STEROTRON ANTENNAS

AMPLIFIERS

			
MODEL SF100 32.50	MODEL SF80 24.95	MODEL SF60 19.95	2 MODELS from 39.95

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CIRCLE 76 ON READER-SERVICE CARD

you don't
always get
what you
pay for



(sometimes you get more)

Like Bogen's new RP235 AM/FM Stereo Receiver at \$259.95

More what? First, *more reliability*, the kind you'd hardly expect from a receiver so modestly priced. Here's what goes into every RP235. Over 1,100 inspection checks during assembly. Then, thorough alignment and consumer-use testing of all functions. What's more, random samples from each run are subjected to 500-hour torture tests – at high line voltage and at full output – the equivalent of several years of normal operation. To some, this caliber of quality control may seem impressive, and it is. But at Bogen, it's routine. Our people are quality-oriented. After 33 years, high standards become a way of life.

Second, *more performance*. The RP235 gives you ample power (conservatively rated at 35 watts) to drive even the lowest efficiency speakers at high levels. FM multiplex sep-

aration is over 35db. There are separate circuits for FM mono and FM stereo, plus AFC switch, especially important in fringe areas. Its 3 microvolt HIF sensitivity means the RP235 pulls in – and holds – any station you can get with any receiver at any price. And you'll appreciate such practical features as tuning eye, Stereo Minder light (automatically signals when station is broadcasting in stereo), front panel phone jack and integral loudness/contour control.

Now, here's what you *don't* get: the excess controls and switches that you'll see on far more expensive receivers. Features that look impressive up front, but add virtually nothing to performance. And power ratings that make interesting reading, but scarcely affect what you actually hear. Things like that can cost you a lot.

Obviously, if you're looking for a top performing *and* reliable AM/FM Stereo Receiver at a sensible price, you can start and stop with Bogen's new RP235.

BOGEN

COMMUNICATIONS DIV.  LEAR SIEGLER, INC.

Paramus, New Jersey



33 YEARS OF
LEADERSHIP IN
AUDIO TECHNOLOGY



CIRCLE 9 ON READER-SERVICE CARD

Straight Line Tracking

A Revolutionary Development from Marantz

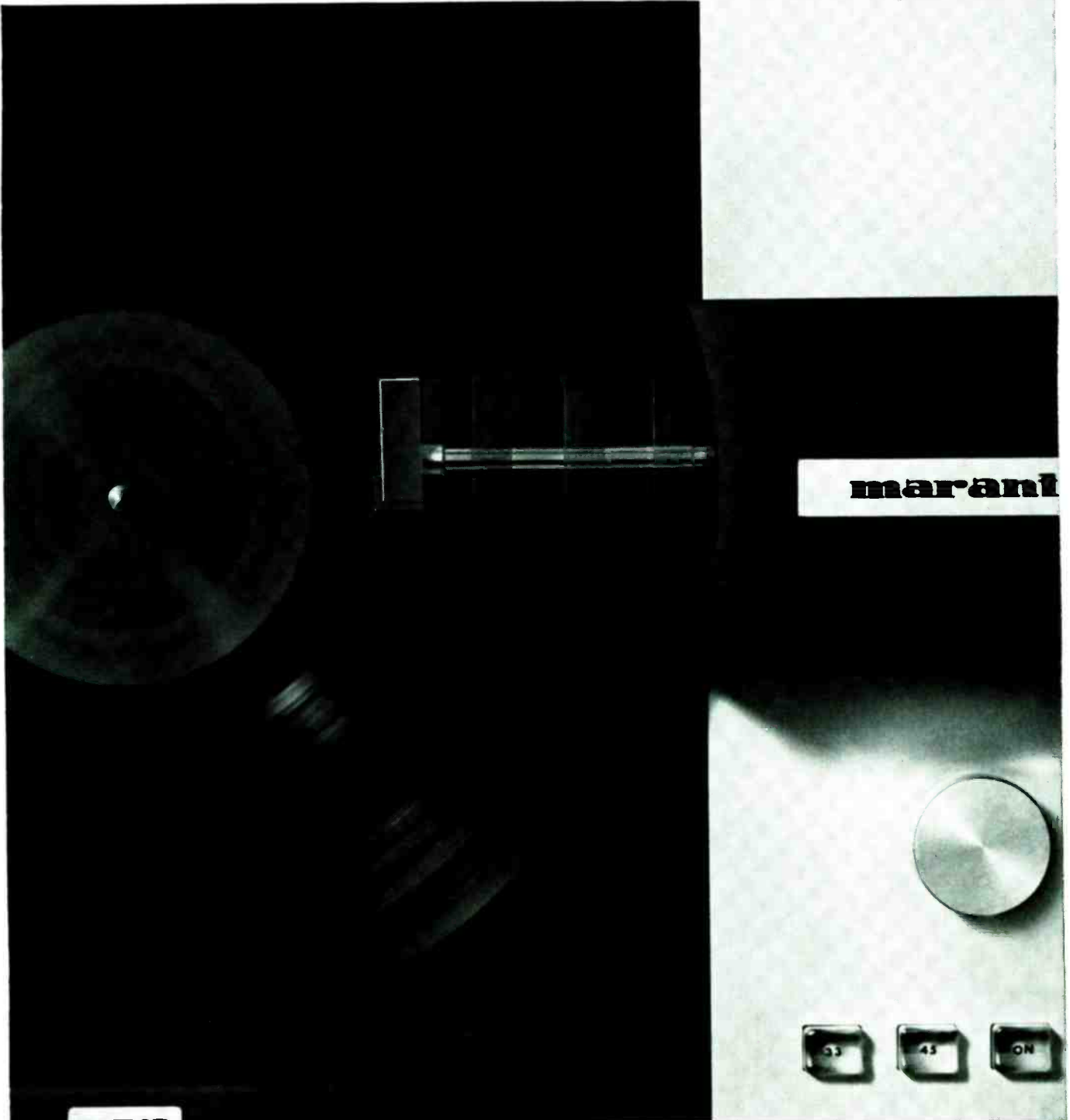
Finally, the art of tracking a record precisely duplicates the art of cutting a record. The new Marantz SLR-12 Straight Line Tracking system exactly conforms to the angle, the posture and the tracking used in the cutting of original master stereo records. This perfect compatibility eliminates the inherent deficiencies of conventional 'swing arm' record player systems and gives incredibly perfect reproduction. Gone forever: tracking pressure, tracking noise, excessive torque influence, stereo imbalance, stereo misphasing, record scarring, skipping and groove skating.

The sound of Marantz is the sound of music at its very best. Ultimately you will want Marantz.



marantz

MARANTZ, INC. SUBSIDIARY OF SUPERSCOPE INC.
25-14 BROADWAY, LONG ISLAND CITY, NEW YORK



SLR-12

CIRCLE 45 ON READER-SERVICE CARD

HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

Something Old, Something New. Several hotels in mid-Manhattan recently played host to more than two hundred manufacturers when the annual trade exhibit of electronic and related gear, once known as the Chicago Parts Show and now called National Electronics Week, moved east as the first step toward circulating the event around the nation (next stop, next year, California).

We saw several items of interest to the high-fidelity-minded. Jerrold, for one, called new attention to an old technique by demonstrating how 75-ohm coaxial cable provides better reception of color television and FM stereo than the more widely used twin-lead. The company soon will release 75-ohm antennas, and kits to convert existing 300-ohm installations. Empire showed a new version of its cylindrical speaker, and its latest cartridge, the Model 888p. The newest modular system on hand was the Benjamin, now featuring a stereo FM tuner as well as a control amplifier, both solid-state and built into the walnut base under a Miracord turntable.

The most novel product encountered



New speaker under a motor.



New tuner under a motor.

was the Circle-O-Phonic speaker system in which a driver is rotated by a silent motor to spread the sound. Full-range systems, and tweeter units to add to existing systems, are planned by the new company. Some other producers—such as University, Jensen, and Electro-Voice—also were on hand with comprehensive speaker lines and some surprises—such as University's low-cost Mustang speakers for the do-it-yourselfer; a high-priced compact from Jensen, the Model 600-XL; a low-priced ultra-compact from E-V, its Model 7. E-V also showed new control amplifiers and stereo receivers, solid-state of course.

A few cartridge tape players were on display, but the only really new conventional reel-to-reel deck was the Uher 9000. Video tape was completely absent from the show, but many of the exhibitors felt that it was only a matter of time before consumer models, at least for playback of commercially recorded programs, would be available.

Other items we saw for the first time included a low-cost speaker system kit by Sonotone; Stanton's "longhair" cartridge, a 581 calibration standard model with a built-in stylus brush; the Model RP235 AM/FM stereo receiver by Bogen; and very comfortable headsets by Superex and Koss. General Electric, inactive in audio components for some time, was on hand with a series of automatic turntables it plans to release soon to the high fidelity buyer.

Many of the exhibits were given over to "electronic hardware," probably of more direct interest to technicians and equipment builders. Yet we found that the endless variety of tools, connectors, accessories, and so on can have a unique fascination for the inveterate hobbyist; and the tinkerers among us are urged to visit their local dealers in coming months to see these items for themselves. Of particular note in this product area is a new line of solid-state modules offered by International Rectifier Corp. that may be assembled to make a variety of electronic gadgets, from a low-powered amplifier to a transistorized metronome.

Free Electricity. Basking in the sun these coming months not only may improve your health, but can provide the means of energizing the portable transistor radio at your side—permitting it to pour forth its programs without use of a battery. Later, when the sun goes down, you can still listen to the set by simply placing it under an incandescent lamp. The secret of this free power is a new solar battery—a thin, plastic wafer—which, when exposed to light, produces

low-voltage electricity. The unit is composed of the same semiconductor material which, in larger quantities, is used to power many U.S. satellites. The consumer version—available in three capacities, 4.5, 6, or 9 volts—measures about 3¼ by 2¼ inches and may be permanently mounted onto a portable set. We tried it on a typical transistor radio and, by golly, it worked. A volt-meter check showed that the cell was indeed putting out its full rated voltage. Produced by Hoffman Electronics of El Monte, Calif. (where the sun always shines), this latest threat to battery manufacturers and utilities companies costs \$5.95.

Free Literature. An expanded line of solid-state equipment is presented in a compact-size catalogue that can be slipped into one's pocket. In addition to stereo components, the 48-page booklet describes new test equipment and ham gear. For a copy, write to Eico, 131-01 39th Ave., Flushing, N.Y. 11352. . . . Another pocket-size booklet, "Tape Recording Handbook," containing advice for improved home recordings, is offered by a high fidelity dealer. Pofe Electronics, Dept. HFM, 1716 Northfield, Muncie, Ind. 47304. . . . Also of interest to recordists is a handsome four-color catalogue listing a variety of new microphones and accessories and published by The Turner Microphone Co., 909 17th St., N.E., Cedar Rapids, Iowa 52302. . . . A comprehensive 272-page general product guide, featuring a special insert on "The Versatile World of Sound and Communication," will be sent free on request to Radio Parts Co., 6401 Penn Ave., Pittsburgh, Penna. 15206. . . . Detailed descriptions of ceramic phono pickups, microphones, speaker systems, and accessories appear in Catalogue SAH-76, now offered by the Electronics Applications Division, Sonotone Corp., Elmsford, N.Y. 10523. . . . A four-page booklet describing a new elliptical stylus is available at most retail shops or by writing to the Duotone Co., Inc., Keyport, N.J. . . . Educational television installations are discussed in a brochure available from Blonder-Tongue Laboratories, 9 Alling St., Newark, N.J. 07102. This company also offers a new catalogue of master antenna television products for educational, institutional, and industrial use. . . . Educators also will be interested in a brochure describing equipment for "Budget-priced School Sound Systems"; request Folder No. 1260 from Rauland-Borg Corp., 3535 W. Addison St., Chicago, Ill. 60618.



The new Fisher TX-200 transistorized stereo control amplifier with 90 watts IHF music power, 35 watts per channel RMS power, transformerless output stage, four output transistors per channel; only \$299.50* plus tax.



The new Fisher TFM-200 transistorized FM-multiplex stereo tuner with STEREO BEACON†, NuVistor-GOLDEN SYNCHRODE† front end, 4 IF stages, 3 limiters, 1.8 μ v IHF sensitivity; only \$249.50*.

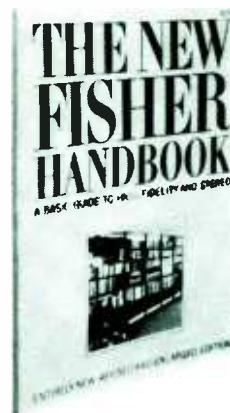
Now Fisher brings absolute reliability to transistorized components at a moderate price.

Last year, Fisher introduced a series of solid-state stereo components that set a genuine precedent in the high fidelity industry. These new designs offered not only state-of-the-art performance but also an order of reliability that justified for the first time the extra cost of transistorized equipment.

But that was only the beginning of the new Fisher solid-state program. Now comes Phase Two: the new TX-200 control amplifier and the new TFM-200 multiplex stereo tuner. Exactly the same reliability, almost the same performance, considerably lower price. A few special features have been omitted, but all the quality has been retained.

If you feel you do not want to pay a premium for the ultimate in transistorized Fisher components, these two new models will give you all the benefits of Fisher solid-state engineering at a substantial reduction in cost.

For your free copy of this 76-page book, use post card on magazine's cover flap.



The Fisher

*CABINET \$24.95
†PATENT PENDING

FISHER RADIO CORPORATION, 23-40 44TH DRIVE, LONG ISLAND CITY, N.Y. 11101. OVERSEAS RESIDENTS WRITE TO FISHER RADIO INTERNATIONAL, INC., L. I. CITY, N.Y. 11101. CANADIAN RESIDENTS WRITE TO TRI-TEL ASSOCIATES, LTD., WILLOWDALE, ONT.

CIRCLE 28 ON READER-SERVICE CARD

JUNE 1965

31

As tracking forces have become lighter, and stylus assemblies more delicate, so has the danger of damage from manual handling increased. To eliminate this hazard, Garrard has built into the Lab 80 an ingenious tone arm cueing control. This feature protects your records as no other turntable can.

The Lab 80 integral cueing control works for you in three important ways:

1. To play a single record: Press the Manual tab. This starts the motor and activates the tone arm cueing control. The arm stays suspended a safe half inch over the record. Position the tone arm over the first (or any) groove. Now, press the cueing control and the stylus lowers gently into the groove.

2. To cue a record during manual or automatic play: Press the Manual tab. The arm rises and stays a half inch above the record. Move the arm to the band or groove desired, and press the cueing control. The stylus lowers slowly and accurately into the groove. With this feature, there is no necessity to lift the arm by hand causing accidental jarring or scraping of the stylus across the record.

3. To pause during manual or automatic play: When you want to interrupt the music, press the Manual tab. The arm rises directly over the record and stays there. The turntable continues to revolve. When you are ready to resume play, press the cueing control. The stylus lowers accurately and safely,

and the music continues from where it left off.

Regarding automatic play: The Lab 80 is a superb transcription turntable for single play. But, in addition, it includes an exceptionally gentle, built-in record changing device, enabling you to play a stack of eight records fully automatically.

This, and the many other advanced features of the Lab 80 are fully explained in Garrard's new 32-page Comparator Guide covering the entire line. For a complimentary copy, write Garrard, Dept. GF-15, Port Washington, N.Y., or Circle No. 103 on Reader Service Card.

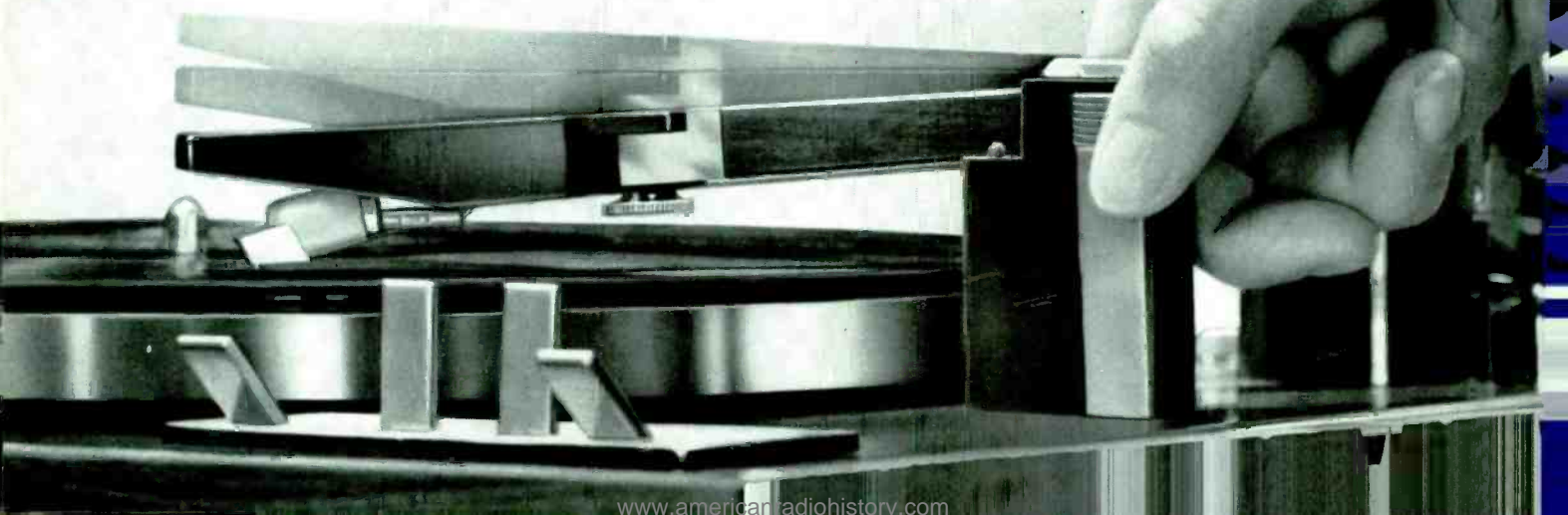
Canadian inquiries to Ches. W. Pointon, Ltd., 66 Racine Rd., Rexdale, Ontario, Territories other than U.S.A. and Canada to Garrard Engineering Ltd., Swindon, Wilts., England.

LAB 80 \$99.50 Price less base and cartridge



The
Garrard[®]
LAB 80
Automatic
Transcription Turntable
is the only automatic...

that performs on cue!





Record Archives and the Law

IN THE ARTICLE beginning on page 38 of this issue, Philip L. Miller reports on what we will forswear calling The Archive Explosion—the proliferation of collections of recorded sound now taking place all over the world. It is a gratifying development, and those of us who are particularly sensitive to the immediacy of sound impressions will recognize its importance. Surely one of the vital functions of the recording process is the documentation of our culture and history in all its aural aspects, and this documentation becomes of real use only when it is assembled and systematized, and made available to the public.

Regrettably, it is this availability to the public that is at present very much in question. It is one thing to assemble and catalogue material, but it is another to make sure that it is accessible to interested persons. The usefulness of the research library has been increased a hundredfold in recent years by means of exchange agreements and through the employment of modern reproduction processes, such as photocopying and xerography. A scholar no longer needs to rely on what is available locally, nor must he be able to afford the time, energy, and money to travel to a collection in some distant place in search of a rare copy of some essential piece of information. In practically all cases, an agreement can be made to reproduce the material in question, or even to loan it to the researcher through the offices of a local library.

Comparable reproduction techniques have been evolved in the realm of sound—magnetic tape makes the copying of any recording a simple and inexpensive matter. And so it would seem only a question of time and concentrated effort to set up mechanisms whereby the invaluable material in these mushrooming archives could be cross-catalogued and made available by reproduction to legitimately interested parties. Unhappily, the ambiguities of copyright law with respect to the latter practice are many, and the misinformation concerning the law abundant; confusion over the legal status of sound recordings has been widespread ever since the White-Smith decision of 1908, in which the Supreme Court maintained

that a sound recording was not a “copy” in the sense intended by copyright law. As a result, recording companies have consistently argued that a recording falls under protection of common law—which would mean, in effect, that the issuing company would retain absolute control over its contents in perpetuity.

As it happens, this stand has received no support from the courts, except where the litigation concerned itself with clear violation of a party’s commercial rights. Unfortunately, though, the legal status of a recording has never been positively and clearly defined, with the result that fear of prosecution or other entanglement has led many librarians and archivists to regard their recorded materials as objects to be guarded and shielded, not used and disseminated. We do not, of course, propose the encouragement of piracy; recordings that are available through the commercial market must be protected against practices that might tend to reduce their value. On the other hand, there really must be no question as to the legality of copying recorded materials which are not readily available commercially, for reasonable private use and, above all, for research, educational, or critical purposes through the facilities of libraries and archives. At the moment, such use is effectively barred by the confusions surrounding copyright law, combined with the pressure exerted by commercial interests and what may amount to overtimidity (or at least a lack of initiative) on the part of librarians.

In short, we need some copyright legislation that will recognize for recordings the practices of “fair use” that now apply without question to printed materials, legislation that will place the recorded sound in roughly the same legal position as the printed word—the position denied it by the White-Smith decision. Short of such clarification, the better part of the remarkable body of information that has come into existence over the past eighty years, and which is now belatedly being assembled and catalogued, will be effectively denied to the public. Consider what our reaction would be if this situation existed with regard to printed information. Is recorded information somehow of less interest or importance?



TURNTABLES AND CHANGERS

BY NORMAN EISENBERG

IF SOME muse-inspired sound enthusiast set out to explain "how it all works" to a child by composing, say, a *Carnival of Components*, one stanza might read thus:

The lowly turntable makes no sound,
But must keep going round and round;
And, just as mute, the tone arm serves
To guide the cartridge in its curves;
A pair of silent partners these
Who may not speak or even wheeze;
If either makes the slightest noise
It's not for hi-fi girls and boys.

Whatever rank of poetry we grant these lines, there is indeed that much more truth in them: for all its critical functioning in a sound-reproducing system, the turntable-arm combination ideally produces no sound of its own; rather, it serves only to

spin the record and to permit the cartridge to track it. To the extent that any record-playing ensemble does just this—accurately and silently—it qualifies as "high fidelity" equipment.

Meeting this basic requirement—and adding to it such ancillary "features" as partial or full automation, built-in cueing levers, intermix of record sizes, vernier adjustments to compensate for speed changes, and so on (not to mention designing for quality within the practical limitations of size and cost for "home type" equipment)—has occupied designers and technicians here and abroad since Edison cranked out his first talking cylinder. For some time the result of their efforts was the production of two distinct types of equipment, and a third, "hybrid," type. One, descended from expensive "studio-type" gear and known as the professional or "professional-type" unit, was the separate, heavy-

A look at the latest in automated and integrated gear.

duty turntable to which the buyer added an arm. The other, of course, was the preassembled automatic player or changer, developed originally to facilitate the playing of 78-rpm albums in sequence and later redesigned to handle LPs. The third form of equipment, neither in the professional class nor automated, was the preassembled manual turntable-arm ensemble; most of these were simply nonautomatic versions of well-known changers, such as the old Garrard Model A, though at least one—the Bogen/Lenco—had no automatic prototype.

The completely separate turntable and arm became the choice of the audio perfectionist—despite the higher cost, the possible difficulties involved in combining separate components, and the additional space such an installation required. In compensation for these problems, however, the resultant ensemble was capable of the finest performance. Furthermore, it permitted a choice of individually preferred units, such as advanced-design tone arms, and it enabled the experimenter or professional user to install two or even three different pickup systems around the same turntable.

The better preassembled models, automatic or manual, often approached the quality level of the separates, but just as often were compromised to some degree in the interests of economy and convenience. The shorter arms, for instance, had necessarily greater lateral tracking error, and the relatively heavy arms needed to trip the changing mechanism were a potential danger to fine balance. It should be added, however, that there always was a definite point in favor of the automatic player: its indirectly activated arm could be made to set down on, and lift off, a record with greater safety to disc and stylus than could be managed by clumsy human hands.

In any case, all turntables—automatic or not—had to be designed to minimize such characteristics as rumble (motor vibrations sensed by the stylus); flutter (rapid variations in musical pitch due to unevenness of rotation); and wow (slower cyclic variations). These bugs, while they could be found in any design, were naturally more pronounced in the lower cost and/or more compact models. How

important any of them were depended partly on one's viewpoint regarding the pursuit of sonic perfection and partly on the associated playback equipment used. It made little sense, for instance, to buy an inferior turntable for use with speakers so excellent at the bass end that they would reproduce a high degree of rumble. Conversely, an ultraquiet turntable was only marginally needed if one's speakers produced no real bass below, say, 80 cps: in such a system, a player with somewhat more pronounced rumble could be, shall we say, tolerated—especially in view of its low price and convenience.

THE ADVENT of stereo pointed up the need for a general upgrading of *all* forms of record playing equipment. "Second best" became suddenly not quite good enough. While a low noise level or "rumble figure" had always been a design goal in the manufacture of turntables, stereo cartridges accentuated its importance inasmuch as they reproduced not only the horizontal vibrations which were a source of rumble in monophonic reproduction, but the vertical vibrations as well. Again, the very act of a pickup's tracing the complex stereo record groove placed far more rigorous demands on the assembly of cartridge and tone arm than monophonic tracing ever did. Thus, arms that did an excellent job of handling mono cartridges proved inadequate for stereo versions: their balance—side to side as well as front to back—was imprecise; or they couldn't be adjusted for the lower stylus forces required for stereo cartridges; or they produced resonances in the audible range, and so on.

In the past year, there has appeared a spate of new turntables that in sum comprise an index of the increased understanding of stereo disc playback evolving over the last seven years. No one dramatic design innovation is responsible, but rather a cumulative series of improvements. In evidence on many of the new automatics, for example, is a new type of record-dropping device—a set of retracting levers, incorporated in the spindle, that permit a record to slide gently into playing position. The mechanisms

TURNTABLES

for tripping automatic action are themselves more responsive to lighter pressures from the tone arm, and thus the latter can be designed to track at the low forces recommended for late-model cartridges. The shape and material of arms have changed: designers now eschew the molded plastic of yesteryear for tubular aluminum or even lightweight wood, either of which can be fashioned for better balance, lower resonances, and less friction at the pivot.

The platters found on the latest players are generally better balanced than of old; combined with improved motors (whether of the lightweight "clock" type or the heavier four-pole type) and advanced suspension techniques (directly linked to the arm beneath the motor board or isolated from it by shock mounts), the assembly tends to run more smoothly and more quietly than its predecessors.

Most of this improvement, of course, is evident in the higher-priced integrated ensembles (automatic and manual). Today many models meet, or exceed, performance levels once thought to be strictly professional—and at prices that have not increased proportionately. For instance, ten years ago, a top-grade manual record player—consisting of a turntable and arm which had to be installed in one's own base or cabinet—might have cost about \$150. Now, for less money, one can buy an ensemble that performs as well or better. Chances are that it will have lower rumble, better speed regulation, and a more carefully designed arm. It also will be more compact and may include such fillips as a wood base or dust cover or both, prewired signal cables, and possibly some degree of automation, or convenience features such as a built-in cuing device. Such preassembly, at the very least, represents a convenience; at its best, it minimizes the chance for lateral tracking error (a danger with the home-installed separate arm), and permits a high immunity to external shock and vibration.

At the same time the designers of strictly separate turntables and arms, though interesting a numerically smaller clientele, have not stopped in their tracks either. For instance, the SME arm has been "refined" with a lighter-weight head; Empire has introduced its "dynamlift" attachment, which lifts the arm off the record at the end of play; Elpa has brought out a new wooden base and suspension system for the Thorens table and a better cable system for the Ortofon arm; Rek-O-Kut has improved the belt used for driving its turntables; and at least one new unit, the Castagna arm, has appeared bravely as a separate component in the midst of a wave of integrated ensembles of turntable and arm. Another form of challenge to that integration is seen in the integrated arm and cartridge (which many

designers feel is the more important basic ensemble) to be used with a separate turntable. Inevitably, however, these pickup systems—such as the ADC, Dynaco, Ortofon, Stanton, Weathers, Decca, and the recent Euphonics—offer an adapter or alternate installation method that permits the cartridge itself to be used in virtually any tone arm.

THE IMPORTANT THING to remember here is that the design approach itself is no guarantee of top performance; what matters more is how well any approach is carried out in terms of product refinement. In the case of separate units another major consideration, of course, is the skill with which the owner completes their integration, by correctly mounting an arm with respect to its critical distance from the turntable spindle, or by properly installing a cartridge in the arm, and so on. The inviolable rule has been "follow manufacturer's instructions"—but this is not always the easiest thing to do, particularly when relating the instructions for one maker's cartridge with those for another's arm and still another's table. Indeed if this particular design approach and form of audiomanship are to continue in any significant degree, more industry agreement—as to terminology, hardware, and color codes for wiring—would seem to be called for. Patently, the offering of a way to high quality performance without such attendant problems is one of the marketing aims, and doubtless a reason for the success, of the preassembled record player.

If, at any rate, physical format is no longer as certain a guide to performance as in the past, neither is terminology. Indeed, whether any turntables for home use merited being dubbed "professional" or "transcription" equipment is as much a question of language as of engineering. Properly speaking, a "professional" turntable is one built expressly for the unique demands of the studio. In broadcast work, for one thing, some of its prime requisites are exact speed (possibly more important for precise timing of programs than for accurate musical pitch) and design rugged enough to withstand continuous use day after day. Rumble should be low, of course, but not necessarily lower than the cutoff frequencies at which most radio stations (and especially AM stations, which—let's face it—have set so-called professional playback standards for years) operate. "Transcription" in this context simply refers to the size of the turntable: studio transcriptions are 16-inch-diameter discs, requiring a 16-inch tone arm and an oversize platter.

By implication, the term "transcription" came to suggest professional caliber, or just "high quality."

AND CHANGERS

In actual fact, the features required of "strictly professional" equipment are not always applicable to the needs of high quality home playback. For instance, the physical design of a turntable for home use need not be as ultimately rugged as that of a studio model—desirable, yes; necessary, no. More important for the home listener is the lowest possible rumble: high fidelity owners, using pickups, amplifiers, and speakers that respond to below 30 or 40 cycles, would not tolerate a table which—no matter how sturdily built, or how fast it came up to speed—produced rumble within the audible range. As for the 16-inch transcription idea, there simply are no records of that size offered for consumer use; any platter more than about 12 inches in diameter exemplifies the law of diminishing returns. By fitting a 16-inch arm to a 12-inch table, one can reduce lateral tracking error to some degree, but the difference in listening terms and in record wear between playback with a 16-inch arm and with any of today's top quality 12-inch arms would be extremely difficult, if not impossible, to document. Far more important are such features as the balance of the arm, its freedom from friction at its pivot, and the damping of its natural resonance.

ACTUALLY, it has now been demonstrated that these and other desirable performance criteria can be achieved by any number of different engineering approaches, resulting in different styles of equipment. One thing that emerges from a survey of the new breed of record players is the sign that units of approximately equivalent performance capability seem to be priced about the same; a higher price for one over another generally relates not to performance as such but to extra "features" or convenience. For instance, one two-speed manual turntable-with-arm, the AR-XA, costs just under \$80; the price includes a dust cover, wood base, and a few accessories such as a stylus gauge. The two-speed Garrard Lab-80 costs about \$100 (the base and cover are extra), but this unit offers the option of automatic play and incorporates an arm-lowering device, a built-in stylus gauge, and an "anti-skating" adjustment. A record played on either machine, fitted with the same cartridge and used in the same playback system, would sound the same. Again, one might compare the Dual 1009, a four-speed automatic, with the Perpetuum-Ebner, a four-speed manual. As far as we can determine, the price differential between these two imports (about \$28) clearly relates to the automation built into the former. Or, compare the \$72 P-E manual ensemble with the about-\$80 Miracord Model 40: the small saving

of only \$8.00 for a manual player might seem insignificant until one realizes that the P-E unit offers the feature of a vernier adjustment for each speed setting. In terms of price, the P-E actually is most directly competitive with the Bogen B62, a manual player that offers the unique feature of continuously variable speed up to 78 rpm.

Among machines of uniformly good quality a pattern roughly equating cost with special-appeal features thus seems to have developed. Yet it must be remembered that this is a highly competitive field and one too that is characterized by constant innovation—which of course can also account for variations in cost.

In any case, today more than ever before it is possible to choose a record player to suit one's own needs, taste, and budget—without compromising performance. At last count, in addition to the models mentioned above, we have among the turntable-and-arm ensembles: one-speed manuals (the Stanton; the Weathers); two-speed manuals (the Rek-O-Kut R-34H; the Heath ADP-21, actually a kit version of the Fairchild 440); and the anticipated four-speed manual, the Marantz SLT-12, which will feature the only radial tone arm yet announced. Among automatics, there are, besides the units referred to earlier, a higher-priced Miracord, the Model 18H; two lower-priced Duals; three lower-priced Garrards; moderately priced units from Knight and Lafayette; two entries by Lesa of Italy; and new players from RCA, V-M, and GE. Also available are the very fancy automatics by Thorens and by Fisher—the former having added an elaborate record-stacking and changing system to its TD-124 turntable, the latter offering the unique option of playing both sides of the same record in sequence by automatically turning the disc over.

As for multispeed manual turntables without integral arms, the consumer field has narrowed to three makes: Thorens, Empire, and Rek-O-Kut. Units such as these—once preferred by the perfectionist for their "no-compromise" design—still set standards of excellence and still may be the choice of the experimenter or specialist. They allow a free choice of arm and cartridge, either integrated or of different manufacture. They also permit using alternate arms and pickup systems, either by readily interchanging them or, often, by installing them—two or three—around the same platter. From the standpoint of musical performance, however, these heavyweights do not have to look far over their shoulders at the newer, compact breed—which today proves eminently capable of giving the record listener high quality reproduction with the least amount of bother.



Photo by Hans Wild at the British Institute of Recorded Sound

Archives of Recorded Sound

Lincoln Center will soon welcome the Rodgers and Hammerstein Archives of Recorded Sound—newest addition to a proliferating body of invaluable public record collections.

BY PHILIP L. MILLER

THE OPENING later this year of the Library and Museum of the Performing Arts at Lincoln Center is a portentous rumble in the cultural explosion we hear so much about nowadays. Here, under a roof shared with the Vivian Beaumont Theater, have been brought together the performing arts materials from the two departments of the New York Public Library, with ample space for exhibits related to the collections. The lending library, formerly Music Library (or, more familiarly, "58th Street"), is situated on the plaza level while the three research divisions long housed in the Central Building at Fifth Avenue and 42nd Street—Music, Theatre, and Dance—occupy the top floor. On the floor below, there is a lending collection of records. And the audio interests of the three research divisions will be served by the Rodgers and Hammerstein Archives of Recorded Sound.

The opening of the Archives is the fulfillment

of a plan conceived in the Music Division many years ago. If one looks for the earliest possible date, I think it might be the day in 1930 when the Music Division purchased a collection of record catalogues and periodicals from Louis Jay Gerson, who had been in charge of the phonograph department at Wanamakers. This acquisition was the nucleus of what has developed into an outstanding discographical collection. Even at that time it was realized that the music library of the future would have to include recorded sound. But it was not until 1937 that our ideas on the subject began to take tangible shape. About then a donation of 500 discs from Columbia Records encouraged the Division to seek for more, and soon a stream of gifts began to flow in. Meanwhile, I had been appointed chairman of a Music Library Association committee to lay the groundwork for what was later to become the MLA code for cataloguing phonograph records, and we hoped, for a time, to produce catalogue cards in return for new releases sent us by record companies. (It was our thought that every record

A member of the music staff of The New York Public Library since 1927 and Chief of the Music Division since 1959, Philip L. Miller is also a veteran record reviewer and an authority on vocal music.

purchaser might receive, either free or at a nominal cost, the makings of a card catalogue.) For various reasons this project did not materialize—the need for catalogue cards was later met by the Library of Congress—nor were we able, at any time, to find the space and secure the needed equipment in the Central Building to open the collection to the public. Our Archives continue to grow, however, and now when we move into our new quarters, the problems of space will be solved for some time to come.

From the beginning it was planned that the Archives should be many-sided and comprehensive. For many years several of the largest record companies have coöperated by sending their new releases. Though naturally the main emphasis has been on classical music, we have also acquired jazz, pops, and folk music. At the same time we have assembled an impressive number of collectors' items, some dating from the earliest days of the disc, some in the form of cylinders. We are fully aware that the commonplace of today is the rarity of tomorrow; we treat the contemporary record with respect. Aside from music, the number of historical recordings of celebrated actors and actresses is steadily increasing, as is the library of complete recorded plays, and music and instruction for ballet and other dance forms is also represented. But the Archives' functions extend beyond the performing arts. Recorded speeches by world-famous personalities, interviews, and meetings are preserved. Albums of poetry and other literature read by the authors or by distinguished actors are extremely important. Folklore—sung, spoken, played, or described—must be documented. Indeed, we have set no limits on subject matter.

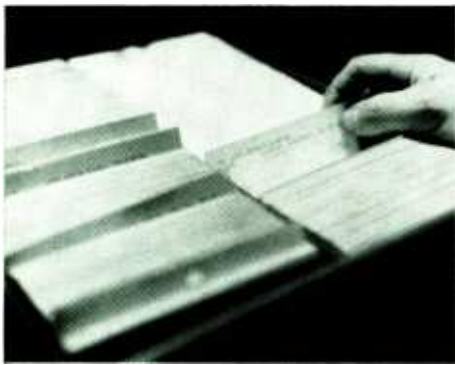
While throughout those early years we were uncomfortably aware that the public was not benefiting from our collection, we did feel that there was one service we could render—the giving of recorded concerts. Our first efforts, in 1947, went into a series of monthly evening programs in the Library Lecture Room (they continued until two years ago). Sometimes these sessions took the form of lecture recitals, but the emphasis was always more strongly on the recital than the lecture. Occasionally we had distinguished participants. The pleasure of listening along with such artists as Frieda Hempel, Margaret Matzenauer, Anna Case, Ezio Pinza, Giuseppe de Luca, Giovanni Martinelli, Frances Alda, Eva Gauthier, Povla Frijsh, Maria Kurenko, Fritz Jokl, and many others remains strongly in the memory. There were occasional jazz, drama, and poetry evenings too, and once Anatole Chujoy assisted in a program of ballet music. In 1948 we tried giving two hours of music in the Lecture Room every Wednesday at noon, and this went on through the winter season for several years. We made the programs extremely informal, building on the strongest possible contrasts, with the audience coming and going at will.

It was a regular member of this Wednesday group who really inspired the Library's popular

outdoor concerts. One especially sunny spring day he asked me why we couldn't all just move out into Bryant Park and carry on the programs through the summer. Fantastic as the idea sounded, we found a means to realize it, first through the generosity of Lanny Ross, who furnished the wherewithal to engage our first impresario (as we like to call our high-grade disc jockey) and the necessary equipment, besides appearing as guest artist on the opening program. The following year our neighbor The Union Dime Savings Bank took over the financial burden, and the concerts have continued ever since under this joint sponsorship. It is planned to carry on again this summer, even though the Music Division and the Archives have closed.

IN OUR NEW HOME we will have listening facilities engineered along the most modern lines. Perhaps most important, the playback equipment and the listening posts will be on separate floors; since the listener will not handle equipment or records himself (though he can communicate with the operator if he wants a passage repeated or if anything is out of order), the chance of damage to the Archives' properties is lessened and efficiency in operation is assured. There will be twenty listening posts in the Rodgers and Hammerstein room, with the possibility of increasing the number as demand warrants. Each post will be equipped with stereophonic earphones and sufficient desk room for a large score and a notepad. When a given recording is requested, a page will get it quickly from the basement stacks adjacent to the turntables and tape decks and signal the designated post. Listening posts were decided upon rather than old-style listening booths partly because they require less space than the latter and partly because they obviate the claustrophobic feeling some people experience in an enclosed room of tiny dimensions. For simultaneous listening on the part of a number of people it will be possible to channel one recording to several sets of headphones; for larger groups of listeners there will be a separate studio containing conventional loudspeakers.

The large bulk of the collection, when we open, naturally will be discs, and these will include all sizes and speeds. A grant from the Rodgers and Hammerstein Foundation made it possible to engage a cataloguing staff of eight, under the direction of Miss Jean Bowen, to sort out and process some sixty thousand of these recordings. From the past history of the phonograph there are many Edison and Columbia cylinders, and in the vanguard of latter-day developments the tape library is growing. To what extent it will be necessary or advisable to transfer the disc collection to tape in the interests of preservation is a question to be answered only as our experience grows. There are, of course, legal questions involved in this procedure, and they too will have to be answered. It seems likely, however, that more and more of the listening in the Archives will be to tape—which brings us to another long-range plan:



ARCHIVES

in the course of time we will have our own laboratory and sound studio.

The Archives are uniquely equipped to serve as a center of discographical information. The extensive collection of record catalogues, periodicals, and lists is currently being put on microfilm. Files of liner notes are being carefully preserved, both in the older form of booklets and, as they appear nowadays, on jackets. We are often surprised at the well-known names signed to these background essays, and not infrequently they include information otherwise difficult to come by. The Archives' own catalogue is unusually inclusive and analytical. The contents of recorded recitals and the casts of operas are cited in detail. Miss Bowen and her staff have made the beginning of a song title file. Company number and matrix files are kept up, with the valuable information they yield as to places and dates of recording and issue. As the records themselves are documents, much of their value lies in this kind of full documentation.

IT IS PERHAPS natural that we would like to think of the Rodgers and Hammerstein Archives, located in New York, as the most important in the world; but in fact we are very conscious of our opposite numbers in other centers. It was my good fortune, just as our staff of cataloguers was being assembled to put the Archives in order, to make a tour of some of the important European collections. I visited fifteen cities in which I saw all manner of *phonothèques*, *discothèques*, *Lautarchiven*, sound archives, gramophone libraries, and so on. Generally speaking these may be described under four categories—national archives, broadcasting collections, public libraries, and privately operated collections—but infrequently an institution may fall in more than one classification. It would hardly be possible to visit these thriving collections without learning some of the answers to our own problems.

The most publicized of the national archives, the biggest, and the most active (and at the same time one of the most inadequately housed) is the British Institute of Recorded Sound. Established in 1948, the Institute has recently been exempted by Parliament from importation duty and purchase tax, and has been voted an annual Treasury grant-in-aid. In spite of the difficulties of working in an old

building fairly bulging with more than 100,000 records, the Institute's Secretary, Patrick Saul, and a staff of eight have managed to keep things in reasonable order. In 1953, in collaboration with London University's Department of Extra-Mural Studies, a series of lectures was begun; the roster of speakers has included both celebrated musicians and authorities in music history and criticism. These events, illustrated with recordings, were planned to demonstrate the value of an archival collection. The Institute's policy is to preserve all kinds of recordings, with the exception of "pops." From this category, however, it does collect representative samples. As Mr. Saul puts it, "Even if they are of no aesthetic value, they may be of some sociological interest."

The Phonothèque Nationale in Paris, a division of the Bibliothèque Nationale, has a longer history, going back to the establishment, in 1911, of the Archives de la Parole. When M. Roger Décollogne took over direction of the collection in 1954 a part of the building in which it was housed was being demolished; records and antique machines were covered with gravel and dust, some discs protected only by a tarpaulin. M. Décollogne remembers it well: "*C'est vraiment une vision d'enfer.*" Meanwhile, with the proliferation of records after the coming of LP, the storage problem became acute. While additional space was purchased, apparently the need for physical expansion continued. In the twenty years after 1940, when the collection was established as a *dépot légal* (an arrangement similar to copyright deposit) the number of discs grew from just under 3,000 to about 47,000.

Italy's national archives, the Discoteca di Stato, founded in 1929, is housed in the venerable Palazzo Antici Mattei in Rome. Recordings made in Italy are sent for deposit, and naturally there is emphasis on Italian music. The collection of some 40,000 items also includes plays and documentary recordings, the oldest of which is a cylinder preserving the voice of Pope Leo XIII. With excellent recording equipment of its own, the Discoteca sponsors recordings of special musical performances and of such state occasions as the coronation of the Pope. It also regularly presents concerts in its attractive auditorium.

The Danish Nationaldiskotek, a division of the National Museum, has a charter going back to 1913, and among its possessions are between 2,000 and 3,000 cylinders (which still await cataloguing). The primary aim here, in fact, is the collection of old recordings, and naturally they do not circulate although they are available to students. For its present growth to some 70,000 titles the Nationaldiskotek owes much to the Tuborg Foundation, established by the famous brewing firm.

To Vienna belongs the distinction of having the world's oldest record archives—the Phonogram-Archive des Oesterreichischen Akademie der Wissenschaft, established in 1899 not as part of a musical institution but of a scientific academy. The founder

was Sigmund von Exner, a physiologist, who with his colleagues wished to record the human voice and the sounds of animal life. The first recordings were made in 1901, and in the immediately following years field trips were made for ethnological studies. Well-known personages were induced to talk into the machine, to leave with the Archives a *Stimmprotokoll*: Franz Josef I, Erzherzog Rainer, Giacomo Puccini, and Albert Einstein were the first such names to appear in Dr. Exner's catalogue. Later the work expanded into the natural sciences, with animals, insects, birds, and so on. Professor Walter Graf, the present curator of the Archives, takes delight in telling of how one of the investigators learned to converse with a cricket; I myself was given a demonstration of sounds as heard through the ears of a cat. Early material was preserved in the form of metal matrices, and one of the Archives' present projects is to restore those which have deteriorated. Though the building was destroyed during the Second World War, Dr. Graf told me that approximately 95 per cent of the metal masters survived, "and we hope that our methods of reproduction will give a comparatively good sound quality on most of them."

Germany has something comparable in Das Berliner Phonogram-Archiv, founded in 1900 by Karl Stumpf, who was succeeded in 1906 by his assistant, Erich von Hornbostel. Until his departure from Germany in 1933, this distinguished ethnomusicologist was responsible for many expeditions, countless field recordings, and a widely expanded knowledge of non-European cultures. In much of his work he was assisted by his friend Dr. Curt Sachs. This collection, in no sense a public library, has been a part of the Museum of Ethnology since 1934. Although many of its 12,000 cylinders were destroyed or disappeared during the Second World War, the present director, Dr. Kurt Reinhard, still carries on field work. Some of the fruits of his labors have been given currency in the United States through the efforts of George List of Indiana University and Moe Asch of Folkways Records.

Also in Berlin is the Deutsche-Musik-Phonothek, which operates somewhat in the manner of our Library of Congress; it receives two copies of each record produced in Germany (not by law but by agreement with the companies), and the curator of its 15,000 discs hopes to set up a card catalogue service like that of the Library of Congress. Erected in 1951 as part of the Deutsches Musik-Bibliothek, the Phonothek is partially state-supported and is open only to scholars.

The broadcasting collections in Europe are usually organized into two main divisions. The biggest of them, the BBC, comprising the Gramophone Library and the Sound Archive, is typical. The Gramophone Library, until recently presided over by Miss Valentine Britten, is world-famous. Since 1942, when she assumed her post, Miss Britten has built up the collection to something over 500,000 commercial recordings, representing over 1,000 labels. Most

of these are discs, but there are cylinders and some tapes. After her retirement in 1963 Miss Britten stayed on some months in order to complete a catalogue of the rarest of the older recordings. Quite separate from the Gramophone Library is the Sound Archive, under the jurisdiction of Miss Marie Slocombe. Although most BBC programs are taken down on tape, less than five per cent of them—mostly nonmusical—are preserved. (By arrangement the British Institute of Recorded Sound acquires whatever seems sufficiently important.) The work was begun in 1932, in the days of 78-rpm discs, and naturally the time element set limits on what could be saved. Empire broadcasts were recorded piecemeal, and such personalities as Shaw, Chesterton, and Wells were preserved in four-minute snippets of speeches. Nowadays important programs are transferred from tape to discs by EMI. At least six copies of each recording are made for use in the six main British regional broadcasting centers, and the masters are preserved. Two copies are salted away in a safe place to insure their survival. The tapes in Miss Slocombe's Archives now number about 20,000, with approximately 2,000 added each year.

Radio et Télévision Française, like the BBC, is served by two collections. The Discothèque Centrale comprises some 500,000 discs, old and new, and is the central collection for all France (though there are substations in the larger cities). The Archives Sonores, under the direction of Mme. Lise Caldigues, operates in a manner similar to the BBC. The West German radio has six divisions: in Munich, Frankfurt, Hamburg, Cologne, Stuttgart, and Berlin. Each works independently, yet all share their resources. There are features of special value in each of them. The Hamburg collection, for instance, contains several hundred discs of political speeches recovered from the prewar Berlin Archives (some of them salvaged at the end of the War by the BBC). The Bayerischer Rundfunk in Munich takes pride in its own collection of historical broadcasts, including some of great musical interest—such as the last performances of Richard Strauss. And Frankfurt's Hessischer Rundfunk constitutes as nearly as anything in Germany a national historical collection: the nonmusical archives contain some 3,500 documents of the Nazi period, including 2,728 speeches by Hitler and 1,547 by Goebbels. Sveriges Radio in Stockholm boasts not only outstandingly fine record and sound archives but a catalogue that might well serve as a model for any station.

OF THE PUBLIC LIBRARY collections I visited in Europe those that impressed me most were a very small one in Frankfurt, supplementing a rather remarkably good though limited musical reference collection, and an utterly delightful remodeled mansion in Lingby, near Copenhagen. Here one can sit in comfort in a spotlessly white and cheerful room, and listen to modern recordings with excellent headphone equipment, *Continued on page 99*

by Len Buckwalter

TAPE FOR TURNPIKES

The new dashboard tape players provide enjoyable stereo as you steer.

Mohammed Saleh in Kuwait ordered one. So did an oil man in Texas and a diplomat in Paris. So too can you if you're a sonic-minded motorist. What we're now being offered from an increasing number of manufacturers are stereo tape cartridge players that fit under the dash of a car and are provided with speakers that can be installed in the doors, or wherever else convenient. With these systems you can not only listen to music at any time while you're on the road (and in stereo!), but the programming is of your own choosing and the reception free from the troubles that may afflict car radios.

Furthermore, the latest development in this area enables the same cartridge played in the car to fit into a new kind of tape player offered for listening at home. This development, and a growing impetus to uniformity, or standardization, of both the program source and the playback equipment seem to be preoccupying large segments of both the recorded music and the equipment manufacturing industries—and with good reason. Sales of the new units, at first limited to a small and avant-garde market, of late have expanded considerably—and the end is not in sight. For instance, Earl Muntz—who introduced the Auto-Stereo player and who now produces a similar unit under his own name—estimates that some 100,000 car tape players are in use today. Beyond this figure, however, a spokesman for a leading car manufacturer reportedly “fully expects tape cartridges to become as common in cars as radios”—which, of course, means about eight million sets.

Aside from mushrooming sales, the most arresting fact of the new tape systems is the technology itself. A few years ago record players were sometimes installed in cars, but the relatively short playing time of the small discs employed and the disastrous effects of the heavy tracking pressures needed to keep the

stylus in the groove as the car traveled were serious drawbacks. Inasmuch as tape of course permits much longer uninterrupted playing time than discs and, in the cassette or cartridge form used in the new systems, is immune to damage from road motion, both the old problems are solved. Although the compact systems may not offer the last word in wide-range sound (generally, their sound may be compared to that of a good conventional recorder playing at 3¾-ips speed through its built-in speakers), they are quite capable of furnishing genuine stereo. Certainly, friends of my own have commented on the impact some of these machines provide. To a degree this effect doubtless devolves from the illusion of hearing “wide sound” in the obviously limited and psychologically improbable environs of a moving automobile. One listener expressed it as “a feeling that the car is towing a trailer full of musicians.”

LIKE SO MANY OTHER THINGS in audio, these systems originated in a professional application. My first exposure to a unit that became the archetype for today's car-tape player was some years ago in the control room of a radio station which aired a solid schedule of rock 'n' roll music. Such stations have an overwhelming production problem. They program a frenetic sequence of music, voice, and commercials interspersed with blatant sound effects. Playing these rapid-fire “spots” is a near-impossibility for an engineer using conventional discs or tape. It becomes feasible with the use of a cartridge containing a single reel of tape wound as a continuous loop. This can be thrust into the player in less than a second, is on cue and ready for future replay without rewinding.

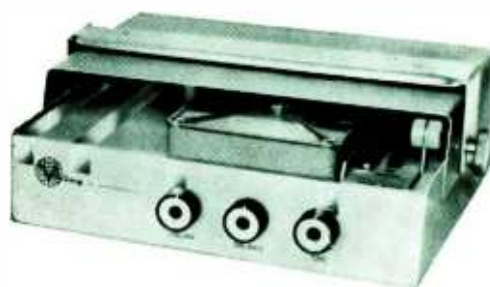
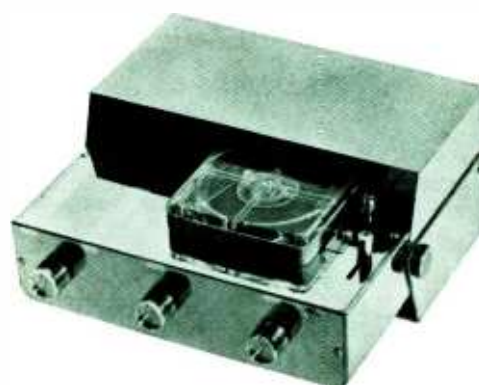
According to a spokesman for TelePro Industries,

this company's endless loop, "slide-in" tape cartridge, known as Fidelipac, is used in most of the car tape systems. One company that worked on the original concept of the tape player itself was Viking of Minneapolis, and—however it came about—most of the car tape players resemble the Viking regardless of brand name. Of importance to the buyer in this regard is that there is a healthy degree of standardization among these machines, and at least nine makes in addition to the Viking Auto-Tape—the Autostereo, the Metra, the New-Tronics, the Wayfarer, the Autophonic, the Craig, the Auto-Sonic, the TransWorld, and the Muntz—handle the same cartridge. Presumably, the similarity among these units also will make for a happy ease of servicing and availability of replacement parts.

The cartridge used is a 4-track, 3¾-ips type available in three playing times: half-hour, one hour, and two hours. There is no difference in operation of the three cartridge sizes. Indeed, playing one is very simple—it can be done without taking your eyes off the road, and the operation will even tolerate a bit of sloppiness. The secret is in a cleverly designed hook inside the player. After the tape is thrust approximately in place, a lever is thrown. The hook then grasps the cartridge case and draws it into precise playing position. One limitation of the continuous loop system, by the way, is that you cannot freely select any desired portion of the tape, but must listen to the upcoming portion. There is, however, a provision that permits at least some choice: since the tape utilizes 4-track stereo (two tracks in use at any given time), it is possible to switch instantly to either pair of tracks as the tape is playing.

As for the repertory available on these tapes, much of it still falls into the background or casual music category (a fact reflecting their commercial origins). Thus, a tape of *My Fair Lady* presents not the voice of Rex Harrison but that of some bland innocuous singer, and music under the "Classical" heading is relatively limited in scope. Yet a study of recent catalogues from Muntz and Autostereo indicates a growing roster of name artists in all musical categories. Some major record companies—Command, Everest, Mercury, Westminster—have already released their masters for use in the new cartridge form, and there are strong indications that Capitol, Columbia, and RCA Victor will also be in this market before long. A master listing of car tapes ("4-track, continuous-loop 3¾-ips") is usually available at tape dealers and is included in *Tape Parade*, a publication devoted to prerecorded tapes: c/o Phonolog, 2720 Beverly Blvd., Los Angeles, Calif. 90057. Prices run somewhat higher than for a comparable disc: a typical half-hour tape lists for \$6.95; a cartridge that plays for an hour costs \$10.95; a two-hour program on tape is \$17.95.

Beyond the commercial releases, the owner of a conventional tape recorder can, with some effort, prepare his own programs, recording them on his



Among the first car tape players to be announced are, from top, the Auto-Stereo, the Metra, and the Viking Auto-Tape. These models include a built-in stereo amplifier and are supplied with speakers and mounting brackets. TelePro's Porta-Tape, bottom, is a deck that plays a monophonic version of a stereo cartridge through a car radio. All these units use the same type of cartridge.

home machine in such a way as to render the finished tape suitable for playback on a car tape model. Basically, the process involves transferring a "reel-to-reel" dubbing to the "endless loop" package used in the car version. A detailed description of how the transfer may be made accompanies this article: see page 100.

THE DRIVE MOTOR of the car tape player is regulated to spin at constant speed as the car's 12-volt electrical system shifts voltage between about 10 to 15 volts. Although all units are intended for 12-volt cars, one maker, Metra, will soon market an inverter (to cost about \$17) that will allow a player to function in the 6-volt systems found in pre-1955 autos and some imports. Regardless of how the tape player is powered, its drain upon the car's electrical system is negligible, usually under one ampere—about the same as a standard car radio.

These modest power requirements accrue from complete transistorization of the audio amplifiers contained within the players. While, as might be expected, amplifier output power also tends to be modest (less than 5 watts per channel—regular car radios produce about 2 watts, and up to about 10 watts in the higher-priced autos), power ratings are ample to drive the type of speaker supplied.

Prices for these complete stereo tape playback systems—which are, except for minor variations, essentially the same—vary slightly, averaging \$140 to \$150. The same cartridge used in these, incidentally, can be played monophonically on Tele-Pro's Porta-Tape, a deck that plays through an existing car radio and costs about \$70.

Other car-type systems, that use alternate types of cartridges, also have been announced. For instance, there is the AutoMate, offered by J. Herbert Orr Enterprises, Inc. at about \$90—a mono deck that plays its own cartridge through a car radio. Another tape player that is integrated with a car radio (offered as one complete assembly) has been announced by Lear Jet of Detroit. This model uses yet another type of cartridge—eight tracks on quarter-inch tape. The duplication process and the tape itself were developed by RCA Victor, whose

recordings will be released in the new cartridge form. Prices were not available at press-time. A self-contained player that handles only the original twin-reel cartridge introduced some years ago by RCA (still different) is Automatic Radio's Stereomatic, priced at \$125.

Whether any of these systems, or possibly one yet undisclosed, becomes "standard" (so that cartridges released by any recording company can be played on decks of any make) remains to be seen. It is obvious that a good deal of standardization already exists and that the impetus to uniformity is quite strong. At least one major record company, Capitol—acknowledging the attractiveness and potential appeal of the new medium—has urged standardization. According to a Capitol spokesman, the major car manufacturers are in accord with this desire. RCA Victor—apparently no less interested—has opposed this viewpoint, saying that "to freeze any elements of such developments . . ." would be ". . . to impede progress." Motorola, the well-known car radio manufacturer, is tooling up to produce a tape system that will be offered as an accessory in 1966 Ford cars, but whether it will be the Fidelipac or Lear Jet type could not be learned at press time. In any event, coincidental with the eventual release by the car manufacturers of a standardized tape player as a new auto accessory, several of the largest radio and television set manufacturers will probably offer a "home" version of the new equipment. Aside from the convenience of such "compatibility," this development may well mean that prerecorded cartridge tape becomes a broad-appeal or even mass-market program form. Small wonder that all three industries—recording, equipment manufacturer, and automobile—are eyeing the new tape system intently.

Installation of any of the systems that do not play through the car radio involves mounting the tape player itself (deck and amplifier) in a convenient place, usually under the dash in most cars, and then housing the speakers, for which—not unlike speakers in the home—there are several options. The best location is in the right and left front doors, just below the armrest position. The speakers are recessed

Continued on page 101



Another mono deck that plays through car radio, Orr's AutoMate; cartridge is shaped differently.



Lear system employs unique eight-track cartridge; is part of radio offered by same manufacturer.



Sir Thomas and the Gramophone 1910 - 1960

**For present and potential Beechamites, a selective survey
of the conductor's unique recorded legacy.**

by Ward Botsford

SOMETIME in the fall of 1910, a nattily clad young man of thirty-one stepped before a small orchestra and chorus. He wagged his black imperial in the general direction of an engineer standing before an infernal-looking piece of machinery. The engineer wagged back—a downbeat was given and the group broke into “*Drig, Drig, Drig*”—the opening chorus of *The Tales of Hoffmann*. Thomas Beecham had made his recording debut. Almost fifty years later, on December 4, 1959, the beard was white and had shrunk to a Van Dyke. The Orchestre National de la Radiodiffusion Française finished recording Fauré’s *Dolly Suite*. Sir Thomas Beecham, Bart., Champion of Honor, laid down his baton in the recording studio for the last time.

In the intervening decades, Beecham was to make more recordings than any other conductor. They were to reach and exceed the appalling number of

four hundred. They would encompass the monumental task of three completely different recordings of *Messiah*—and they would include the *Poet and Peasant Overture*. On the list are no fewer than thirteen of Haydn’s greatest symphonies—and something Massenet called *Le dernier sommeil de la Vierge*. The greatest Mozart opera recording and the best *Nutcracker Suite* on records are Beecham’s.

In looking over the huge Beecham discography which I have been compiling for many years, I was struck first and foremost, I think, by its fantastic variety. Beecham did so much music so well that merely to set down all of his specialties is difficult, or even to say in what field he specialized. Mozart, Handel, Haydn—the whole eighteenth-century panoply—certainly; but also Richard Strauss, Debussy, and Delius. One doesn’t think of Beecham as a Beethoven man—except that he recorded six of Beethoven’s symphonies. Then too, in the days when recording companies allowed *España* to be waxed by the “house” conductor because it was an unimportant piece of music which Herr X or Monsieur Y would not be caught dead doing, Beecham recorded it—with as much care and devotion as he

Vice-president in charge of artists and repertoire at Vox Records, Ward Botsford has been an ardent Beecham admirer for many years and an avid collector of the conductor’s recordings. Now President of the Beecham Society (of which Joseph Szigeti is Honorary President), Mr. Botsford has compiled for the British Institute of Recorded Sound an exhaustive discography of Sir Thomas’ recorded repertory, including unreleased material.

gave to everything else. Minor masterpieces perhaps could, for this reason, be called a Beecham specialty.

But this extended catalogue is more than a witness to unremitting labor and versatility. It is a living monument to a conductor whose name will, I believe, be remembered as long as the music he conducted is remembered. Beecham intended it to be that way. He was a canny man who, thirty years ago, realized that the phonograph was to be the instrument by which musicians would be remembered in the era to come. Beecham was always interested in sound, though his concern was not with its technical manipulation. He would listen to a playback and say, "Well, now, I can't hear the clarinets—why is that, do you suppose, Mr. X? I really must hear them, you know." In the end, you would hear those clarinets. And while very much aware of stereo, Beecham rightly regarded it as just one more improvement in the art of mechanical reproduction, of which he had seen many in his lifetime.

During the late Thirties, Beecham became interested in tape recording, which he encountered in Germany during a tour with the London Philharmonic. Back home in England he made some experimental recordings, and in 1938–39 had the whole of the Covent Garden opera season recorded on film. Some of the latter tapes are in existence and are of marketable quality, with sound that in certain respects is superior to disc recordings of the same period. Included are two complete *Rings*, one conducted by Furtwängler and one by Beecham, a *Don Giovanni* with Ezio Pinza and Frida Leider, and a number of other delectable items. I can only say that I hope that these priceless documents do not permanently collect dust.

Sir Thomas' recording career was so long and full that he had apparently forgotten about his 1910 recordings until reminded of them by Roland Gelatt, Editor in Chief of this journal. Probably he had also forgotten about a series of Odeon records which, in the opinion of Derick Lewis, archivist of the BBC's megalithic record collection, he must have made in 1912 or thereabouts. (Only three are traced, but—to judge from the matrix numbers—it seems probable that there are more.) Then, in 1917, came a series of Beecham records from Columbia, including a recording of the *Magic Flute Overture*. On the evidence of this performance, contained in the "Beecham Anthology" (Angel 3621 was deleted from the catalogue last year but HMV ALP 1870 is still available), the Beecham of 1917 had little to teach the Beecham of 1937 or 1947 who was to record the same piece with the Berlin Philharmonic and the Royal Philharmonic, respectively. Included among these discs is also an item of real curiosity value, a highly abridged *Firebird*, the only Stravinsky work Beecham was ever to record.

On recordings, Beecham's greatest strength lay in his early realization that a conductor must record for the phonographic medium. Many other artists perform at the phonograph—not the same thing at

all. Beecham never lost sight of the fact that he was dealing with a mechanical medium. He learned to live with the 78-rpm disc's side changes every four minutes and twenty seconds, and later he adjusted himself to the various limitations of early tape recorders and microphones. In the years ahead, it will be difficult for me to convince my now three-year-old daughter that many greatly celebrated names were indeed great artists. Their legacy to the instrument—and the phonograph must be thought of as an instrument—has often been marred by their failure to recognize that there are vast and uncrossable differences between the concert hall and the recording studio. But there are a few performers whose records will bear true witness to their artistry. Artur Schnabel is one, David Oistrakh another, and Rosa Ponselle yet a third. But first and foremost, I would put Sir Thomas Beecham.

THE Beecham collector should make a particular effort to obtain a copy of the "Beecham Anthology," to which I have already referred. This set contains a good cross section of Beecham's recorded repertory. Besides sections which will be mentioned below, there is a charming Delius song with Dora Labette (Lisa Perli), a superb Church Scene from *Meistersinger* recorded during a live performance, and a number of other rare items. Another "must" is "Sir Thomas Beecham in Rehearsal," which was once made available by this magazine as a bonus to new subscribers and which can now be acquired as a Capitol import, HMV ALP 1874. There is nothing one can really say of this record—except that it is much too short.

Since his death, a great many Beecham records have been deleted both here and in England. (These discs are identified in the following selective discography by an asterisk, though some of them may still be found on dealers' shelves.) If a domestic issue is available, I have cited the number of that release; if it is not, I have included English or German releases in addition to, or instead of, domestic issues, depending on which version is more likely to be available. The bulk of Beecham's later recordings were, of course, done for the EMI combine represented in the United States by Capitol. The Capitol International Division in the United States imports many Beecham items not available on domestic labels. Several old Columbia records are pressed in England by Philips (sometimes on the Fontana label), but these are not currently available as regularly stocked imports. I suggest that those interested write to Capitol to inquire for a particular HMV or English Columbia number otherwise unobtainable. The Philips records and the English Decca version of *The Tales of Hoffmann* as well as certain HMV records not available from Capitol International can be obtained directly from English record shops. It is to be noted that discs originally made on the HMV label are available in the United States on the Odeon label.

BANTOCK, SIR GRANVILLE

Fine at the Fair. Royal Philharmonic, RCA Victor LHMV 1026 (1951),* HMV BLP 1016.*

BAX, SIR ARNOLD TREVOR

The Island of Fand. Royal Philharmonic, HMV DB 6654/55 (1947).*

The Bantock and Bax works are considered here together merely because they aptly illustrate Beecham's enduring interest in English music. No conductor ever exerted so tirelessly his efforts in this respect. Often, the efforts were wasted, but these two pieces seem to me to be an exception. Evocative of the English countryside, they make for lazy summer pleasure.

BEECHAM, SIR ADRIAN W.

Outward Bound; The Willow Song (from Othello); O Mistress Mine. Nancy Evans (c); Sir Thomas Beecham, piano; HMV C 3165 (1940).*

This disc may be a real surprise to some. Sir Adrian is Beecham's son by his first marriage and has succeeded to the family title. The songs are minor masterpieces, and Beecham *père* was really a pretty good pianist.

BEETHOVEN, LUDWIG VAN

Mass in C, Op. 86. Jennifer Vyvyan (s), Monica Sinclair (c), Richard Lewis (t), Marian Nowakowski (bs); Beecham Choral Society; Royal Philharmonic; Capitol G 7168 or SG 7168 (1957).

What an absolutely first-class conductor can do with a second-class work is here amply illustrated. The strong sections—and there are several—are made stronger, and the “weak” ones covered.

Symphony No. 2, in D, Op. 36. Royal Philharmonic, Angel 35509 or S 35509 (1957). London Philharmonic, Columbia M 302 (1936).* London Symphony, Columbia M 45 (1927).*

Always a specialty of Sir Thomas'. I doubt that anyone has ever done the Larghetto with so much finesse, so much delicacy. Of the three versions, the LPO reading is perhaps the most rewarding—but my feeling may well spring from the nostalgia of a collector, and in any case the sound of the RPO version is of course much better. The latter disc also provides a bonus, in a substantial section of Beethoven's *Ruins of Athens* music, bouncingly done.

Symphony No. 3, in E flat, Op. 55 (“Eroica”). Royal Philharmonic, Columbia ML 4698 (1951),* English Columbia CX 1086.*

Symphony No. 6, in F, Op. 68 (“Pastoral”). Royal Philharmonic, Columbia ML 4828 (1951),* Fontana EFL 2505.

Symphony No. 7, in A, Op. 92. Royal Philharmonic, Capitol G 7223 or SG 7223 (1958),* HMV ALP 1748 or ASD 311.

Beecham had a habit of referring to the Beethoven Symphonies in a jocular and sometimes derisive vein. When recording the third movement of the Seventh, for instance, he announced to David Bick-

nell, of EMI's staff, “What can you do with it—it's like a lot of yaks jumping about.” Like so many Beecham statements, this is not to be taken seriously. Beecham was well aware of himself as the supreme musical showman of all time. He was his own most fabulous creation, and he relished shocking his auditors. He threw off quips as a Catherine wheel gives off sparks. Indeed, I can attest that most of the jibes and jokes attributed to Sir Thomas were in truth his inventions. I once heard him start a rehearsal by telling the orchestra, “Gentlemen, I don't know this damned score at all—I hope to God you do.” Other conductors were outraged because Beecham refused to suffer over his music—only to enjoy it.

He enjoys these three Beethoven Symphonies. The *Pastoral* is, I fear, a failure. For all of the languishing tone—how beautifully the winds play!—it lacks something of the rough, bucolic spirit the work needs. The A major is, simply, great. Naturally, the Allegretto is the thing here—and the Finale. Who else gets the details in the slash of cold steel through fabric in those last mad pages? Who? Fortunately, the sound is excellent, especially the stereo, which is a different recording from the monophonic. The *Eroica* will not be everybody's cup of tea. It is mine. The third movement is taken slowly—quite slowly—but motion is never lost. In consequence, you can hear horn details never before audible. Also, the *Funeral March* is pondered, not slobbered over as is so often the case.

BERLIOZ, HECTOR

Le Carnaval romain, Overture, Op. 9. Royal Philharmonic, Columbia ML 5064 (1952),* Philips GBL 5633. London Philharmonic, Columbia 68921D (1937).*

Beecham used this Overture to work out a new orchestra. It was a test piece for the LPO and the RPO at their inception. Both of the recordings are outstanding examples of virtuoso orchestral playing and conducting. The Columbia LP also contains fine performances of four other Berlioz overtures.

La Damnation de Faust (orchestral excerpts). London Philharmonic, Columbia MX 94 (1937).*

The famous *Danse des sylphes* is included in the “Beecham Anthology.” Beecham's audible “Thank you very much, Gentlemen” is at once a tribute to his conducting and their inspired playing. Another version, with the RPO, appears on the Angel “Lollipops,” Vol. 1 (35506 or S 35506). “Lollipops,” Vol. 2 (35865 or S 35865) includes the *Menuet des follets*.

Symphonie fantastique, Op. 14a. Orchestre National de la Radiodiffusion Française, HMV ALP 1633 (1957); HMV ASD 399 (1958).

These are entirely different performances recorded some time apart. Of the two, the 1958 version, in stereo, must be given a slight preference. Performances of this work by most conductors are so overwrought that it is with something very much like relief that you can listen to Beecham's. He is content to play the music—content also to penetrate the sur-

face glitter and attack the pith of the genius that was Berlioz's. Not unsurprisingly, there is not one other recording that can possibly be mentioned in the same breath as this. One comes away from this record with renewed admiration for both composer and conductor.

Te Deum, Op. 22. Alexander Young (t); London Philharmonic Choir, Dulwich Boys Choir; Royal Philharmonic; Columbia ML 4897 (1951).

This is the only recording of a work which, if it were not for Sir Thomas, we would never hear. It is Berlioz at his monumental best. It is Beecham at his Beechamest.

Les Troyens à Carthage: Royal Hunt and Storm. Beecham Choral Society; Royal Philharmonic; Angel 35506 or S 35506 (1958).

During Beecham's last visit to the United States, he had high hopes of both performing and recording (for Everest) a complete *Trojans*. It is a thousand pities that he was not spared for this. Edward Wallerstein, onetime President of Columbia and later director of Everest, had been in touch with Beecham and had worked out most of the details, but Beecham's illness made the task impossible. Well, let us be content with this, one of the most atmospheric parts of a great score. Fortunately, the brief choral sections, omitted in his previous HMV disc, are included here. The result is one of Beecham's greatest records. The entrance of the Chorus is absolutely thrilling. Exciting sound.

There is in existence a Beecham-led BBC concert performance of this work, broadcast on several radio stations in the New York area sometime in the late '40s. I can personally attest that the quality of sound is fairly satisfactory, and the quality of the performance is of such magnitude that I urgently recommend it for inclusion in Angel's “Great Recordings of the Century” series. Also in existence is a magnificent taped performance of the Requiem, broadcast from the Royal Albert Hall.

BIZET, GEORGES

Carmen. Victoria de los Angeles (s), Janine Micheau (s), Nicolai Gedda (t), Ernest Blanc (b), et al.; Chorus and Orchestre National de la Radiodiffusion Française; Angel 3613 or S 3613 (1958/59).

This recording had what might be termed the longest gestation period in history. Shortly after the beginning of the sessions, Beecham lost his not very controllable temper and had words with Señora de los Angeles. The wit, wisdom, or waspishness of this diatribe has been lost to history, but the outcome became famous: the leading lady walked out, caught a plane to Barcelona, and sat in her home fuming. David Bicknell, a & r chief for EMI, caught the next plane and was able to persuade the Señora to return after a considerable hiatus. So much time had been lost, however, that Beecham had to leave to keep engagements in Buenos Aires. A year later, after a friendly playback session attended by the Beecham and De los Angeles families, recording again commenced.

Normally, Beecham was a fast worker



in actual recording, but things were generally chaotic before the sessions. Edward Wallerstein remembers all of the troubles, but he adds with a knowledgeable shake of the head, "Musically, the minute Beecham sat down in front of an orchestra, something happened." Something certainly happened to *Carmen*. Gone is the umpah-umpah pit conductor. We all knew Beecham could do it, of course—we had heard his *Carmen Suites*—but even so, the complete *Carmen* is something of a shock. Such attention to details! I wonder if Bizet himself knew the marvels of his own orchestration. Beecham keeps his finger on the pulsing Latin beat in hypnotic fashion. It must be a strong man who is not powerfully moved by this set, yet I cannot give it unqualified enthusiasm. De los Angeles is quite marvelous, and occasionally in the *Habanera* she even has sex appeal; Gedda is first-rate, and Micheau is charming; but Blanc is all too typical of French baritones with a whine instead of a voice. Beecham, who lavished great detail on the Toreador Scene, is thus robbed of a great deal. Also, the recording, though good, is of the studio variety, stage movement being hardly suggested. And for myself I would prefer the Opéra-Comique version, with spoken dialogue.

Carmen: Orchestral Suite (arr. Beecham). Columbia Symphony, Columbia ML 4287 (1948),* Philips GL 5782. London Philharmonic, Columbia MX 144 (1940).*

The Columbia-Philips LP is mentioned principally because it marked the end of one of the biggest controversies in Beecham's recording career. In 1942, he had made recordings with the New York Philharmonic of the Mendelssohn *Italian Symphony*, the Sibelius *Symphony No. 7*, and the Tchaikovsky *Capriccio italien*. Columbia issued these, according to Beecham, without his permission. The conductor very promptly sued. Although the matter was kept out of open court, it caused the end of Beecham's association with American Columbia. He then recorded for RCA via EMI.

It took all of Wallerstein's skill to get Beecham back into the fold in 1948. The first result was the *Carmen Suite* and the *Capriccio italien* with a pickup orchestra and Goddard Lieberman as producer. Everybody wanted to do that date. Many instrumentalists who were normally first-desk men literally played second fiddle because someone else had priority.

I remember that Reginald Kell was first clarinet, for instance, to David Oppenheim's second. Orchestra men loved Beecham. It was, by the way, Beecham's first experience with a tape recorder. His first remarks about it were not kindly. He demanded of Fred Plaut, Columbia's chief engineer, why he couldn't instantly find a spot on the tape he wanted to hear. It is amazing to hear in this set what Beecham could do with a pickup orchestra. While the performance does not quite equal that with the LPO, it is still an excellent one.

L'Arlésienne: Suites Nos. 1 and 2: Patrie, Overture, Op. 19. Royal Philharmonic, Angel 35506 (1955),* HMV ALP 1497 or ASD 252 (without Overture).

L'Arlésienne: Suites Nos. 1 and 2 (excerpts). London Philharmonic, Columbia MX 69 and 68882D (1937).*

Surely, someone will talk Angel into re-issuing the RPO recording, as it is clearly superior to any other version of these overworked pieces. The finesse of the second Minuet is especially noteworthy.

BORODIN, ALEXANDER

Prince Igor: Choral Dance, No. 17. Leeds Festival Choir; London Philharmonic; Columbia MX 54 (1934).* London Symphony, Columbia 7138/9M (1927).* Beecham Symphony, Columbia L 1002 (1917).*

The most popular of these wild distillations is fortunately contained in the "Beecham Anthology." When Beecham originally did *Prince Igor* in London with Chaliapin, it was a huge success. Anyone who listens to these records and is not tremendously excited at the beginning and vastly exhausted at the end needs his ears examined.

BRAHMS, JOHANNES

Symphony No. 2, in D, Op. 73. Royal Philharmonic, Capitol G 7228 or SG 7228 (1958),* HMV ALP 1770 or ASD 348. London Philharmonic, Columbia MM 265 (1935).*

Beecham did very little Brahms. This is understandable. The pastoral qualities of the D major apparently appealed to him. The RPO version is especially fine—one of the best versions of this work on records.

CHABRIER, ALEXIS EMMANUEL

España. Royal Philharmonic, Columbia ML 5171 (1950).* London Philharmonic, Columbia 71250D (1937),* Philips GL 5692.

Joyeuse marche. Royal Philharmonic, Angel 3621 (1946),* HMV ALP 1871.* If one can be serious about two such un-serious pieces of music, I seriously ask the listener to regard with awe these examples of *joie de vivre*. All of the love that Beecham lavished on a Mozart symphony is generated here in performances unmatched by any other conductor on records.

DEBUSSY, CLAUDE

Prélude à l'après-midi d'un faune. Royal Philharmonic, Angel 35506 or S 35506 (1958). London Philharmonic, Columbia 69600D (1938).*

The recording with the Royal Philharmonic is one of the two or three greatest orchestral records ever made.

The delicacy which Beecham commands here is truly a marvel. In this, and other records, Beecham shows us that, far from losing his grip, he was, at eighty, still learning, still refining. Purely as a sample of orchestral playing, this entire set—Beecham "Lollipops"—is on a very high plane indeed. Fortunately, the sound is excellent, with the stereo clear and well separated.

DELIUS, FREDERICK

Merely to list all the records which Beecham made of Delius would require almost this entire article. It would be pointless, too. Either you are a Delius lover—in which case you have all the Beecham recordings—or you are not a Delius lover—in which case you are completely indifferent. It is sad, but true, that when Beecham died, Delius died. Our mechanized and modern civilization cares nothing for the delicate, introspective pagan. Beecham did. He responded to Delius in the early 1900s, did everything he could to make him popular, saw him achieve a pseudo-popularity because of his efforts, and then saw his hero die again. What a shame! Some very great music has died because other conductors do not hear with the ears of Beecham. If you are interested in listening to Delius with an open mind, I suggest you try Capitol G 7116 (or SG 7116) which contains, among other works, *Brigg Fair, A Song Before Sunrise, On Hearing the First Cuckoo in Spring, and Summer Night on the River*. Then, if your interest still holds, listen to *Sea Drift*, Columbia ML 5079, and above all, to the *Mass of Life*, Columbia SL 197,* and the *Song of the High Hills*, HMV ALP 1889. Beecham retouched Delius' scores considerably. They needed it. No other composer was so completely oblivious to the necessity of dynamic markings and tempo indications. Indeed, it is hard to say where Delius stops and Beecham begins.

Songs of Sunset. Maureen Forrester (c), John Cameron (b); Beecham Choral Society; Royal Philharmonic; HMV ALP 1983 (1957).

This record and that containing the Sibelius *Tapiola* (q.v.) are available only as imports and were never available in any other version. (The misleading liner for this disc would have us believe that the Delius was formerly released, but this is not so.) Also on the record is a rather charming Gavotte by Paul Vidal and a rather dull *Gypsy Suite* by Sir Edward German. The Delius appears to me—a Delius lover admittedly—to represent the peak of Delius' writing for chorus and orchestra. Like the other works on this record, these performances were approved by Lady Beecham. What the flaws were that caused Sir Thomas to withhold approval are beyond my limited comprehension. Forrester is in particularly good voice. I would assume that the recording—which is excellent—was made in stereo, but no stereo version exists. Curious.

DVORAK, ANTONIN

Symphony No. 8 ("No. 4"), in G, Op. 88. Royal Philharmonic, HMV ALP 2003 (1959).

This record was made from a broadcast

Continued on page 102

SOMEDAY, THERE MAY BE OTHER FULLY AUTOMATIC TAPE RECORDERS LIKE THE NEW CONCORD 994



(WHY WAIT?)

The 994 gives you automatic programming. Plays or records automatically three different ways. Stops by itself where you want it to. Threads itself automatically. And, the 994 is available now!

With the transistorized 994, Concord introduces a new dimension to tape recording. Some might call it modernization, some might call it automation. We think of it as *convenience*—in playing, in recording, in starting and stopping, in threading, in hours of uninterrupted listening. You can't compare it to anything because the 994 is as different from the conventional stereo recorder as the old crank-type Gramophone is from the modern record changer.



AUTOMATIC PROGRAMMING. You can program the 994 to play or record one side of a tape from beginning to end and stop automatically. Or, to play/record first one side of the tape, reverse, play the other side, then stop automatically. Or, to play/record forward and back, forward and back, continuously, as long as you like—an hour, six hours, or all day. You may change direction of tape any time you like by merely pressing the direction change buttons. These same lighted buttons automatically show you direction of tape travel.

PUSH-BUTTON KEYBOARD. The operating controls are literally at your fingertips. This is the one recorder you can operate without arm waving, and with one hand! As far as threading, that's even simpler—the 994 threads itself automatically.



After all this, we didn't just stop in designing the 994. We kept going. As a result, the 994 offers superb performance and every conceivable feature required for your listening and recording pleasure. Here's a brief sample: three speeds with automatic equalization, four professional heads, two VU meters, digital tape counter, cue control, sound-on-sound, exclusive Concord Trans-A-Track recording, 15-watt stereo amplifier, professional record/monitoring system. The 994 may also be used as a portable PA system, with or without simultaneous taping.



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The 994 is priced under \$450.* An identical recorder, Model 990 comes without speakers or microphones and is priced under \$400.* Both are at your dealer's now. So why wait? Drop in for a demonstration and find out for yourself what *fully automatic tape recording by Concord* is all about! Or, for complete information, write Dept. HF-6.

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THE SIGNATURE OF QUALITY ■ Tape Recorders/Industrial Sound Equipment/Dictation Systems/Communications Devices/Closed Circuit Television

CIRCLE 18 ON READER-SERVICE CARD

JUNE 1965

49

HOBSON'S CHOICE? NEVER AGAIN!

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And, as recently as 1961, if you went to buy a true high fidelity stereo phono cartridge, you bought the Shure M3D Stereo Dynetic. Just as the critics and musicians did. It was acknowledged as the ONLY choice for the critical listener.

Since then, Shure has developed several models of their Stereo Dynetic cartridges—each designed for optimum performance in specific kinds of systems, each designed for a specific kind of *porte-monnaie*.

We trust this brief recitation of the significant features covering the various members of the Shure cartridge family will help guide you to the best choice for you.

THE CARTRIDGE



V-15



M55E



M44



M7/N21D



M99



M3D

ITS FUNCTION, ITS FEATURES...

The ultimate! 15° tracking and Bi-Radial Elliptical stylus reduces Tracing (pinch effect), IM and Harmonic Distortion to unprecedented lows. Scratch-proof. Extraordinary quality control throughout. Literally handmade and individually tested. In a class by itself for reproducing music from mono as well as stereo discs.

Designed to give professional performance! Elliptical diamond stylus and new 15° vertical tracking angle provide freedom from distortion. Low Mass. Scratch-proof. Similar to V-15, except that it is made under standard quality control conditions.

A premium quality cartridge at a modest price. 15° tracking angle conforms to the 15° RIAA and EIA proposed standard cutting angle recently adopted by most recording companies. IM and Harmonic distortion are remarkably low... cross-talk between channels is negated in critical low and mid-frequency ranges.

A top-rated cartridge featuring the highly compliant N21D tubular stylus. Noted for its sweet, "singing" quality throughout the audible spectrum and especially its singular recreation of clean mid-range sounds (where most of the music really "happens".) Budget-priced, too.

A unique Stereo-Dynetic cartridge head shell assembly for Garrard and Miracord automatic turntable owners. The cartridge "floats" on counterbalancing springs... makes the stylus scratch-proof... ends tone arm "bounce."

A best-seller with extremely musical and transparent sound at rock-bottom price. Tracks at pressures as high as 6 grams, as low as 3 grams. The original famous Shure Dynetic Cartridge.

IS YOUR BEST SELECTION

If your tone arm tracks at 1½ grams or less (either with manual or automatic turntable)—and if you want the very best, regardless of price, this is without question your cartridge. It is designed for the purist... the perfectionist whose entire system must be composed of the finest equipment in every category. Shure's finest cartridge. \$62.50.

If you seek outstanding performance and your tonearm will track at forces of ¾ to 1½ grams, the M55E will satisfy—beautifully. Will actually improve the sound from your high fidelity system! (Unless you're using the V-15, Shure's finest cartridge.) A special value at \$35.50.

If you track between ¾ and 1½ grams, the M44-5 with .0005" stylus represents a best-buy investment. If you track between 1½ and 3 grams, the M44-7 is for you... particularly if you have a great number of older records. Both have "scratch-proof" retractile stylus. Either model under \$25.00.

For 2 to 2½ gram tracking. Especially fine if your present set-up sounds "muddy." At less than \$20.00, it is truly an outstanding buy. (Also, if you own regular M7D, you can upgrade it for higher compliance and lighter tracking by installing an N21D stylus.)

If floor vibration is a problem. Saves your records. Models for Garrard Laboratory Type "A", AT-6, AT-60 and Model 50 automatic turntables and Miracord Model 10 or 10H turntables. Under \$25.00 including head shell, .0007" diamond stylus.

If cost is the dominant factor. Lowest price of any Shure Stereo Dynetic cartridge (about \$16.00)... with almost universal application. Can be used with any changer. Very rugged.

SHURE

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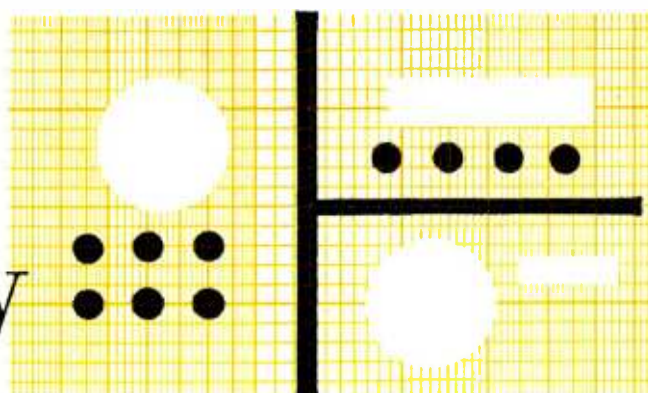
HIGH FIDELITY PHONO CARTRIDGES... WORLD STANDARD WHEREVER SOUND QUALITY IS PARAMOUNT

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

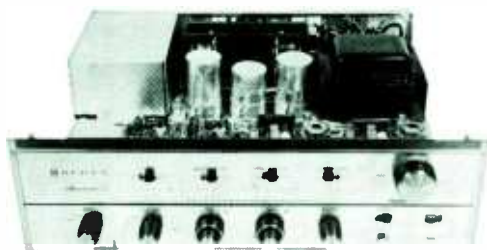
CIRCLE 66 ON READER-SERVICE CARD

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

high fidelity



EQUIPMENT REPORTS



H. H. Scott Model 260 Integrated Stereo Amplifier

THE EQUIPMENT: Scott 260, a solid-state integrated preamplifier-power amplifier. Dimensions (in metal case supplied): 15 by 12½ by 4 inches. Optional feet raise height to 4¾ inches. For knob and rear connections, about 2½ inches should be allowed. Price: \$259.95. Manufacturer: H. H. Scott, Inc., 111 Powder Mill Rd., Maynard, Mass. 01754.

COMMENT: One of Scott's newest products is the Model 260 combination amplifier, a solid-state transformerless unit that is handsomely styled, has a full complement of controls, and is truly a splendid performer in every respect. It easily meets or exceeds its specifications, is loaded with useful features, and has a superb listening quality.

Mounted on the gold-anodized front panel are six slide switches for tape monitor, rumble filter, scratch filter, loudness compensation, speakers off/on, and power. In addition there are six control knobs. A four-position input switch selects tape head, phono, tuner, or extra. To its right is the versatile mode control: in its BAL. L or BAL. R positions, signals coming in on both left and right inputs are combined and sent to either the left or right speaker, respectively. When used

in conjunction with the balance control, the BAL. L and BAL. R positions of the selector switch enable the user to equalize the volume of the two speakers. Both STEREO and REV. STEREO positions of the selector switch provide stereo operation, but the latter position reverses the two channels. In addition, the L. INPUT and R. INPUT positions of this switch feed the input signal from either the left or right input through both amplifier channels and into both speaker systems.

The bass and treble tone controls are dual-concentric; they may be used on each channel independently, or—inasmuch as they are friction-coupled—they can regulate both channels simultaneously if desired. A large volume control is located in the upper right-hand portion of the front panel. A low impedance stereo headphone jack is located just under the speaker switch, and a pilot lamp is placed below the power switch.

At the rear of the amplifier are the four pairs of stereo inputs that correspond to the settings of the input selector control. In conjunction with the phono inputs is a phono sensitivity switch that allows three choices of phono input impedance, and which can be set to maintain the amplifier at constant volume level when switching between different program sources. There also is a pair of tape

REPORT POLICY

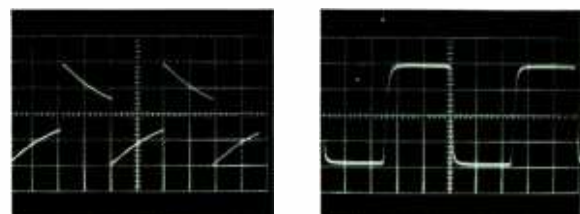
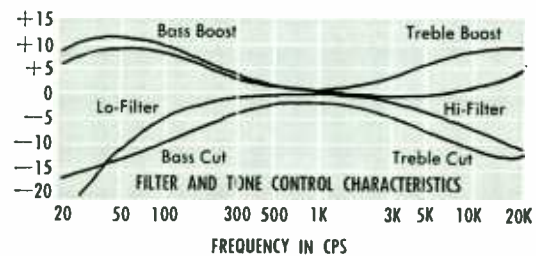
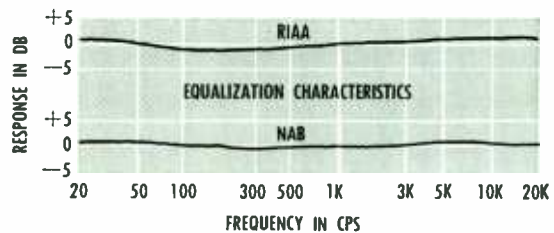
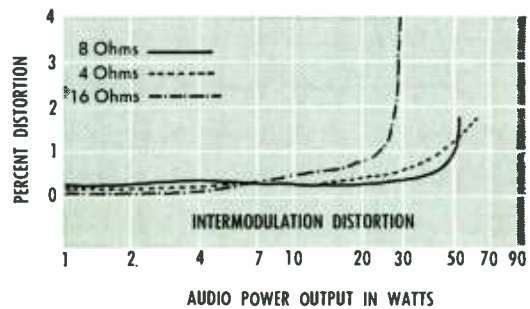
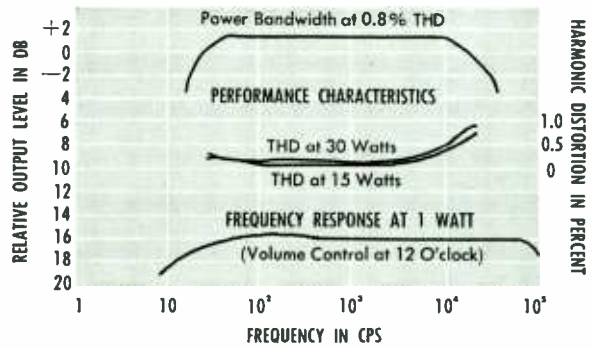
Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization not affiliated with the United States Government 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. No reference to the United States Testing Company, Inc., to its seals or insignia, or to the results of its tests, including material published in HIGH FIDELITY based on such tests, may be made without written permission of United States Testing Company, Inc.

feed jacks, and a pair for signals from a tape recorder on playback. Also on the rear is a jack for feeding an A + B signal to a separate monophonic amplifier for center-channel fill, or to pipe a mono version of a stereo program into another room.

Speaker connections are made from a pair of barrier-terminal strips, and each output has an impedance selector with one position for 4-ohm speakers and the other for 8- to 16-ohm speakers. There are three fuse-holders: one each to protect the speaker output and one slow-blow type for the AC line. The power cord and two AC outlets (one switched) complete the rear complement.

The circuitry of the Model 260 is built around twelve transistors per channel, plus additional solid-state devices in the power supply. The only "iron" used is the power transformer; there are no interstage or driver transformers in the amplifier.

In tests conducted at United States Testing Company, Inc., the Model 260 proved to be an outstanding performer. Power output, which extended beyond the



Square-wave response to 50 cps, left, and 10 kc.

Scott 260 Amplifier

Lab Test Data

Performance characteristic	Measurement
Power output (1 kc, 8-ohm load)	
1 ch at clipping	36.9 watts @ 0.17% THD
1 ch for 0.8% THD (rated distortion)	44.6 watts
r ch at clipping	34.9 watts @ 0.54% THD
r ch for 0.8% THD	41.2 watts
Both chs simultaneously:	
1 ch at clipping	30.4 watts @ 0.15% THD
r ch at clipping	28 watts @ 0.4% THD
Power bandwidth for constant 0.8% THD	20 cps to 30 kc
Harmonic distortion	
30 watts output	under 0.5% up to 10.5 kc; 0.9% at 20 kc
15 watts output	under 0.5% up to 13 kc; 0.75% at 20 kc
IM distortion	
4 ohm load	under 0.8% up to 35 watts output
8-ohm load	under 0.6% up to 39 watts output
16 ohm load	under 1% up to 22.5 watts output
Frequency response, 1-watt level	+0.2, -1.2 db, 15 cps to 100 kc
RIIA (disc) equalization	±1 db, 20 cps to 20 kc
NAB (tape) equalization	+1, -0.5 db, 20 cps to 20 kc
Damping factor	22
Sensitivity, various inputs	phono (A,B,C) 5.5 mv; 3.4 mv; 1.8 mv tape head 1.86 mv tape (amp) 435 mv tuner 435 mv extra 435 mv
S/N ratio, various inputs	phono (A,B,C) 65 db; 60 db; 60 db tape head 60 db tape (amp) 79 db tuner 79 db extra 79 db

"normal" audio band, was high and clean enough to drive the lowest efficiency speakers; distortion was extremely low; signal-to-noise ratio excellent on all inputs. Frequency response was virtually flat to 100 kc at the high end, and to about 10 cps at the low end. The IM characteristic was one of the most linear yet encountered in any solid-state amplifier, remaining very low up to the rated output. It was best at 8 ohms, which is of course the most widely used speaker impedance. Actually, however, the IM at all three impedances, combined with the amplifier's power reserves and stability, would recommend the 260 for use with any speaker available.

Equalization characteristics, for both RIAA (disc playback) and NAB (tape head playback) requirements, were excellent. Unlike many combination units, in which the NAB curve is somewhat compromised, the 260 provides highly accurate equalization for tape heads and thus is one of the few amplifiers that can be used,

if desired, for direct playback from a tape deck that has no built-in preamplifier. A minor feature this, but another indication of the careful design of this equipment. Square-wave response of the 260 also was noteworthy: the 50-cps response had some tilt, but still was better than average; the 10-kc response had fast rise-time, no ringing, and indeed approached the ideal in shape.

Listening tests confirmed the measurements. The Scott 260 had a clarity and ease of reproduction that satisfied all listeners and made it the inevitable choice over a tube amplifier of similar power output. It had that "clean transistor sound" and, like other topflight solid-state amplifiers, seemed capable of getting maximum performance from any speaker it was connected to. Without doubt, the 260 is one of the best-integrated amplifiers available; indeed its performance is of an order that suggests, or even exceeds, what used to be obtained from separate preamps and power amps.



Dual 1010 Record Changer

THE EQUIPMENT: Dual 1010, a four-speed record changer. Price: \$69.50. Optional walnut bases priced from \$6.95 to \$11.95. Integrated base and lift-up plexi-glass cover, Model DCB-1, \$29.50. Manufactured in West Germany; distributed here by United Audio Products, 12 West 18th St., New York, N.Y. 10011.

COMMENT: The Dual 1010 is essentially a lower-priced version of the highly regarded Dual 1009, reviewed here in November 1963. That is to say, it performs equally well as, but lacks some of the features and technical sophistication of, the costlier model.

A four-speed player (16, 33, 45, and 78 rpm), the Model 1010 may be used as an automatic changer or as a manual (single-play) unit. Its platter weighs 3 pounds, 2 ounces and is driven at the rim by a rubber idler wheel from a four-pole induction motor, similar to the one used in the Model 1009. As in the costlier Dual, record changing is accomplished by the rotation of the platter in conjunction with retractable arms in the center spindle, a method that eliminates the need for overarms. Operating controls include a speed selector, a record-size selector (for 7-, 10- and 12-inch discs), and a start-stop lever. The 1010 does not have the variable speed control found on the 1009.

The arm on the 1010 is a somewhat simplified, but effective, version of the arm on the 1009. It has no static balance or height adjustment, yet it permits a high quality cartridge to track very well at 2 grams, and it

does have an adjustment for the stylus set-down point. The arm has a plug-in head that will accept most makes of cartridges. Over-all construction was judged to be of high quality; mounting the player into its base was done with ease. Moreover, because of the fairly compact dimensions of the base required (12½ by 14½ inches), and the small amount of rear overhang of the arm, the entire ensemble can be installed in very close quarters.

In performance tests at United States Testing Company, Inc., the Dual 1010 was fairly reminiscent of the 1009. Wow and flutter were measured respectively as 0.12% and 0.16%, both very low figures and inconsequential from a listening standpoint. Speed accuracy was very good under standard line voltage; variations

Speed Accuracy, Dual 1010		
Line Voltage	16 rpm	33 rpm
117	0.15% fast	0.5% slow
105	0.45% slow	1.4% slow
129	0.45% fast	0.15% fast
	45 rpm	78 rpm
117	0.07% fast	0.5% fast
105	0.75% slow	0.1% slow
129	0.45% fast	1% fast

in voltage affected the speed only minutely (see accompanying chart). The arm resonance occurred at about 12 cps and was not severe. Rumble, referenced to the NAB standard of 1.4 centimeters per second peak velocity at 100 cps, was -33 db; confined to subsonic frequencies it would be inaudible in most playback systems.

As is true of so many recent arm and turntable combinations, the Dual 1010 demonstrates that automation and high quality performance can be combined in the same product. A very good buy, it should provide yeoman service in many a stereo system in which compactness, or low budget, or both may be considerations.



Pickering V-15/AME-1

Stereo Cartridge

THE EQUIPMENT: Pickering V-15/AME-1, a magnetic stereo phono cartridge. Price: \$29.95. Manufacturer: Pickering & Co., Inc., Plainview, L.I., N.Y. 11803.

COMMENT: The V-15 series of cartridges from Pickering includes four models, of which the V-15/AME-1 is the highest-rated. A very lightweight cartridge, it is equipped with an elliptical stylus and is designed to track at a vertical angle of 15 degrees, thus reflecting the most recent advances in pickup design.

The diamond stylus—which employs Pickering's "floating" action, intended to minimize possible damage to itself and to records through careless handling—is mounted in the patented V-guard assembly and may be readily replaced by the owner. (Pickering offers alternate styli, in sizes suitable for older mono LPs and for 78s; these may be readily inserted into the V-15 body.) The V-guard, incidentally, may be rotated so that the stylus points upward—a safety feature that can prove useful when the record player is being transported, or is not to be used for a period of time.

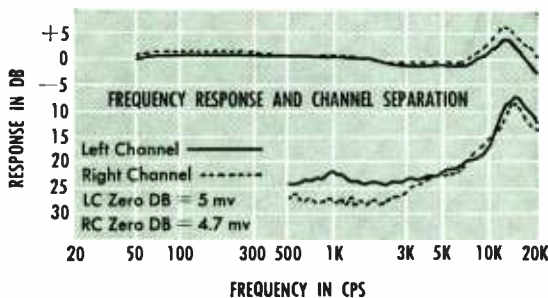
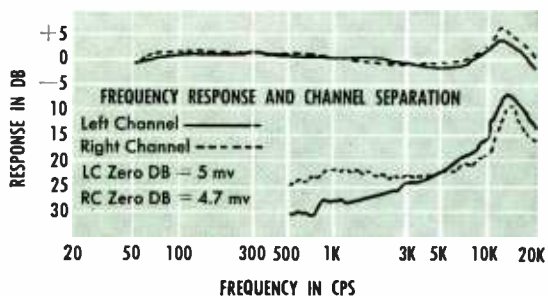
The cartridge is quite small and should fit readily into any tone arm. Connections are made by four pin terminals, marked for channel and polarity. Compliance, although not specified, was judged to be very high; maximum recommended tracking force is 1.5 grams.

The V-15/AME-1 was tested at United States Testing Company, Inc., first in the tone arm of the Garrard Lab 80, to determine how it performed in a representative high quality automatic, and then in a Grado Lab arm to evaluate its performance in a separate arm-turntable combination. Tracking force used in both tests was 1.5 grams. The results of both tests were virtually identical, which is to say that the cartridge offers equally fine performance in both types of equipment. The only measured difference was more or less a "numerical" one, as shown in the mid-frequency separation curves on the accompanying chart. Actually, the few dbs of difference in left-to-right, or right-to-left, separation are relatively unimportant; the channel separation characteristic of the V-15 is, in sum, well suited for stereo discs.

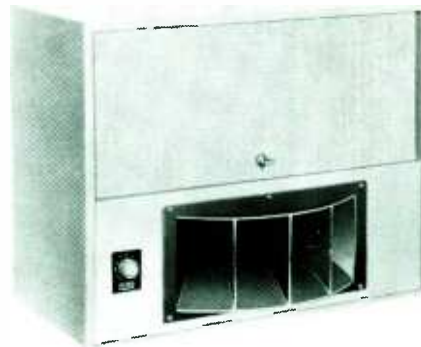
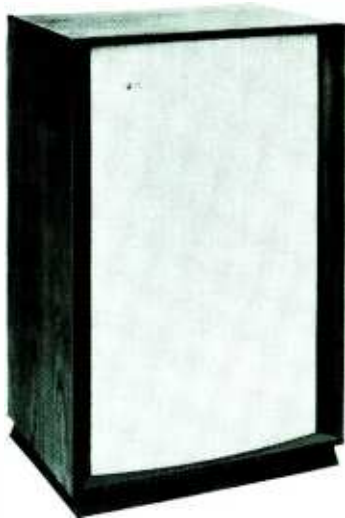
Working into the standard 47K load, at a peak recorded velocity of 5 cm/sec at 1 kc, the cartridge produced outputs of 5 millivolts and 4.7 millivolts from its left and right channels respectively—values that are closely balanced and well matched to the magnetic phono inputs on modern preamps or combination amplifiers. Frequency response was smooth and uniform across the audio band; the rise above 10 kc is typical of magnetic

cartridges and may be attributed in part to the severity of signals on the test record; it is, in any case, of no real significance from a listening standpoint. Harmonic distortion was not evident until about 5 kc, and remained very low. IM distortion also was extremely low throughout the range.

At 1.5 grams, the cartridge tracked admirably, even in the most heavily modulated record grooves. It can be used at lower tracking forces, but—like all cartridges we have tested—some breakup is evident when tracking the loudest passages at 1 gram or less. In any case, 1.5 grams is low enough, and with a cartridge of such diminutive dimensions and weight, record wear at 1.5 grams should be negligible. The "sound" of the V-15 is extremely agreeable: fairly open, full, and natural—or, as one listener put it, "it is simply the sound of the record itself." Clearly, here is another cartridge that takes its place among today's best, and merits serious audition by the record collector.



Response of the Pickering cartridge as measured in Garrard Lab-80 arm (top) and in the Grado arm.



Altec Lansing Model 843A Speaker System

THE EQUIPMENT: Altec Lansing Model 843A, a full-range speaker system in an enclosure. Dimensions: 40 by 25 by 18 inches. Cost, \$356. Same speaker elements in monitor-type housing designated as Model 844A. Dimensions: 31 by 24 by 16 inches. Cost, \$327. Manufacturer: Altec Lansing Corp., 1515 South Manchester Ave., Anaheim, Calif. 90039.

COMMENT: A recent entry by Altec Lansing in the "full size" speaker system class is its Model 843A, known as the Malibu. This system consists of a pair of 12-inch woofers working in parallel and crossed over through an 800-cps network to a huge horn tweeter that flares to an opening of about 16½ by 7½ inches. All elements face forward from behind a front grille that curves outward slightly. The enclosure itself is completely sealed and serves, as far as the woofers are concerned, as an "infinite baffle." Very sturdily built, it is finished in walnut, and stands on an integral recessed base. Similar speaker elements are used in Altec's Model 844A speaker system; known as the Monitor/Playback System, the 844A comes housed in a light "studio gray" cabinet, and the tweeter horn shows through the front panel. The 844A may be wall-mounted or floor-based.

Input connections to the Malibu are made by two screw terminals at the bottom of the rear panel. Also at the rear is a tweeter level control that works "in reverse"—that is, as it is turned clockwise it attenuates, rather than increases, the midrange and highs. The system is very efficient and can be driven by relatively low-powered amplifiers, although it is robust enough to take in stride the output of high-powered amplifiers.

The Malibu is capable of putting out enormous power in the bass region, enough to literally rattle closet doors and window panes if driven hard enough. Doubling

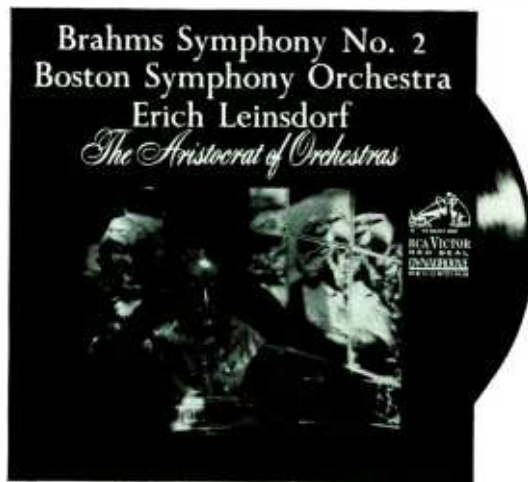
below 40 cps does not become apparent until abnormal amounts of power are fed to the system; at better than normal listening level in a rather large room, the Malibu responded cleanly and evenly to 35 cps; a gentle slope seemed apparent at this frequency and bass was still clean to just below 30 cps. If one listens intently enough, a 25-cps note also can be heard from this system, but of course it is considerably reduced in amplitude.

Mid-bass, midrange, and highs seemed smooth and clean, with only minor variations evident. Over-all response was judged to extend to beyond audibility, with a slope beginning at about 14 kc. Directionality effects were moderate: some increasing directivity in the vertical plane was apparent at 3 kc, although the horizontal spread remained quite wide at this frequency. Above 5 kc, directivity increased gradually in all planes; above about 11.5 kc, tones were audible mainly "on axis" of the system. White noise response was fairly smooth, but brightened considerably as the tweeter control was moved to its maximum level position. In general, the white noise sounded smoother at some distance back from, and off axis of, the speaker.

The Malibu impressed us as capable of projecting an enormous volume of clean program material with relatively little power boost from the driving amplifier. It is hard to describe its sound other than to characterize it as big, full, and solid—perhaps the kind of sound that one listener might find extremely satisfying and another somewhat theatrical. It is, in any case, not a speaker one would snuggle up to; it does demand some "breathing space" and would seem best used in a fairly large room that not only can provide the installation space needed for a pair on stereo, but that also permits the listener to get back a little from the pair so that the "sound front" they project can be fully appreciated.

REPORTS IN PROGRESS

Empire Grenadier Speaker System
Crown SS/824 Tape Recorder
Knight KN-990A Changer



Now—The Boston Symphony Adds to Its Recordings of Brahms

With the release of this recording of Brahms' Second Symphony, the Bostonians add new lustre to their reputation as interpreters of Romantic music . . . and Leinsdorf once again demonstrates the breadth of his horizons. This Brahms Second is not only a musical accomplishment, but also a tribute to the art (and science) of recording, for every delicate nuance, every fortissimo phrase is reproduced here in flawless fidelity and balance. Hear the music of the Boston Symphony under Leinsdorf, recorded in Dynagroove sound. Truly these are albums to treasure for a lifetime.



CIRCLE 61 ON READER-SERVICE CARD

reviewed by PAUL AFFELDER
NATHAN BRODER
O. B. BRUMMELL
R. D. DARRELL
SHIRLEY FLEMING
ALFRED FRANKENSTEIN



HARRIS GOLDSMITH
ROBERT C. MARSH
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ALAN RICH
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Celebrities as a trio: Stern, Istomin, Rose.

by Robert C. Marsh

Art Before Virtuosity, and Chamber Music as It's Meant To Be

THE ABILITY to play an instrument with great technical accomplishment and musical insight is one thing. The ability to join other musicians in an artistically unified performance is another.

You do not have to go very far to find soloists who never really learn how to play with an orchestra and a conductor, nor is it uncommon to find that performances by chamber music groups incorporating well-known solo players have a disconcerting tendency to turn into displays of individual virtuosity in the spirit of *Anything You Can Do I Can Do Better*. There are, of course, the few exceptions. The Cortot/Thibaud/Casals Trio was one, the Rubinstein/Heifetz/Feuermann ensemble another. These men could play chamber music well because they were willing to function as peers among peers and to scale their individual efforts to the demands of the work as a whole. Happily, to this roster of distinguished instrumentalists who are also distinguished artists record listeners can now add the Stern/Rose/Istomin Trio.

Unlike the many soloists who confine themselves to the staples of the concerto literature, Isaac Stern has proved himself to be seriously interested in expanding the repertory of his instrument.

The extension into chamber works and concertos for multiple solo voices is a natural aspect of any such project, and in recent years he has persuaded his present colleagues to take time from their busy solo careers to join him in performing this music. Implicit in their success is the joy of discovery. This repertoire gives the performer something fresh to convey and some interesting new interpretative problems to solve. The enthusiasm of his response is easily transmitted to the listener. This is particularly true in concertos such as the Beethoven Triple and Brahms Double, which are commonly relegated to the functional purpose of providing first-desk players with mass opportunities for the exercise of their talents. It is good to hear these scores from musicians whose virtuosity can be taken for granted.

The Columbia two-disc album combines the two Concertos with the second Brahms Piano Trio, Op. 87, on the fourth side. The Schubert Trio is offered as a separate record. Both sets seem to me among the best of the season. I would hope that no one would have to choose between acquiring one or the other, but for Schubert collectors I should perhaps mention the fabulous

level of sustained performance in the mercurial finale of the Op. 99.

The absolute delight of these performances is how well these three men work together. The ground rule of chamber music is to listen to the players—but listening is not all. The interplay of lines and voices, the aplomb with which a theme is passed and received, suggest the sort of wholly integrated artistry one expects from the best-disciplined ballet troupe. In a way, the extremely high level of the performance makes virtuosity self-effacing, and the vitality of the composer's thoughts comes to the fore and dominates. Yet there is nothing austere or anonymous about this music making. The tone of the group is ripe and full, three richly colored instrumental lines projected with individuality and rhythmic force yet unified in style and manner. This is all the more evident when the group (or Stern and Rose) is heard against the deep-piled sound of the Philadelphians. The soloists dominate these performances, with Ormandy (himself a string player of accomplishment) seemingly happy to give them their lead and provide forthright support in a sympathetic vein.

For many years my interpretative

standard in the Beethoven has been the Bruno Walter set in which Rose participated with John Corigliano and Walter Hendl—all of them at that time affiliated with the New York Philharmonic. Sonically, the present recording is vastly superior (in fact, technically it is the best Beethoven Triple we have), but it is the musical impact that really tells. The three soloists bring out the best in each other and the music, while Ormandy delivers one of the finest Beethoven performances I have ever heard from him, solid, well focused, and marked with powerful and strongly accented thematic contours. As for the Brahms, our need for another Double Concerto was not acute, since we have a fine version from Walter's later years. This new one, however, provides real competition with its warm, expansive sense of Brahmsian melody and rhetoric. Again one notices that the soloists are as adept in stating a quiet passage with delicacy of color and shade as they are in singing out a big rolling theme. These performances are wholes—everything adds up, and the sum is impressive.

For a demonstration of this quality of total synthesis in performance, the Brahms Trio may perhaps be the best example of all. We have had several good recordings of this work in the past, but none in which the engineers and the performers seemed so intent on making it clear what chamber music is all about. Every participant reacts not only with full knowledge of what every other participant is doing, but with anticipation of their intention. The three players are in a state of constant dynamic interaction to produce (yet with the suggestion of spontaneity) what are obviously very carefully considered effects. One might plot this playing on a graph, but it cannot be reduced to a series of formulas: here is music, with passion and romance and echoes of gypsy strains in the mixture that makes Brahms unique. It is what chamber music is meant to be and what the Stern/Rose/Istomin Trio create.

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

†**Brahms:** *Concerto for Violin, Cello, and Orchestra, in A minor, Op. 102; Trio for Piano and Strings, No. 2, in C, Op. 87*

Isaac Stern, violin; Leonard Rose, cello; Eugene Istomin, piano (in the Beethoven and Brahms Trio); Philadelphia Orchestra, Eugene Ormandy, cond. (in the Concertos).

- COLUMBIA D2L 320. Two LP. \$7.98.
- COLUMBIA D2S 720. Two SD. \$9.98.

SCHUBERT: *Trio for Piano and Strings, No. 1, in B flat, Op. 99*

Isaac Stern, violin; Leonard Rose, cello; Eugene Istomin, piano.

- COLUMBIA ML 6116. LP. \$4.98.
- COLUMBIA MS 6716. SD. \$5.98.

Peter Pears and Julian Bream: In a Word, Musicality

by Conrad L. Osborne

PETER Pears has been active professionally for more than thirty years, but the near simultaneous release this month of two recital discs naturally prompts a kind of stocktaking. Actually, this tenor's position in the musical world is well indicated by a casual statement he himself makes in his liner notes for the Argo album, where he speaks of Priaux Rainier's unaccompanied *Cycle for Declamation*, on poems of John Donne: ". . . I have used it on many occasions as a foil, in a recital programme, to a group of unaccompanied Pérotin." Think of the implications! Here is a singer programming Pérotin (unaccompanied) and setting it off with a cycle (unaccompanied) written for him by a contemporary British woman composer. And this sort of thing has been done *on many occasions*.

In describing the characteristics of Pears's singing, Julian Bream writes in the RCA Victor notes: ". . . Pears's voice has an instrumental quality and subtlety of intonation." Bream is right; Pears's singing is indeed "purely musical," in the meaning of that phrase when it is used by instrument-oriented musicians. One can hear the nearest tenor's comeback: "He sings that way because he has to." And one must concede some ground on this point, uncharitable though it may be, for it is difficult to think of another singer of comparable eminence with a voice as unbeautiful and technically limited as Pears's—a heady, closed-sounding tenor, dry and lacking in ring, afflicted by a quaver on sustained tones and further burdened by a throaty, suffocated manner of enunciation (the "I" seems to be formed by the back of the tongue), covered to death and capable of precisely one rather unappealing vocal color.

And withal, a singer of great expressive powers, of unsurpassed musicality. How so? By virtue of a seemingly infallible sensitivity to the shape of a line, of a song, of the phrases within the song. There are instrumentalists who seek to phrase in the manner of a great legato singer; Pears, the singer, phrases in the manner of a tasteful, intelligent instrumentalist. He is not of the render-the-text-explicitly school. He seeks out the shape of the musical phrase, and the reason for that shape, knowing that it has grown from the text and will, if

sung correctly, express that aspect of it which is important to the composer. Consequently, the on-going quality of a phrase, the explicit nature of any interruption, and the possibilities of expression through dynamic shading are thoroughly explored (sometimes, it seems, just about exhausted) in a Pears performance. One would not, of course, want all singing to be of this sort, but one is grateful for such a living demonstration of its potential.

In the present recordings we find him exploring repertoire that is admirably susceptible to this sort of approach, in the company of partners whose empathy and expertise can be assumed. These discs are fascinating, both as to the music selected and its performance.

To consider first the Victor release . . . the *Britten Songs from the Chinese* are typical of this composer's best writing for the voice. Their intellectual qualities are what strike the listener—we are constantly aware of ideas in the music—but they are simple, and do not fall into the rather gingerbread sort of descriptive writing which invades some of Britten's vocal music. Much depends on the coloration and lightness of execution inherent in Pears's singing; the repeated "Don't think about the sorrows of the world" in *The Big Chariot* is haunting in this rendition, but it would be dead without such a complete realization.

By comparison, the Walton songs are strained and tortuous-sounding, weighted down with postromantic mannerisms. Part of the trouble, it seems to me, is that they really call for a firmer, more colorful, more extroverted brand of singing than Pears can supply; nonetheless, I think that the case of the third of these songs (*Lady, When I Behold the Roses*), which starts off promisingly enough as a straightforward, dedicatory sort of song but then meanders off and winds up in lumpen condition, is somewhat symptomatic. However, the second (*O Stay, Sweet Love*) is a charming, unaffected song, and, needless to say, the whole group has moments of interest.

The Britten folk song arrangements are disarming, less far afield than most of those in the "Folk Songs of the British Isles" collections. Of all of them, I am most taken by the lovely setting and unaffected performance of the Appalachian *Sailor-Boy*. And the *Four French Folk*

Songs arranged by Mátyás Seiber are most beautiful, classical in flavor—*Le Rossignol* is almost perfect. There is also the song from *Gloriana* ("Happy, happy were he"), which is extremely moving in this impeccable performance.

Throughout the recital, Bream is irreproachable. The balance is extraordinary, not only of volume, but of color and intonation. A fair span of his instrument's range of expression is called into play, and he responds with technical polish and exquisite taste.

The Argo disc, recorded in coöperation with the British Council, concentrates on the English art song of the current century, avoiding Britten and Vaughan Williams. We get healthy doses of two composers whose works teeter between idioms of the late-nineteenth century and the twentieth—John Ireland and Frank Bridge, both born in 1879. Ireland is, of course, the Masfield *Sea Fever* man, but among musicians he is probably best known for his piano and chamber music, as well as for a fair quantity of songs and some choral music. The songs heard here include an early cycle, A. E. Housman's *The Land of Lost Content*, a later grouping of three "friendship" songs (to texts by Emily Brontë, D. G. Rossetti, and an anonymous poet), and *The Trellis*, to words of Aldous Huxley. The Housman pieces are pleasant to listen to, and in the last song, an almost elegiac one called *Epilogue*, the writing hits a very high level. There are hints of Debussy, and hints of the salon—the songs tend to take the easy way out, to end on the pleasing cadence rather than following through in what is obviously the essential spirit. The "friendship" songs are more tightly done; of these, D. G. Rossetti's *The One Hope* is close to being

a great song, dark and insistent, with some striking harmonic turns.

Bridge, a violinist and violist, is also best known for his chamber music, and secondarily for some orchestral tone poems (and thirdly, as the inspiration for one of Britten's finest orchestral works, the *Variations on a Theme of Frank Bridge*). His songs here (to words by Gerald Gould, James Joyce, W. B. Yeats, Robert Bridges, and Humbert Wolfe) are more outgoing than Ireland's, more declarative. They are good at capturing an initial mood, and run into trouble when they start to move, or develop. The best of them is Yeats's *When You Are Old*, a very finished and honest piece of writing, quite moving; the worst is *Journey's End*, primarily because of the embarrassing nature of Wolfe's lyric—we're all a-headin' for that Big Bunk Upstairs, son.

The remaining works on the record are the setting of *Tom O'Bedlam's Song* by Richard Rodney Bennett, a very young English composer, and the aforementioned group of unaccompanied Donne settings by Miss Rainier. The Bennett piece, which has an important cello accompaniment, possesses considerable power and sensitivity, a tight design, and some vocal writing that is as well tailored to Pears's voice as Britten's own, especially in the use of *piano* head tones to suggest a keening quality. This piece receives a particularly brilliant performance, marked by the strong, unequivocal playing of Joan Dickson.

The Rainier group is really ingenious. The music consists of a very heavily accented chant over quite a wide vocal range, rhythmically constructed in a manner most descriptive and supportive of the wonderful texts and, as Pears points out, beautifully filled out by a suggested har-

monic background; one can really hear modulations. I am particularly impressed by the setting of the *Nunc, lento sonitu*. What a challenge! And Miss Rainier has found for it what seems the only possible solution in unaccompanied song, the anguish of the poem set high in the voice, the Latin refrain in a low baritone color. One of the great powers of unaccompanied song is its use of silence, for the silences between the sounds are real and heavy, and the composer has used them to tremendous effect. Naturally, only a singer of the most secure intonation could render such material, especially in view of the fact that a wide range and a heavily emotive approach are employed. If there are other tenors willing to tackle it, let them come forward.

Britten is, as always, a fine accompanist. Sometimes I wish there were more color, more of what the Italians call *slancio*; but it is lovely playing, admirably keyed to the vocal part. The sound of both records is excellent, with a slightly warmer, more intimate ambience on the Victor, as befits the material. Argo, I regret to say, has omitted the texts—a grave failing in this sort of program.

PETER PEARS/JULIAN BREAM: *Music for Voice and Guitar*

Britten: *Songs from the Chinese, Op. 58: The Big Chariot; The Old Lute; The Autumn Wind; The Herd-Boy; Depression; Dance Song*. Britten (arr.): *Master Kilby; The Shooting of His Dear; Sailor-Boy; I Will Give My Love an Apple; The Soldier and the Sailor; Gloriana: Second Lute Song of the Earl of Essex*. Walton: *Anon. in Love: Fain Would I Change That Note; O Stay, Sweet Love; Lady, When I Behold the Roses; My Love in Her Attire; I Gave Her Cakes and I Gave Her Ale; To Couple Is a Custom*. Seiber (arr.): *Four French Folk Songs: Réveillez-vous; J'ai descendu; Le Rossignol; Marguerite, elle est malade*. Fricker: *O Mistress Mine*.

Peter Pears, tenor; Julian Bream, guitar.
• RCA VICTOR LM 2718. LP. \$4.98.
• • RCA VICTOR LSC 2718. SD. \$5.98.

PETER PEARS: *Recital of Twentieth-Century English Songs*

Ireland: *The Land of Lost Content: The Lent Lily; Ladslove; Goal and Wicket; The Vain Desire; The Encounter; Epilogue; The Trellis; Love and Friendship; Friendship in Misfortune; The One Hope*. Bridge: *'Tis but a Week; Goldenhair; When You Are Old; So Perverse; Journey's End*. Bennett: *Tom O'Bedlam's Song*. Rainier: *Cycle for Declamation: We Cannot Bid the Fruits; In the Wombe of the Earth; Nunc, lento sonitu*.

Peter Pears, tenor; Joan Dickson, cello; Benjamin Britten, piano.
• ARGO RG 418. LP. \$4.98.
• • ARGO ZRG 5418. SD. \$4.98.



The guitarist and the tenor: obviously, en rapport.



Recitalists Szigeti and Bartók, in the early Forties.

A Disc for History—Knowledge Enhanced, Esteem Confirmed

by Alan Rich

EARLY in 1940 Béla Bartók left his native Hungary, arriving in New York on April 11. There he was to live his last six years, some of them in tragic poverty, supporting himself as best he could through royalties, an occasional lecture and, whenever circumstances beckoned, a recital. Sometimes he appeared as solo pianist, sometimes in two-piano works with his wife Ditta, sometimes with his friend and countryman Joseph Szigeti.

Two days after Bartók's arrival, he joined forces with Joseph Szigeti in a concert at the Library of Congress; that is the document preserved on these records. Evidently, even in the days before tape, the Library had excellent recording equipment: the sound on these discs needs absolutely no apology; the potent personalities of the artists are brilliantly preserved.

The qualities of Szigeti's violinism are familiar through innumerable recordings: his distinctive rather hard tone, achieved through far less vibrato than the Russian school and its descendants produce; the superb incisiveness of his phrasing, brought about on occasion at the expense of a forced or inaccurate tone; a feeling for the architecture of a phrase or an entire movement second to no musician of his time. Bartók's piano style, on the other hand, is not well known to record listeners: up to now, we have had only a few works of his own and a couple of Scarlatti sonatas. One might expect, judging from the way he uses the piano in his own works, a dry and percussive manner. One would be wrong. Actually, Bartók's own piano training was thoroughly in a romantic tradition. Reports of his earlier recitals indicate that he was as renowned for his poetry at the keyboard as for his virtuosity, and he was highly renowned for both.

His collaboration with Szigeti was not merely the fortuitous meeting of a pair of displaced Hungarians. They had recognized their musical kinship long before, and Bartók had dedicated his First Rhapsody to the violinist. What comes out of this Library of Congress Recital, first and foremost, is the impression of a superbly unified attitude towards the music at hand—an attitude which must rank, at least for the present day, as unique.

I can't think of anyone today who would play Beethoven's *Kreutzer* Sonata in the way these men did. There are many ways of making this work exciting, but theirs is special. They play it with extreme freedom; one senses this immediately in Szigeti's broad, flexible phrasing of the opening unaccompanied passage, and then one is simply lifted from his seat by Bartók's huge, massive piano response. They attack each successive idea with almost animalistic passion, making the most out of every suggested *ritardando*, working their way to an agitated frenzy in the coda of the first movement. This is playing that goes a long way beyond the suggestions on the printed page; it is daring, larger-than-life playing, but the result is to produce from the composer's sprawling and uneven design an exhilarating musical experience.

Even more remarkable, I feel, is the slow movement; inherently a somewhat rambling structure, as performed here it is made to seem taut and logical. For once, each variation becomes a living musical organism, and all are integrated into a perfect arch. Again, the freedom of this reading may raise an eyebrow, but the results beggar criticism.

The two Bartók works receive, as one might expect, dazzling and forceful ex-

positions. Szigeti tends here to drive his tone unmercifully, at times burdening a string beyond what it can musically produce. But there is this kind of creative frenzy in the music; these are virtuoso scores made out of raw and vital colors, and these are the colors realized in the performances.

The Debussy is not quite so successful. Whether out of weariness or lack of interest, the performers do not give its subtle, delicate patterns the emphatic tracing of their Beethoven and Bartók. Szigeti's tone droops occasionally beyond establishing the correct notes, and the piano seems somewhat on the surface. Perhaps this is what Bartók actually found in Debussy's Sonata, but others have found qualities more congenial in this work.

In any case, this is the kind of release that establishes the artistic place of the phonograph beyond any doubt. Our knowledge of Bartók, both as pianist and composer, is immeasurably enhanced by hearing him at work. Our esteem of Szigeti, though derived from firmer evidence in the past, is at least sustained. Our understanding of the meaning of superlative ensemble playing carries with it an implicit challenge to all living musicians.

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

†Bartók: *Rhapsody No. 1; Sonata for Violin and Piano, No. 2*

†Debussy: *Sonata for Violin and Piano, No. 3, in G minor*

Joseph Szigeti, violin; Béla Bartók, piano.
• VANGUARD VRS 1130/31. Two LP.
\$9.96.



BACH: *Ein musikalisches Opfer*, S. 1079

Members of European string quartets; Vienna Symphony Wind Group, Hermann Scherchen, cond.

- WESTMINSTER XWN 19089. LP. \$4.98.
- • WESTMINSTER WST 17089. SD. \$4.98.

Instead of using the Roger Vuataz edition he recorded some years ago, Scherchen employs his own version here, and it is a considerable improvement. As a conductor too, this distinguished artist is on his best behavior throughout. Whereas in many of his previous recordings of Bach and other baroque composers eloquence alternated with eccentricity, in this album, except for a longish ritard at the end of the three-part *ricercar*, Scherchen indulges in no frills. Not that the performance lacks imagination: the two-part modulating canon, for example, is given a whispering, mysterious quality which is most effective. From start to finish the instruments sing beautifully, the balances are perfect, and the tempos are entirely convincing. The instrumental scheme is carefully thought out: the three-part *ricercar*, which begins this version, and the six-part one, which ends it, are entirely for double reeds; the Sonata with its flute forms the centerpiece, flanked on one side by the canonic fugue played by flute and harpsichord and on the other by the mirror canon for flute, violin, and continuo; the canons in between on both sides are given to strings. A first-rate performance of this masterwork, faithfully conveyed in first-rate sound, this is a worthy rival to Münchinger's version on London and Menuhin's on Angel. N.B.

BACH: *Quodlibet, Canons, and Other Pieces*

Agnes Giebel, soprano; Marie Luise Gilles, contralto; Bert van t'Hoff, tenor; Peter Christoph Runge, bass; Gustav Leonhardt, harpsichord and organ; Leonhardt Consort.

- TELEFUNKEN AWT 9457. LP. \$5.98.
- • TELEFUNKEN SAWT 9457. SD \$5.98.

A mixed bag, consisting mostly of small pieces of various sorts. There are six little keyboard preludes; four short vocal canons; the Fugue in C, S. 952, played on a positive organ; four simple but affecting songs, three of them from the second *Notebook for Anna Magdalena Bach*; several chorales, sung by the four

voices with organ and cello support; and an interesting juxtaposition of three different settings of *Wer nun den lieben Gott lässt walten*: one (S. 691) played on the harpsichord, another (S. 434) sung by the four voices, and the third (S. 690) played on the organ.

By far the most attractive of the pieces on the disc, to me, is the longest one, the *Quodlibet*, S. 524. It is for four voices and continuo. Apparently written when Bach was in his early twenties, it is one of the gayest pieces I have ever heard by him. There is a true lightheartedness here, the kind of mood one finds in Mozart's comic canons, written for his own and his friends' amusement. Bach did not return to this sort of fun until many years later, with the *Coffee and Peasant Cantatas*. Leonhardt presides skillfully at the keyboard, providing lively realizations of the continuo, and the singers all do well, especially Agnes Giebel, who is in particularly good form here. Except for a bit of *preëcho*, the sound is first-rate. N.B.

BACH: *St. Matthew Passion*, S. 244

Elly Ameling (s); Marga Höffgen (c); Peter Pears (t), Evangelist; Fritz Wunderlich (t); Hermann Prey (bs), Jesus; Tom Krause (bs); Stuttgart Boys' Choir; Stuttgart Chamber Orchestra, Karl Münchinger, cond.

- LONDON A 4431. Four LP. \$19.92.
- • LONDON OSA 1431. Four SD. \$23.92.

This recording celebrates the twentieth anniversary of Münchinger's founding of the Stuttgart Chamber Orchestra. It was made in the church of a castle near that city, and special pains were taken with the placing of the three choirs and two orchestras to ensure maximum results. According to the notes, the aim was to achieve a special acoustic for each of the three levels represented in the work—that of the Evangelist, that of the actors in the sacred drama, and that of the commentative and reflective arias and chorales. I am not sure that all of these acoustic nuances came through my speakers, but I can declare that the stereo is very effective in the double choruses and that the sound in general is magnificent throughout.

Münchinger has heretofore been known to me chiefly as the conductor of a chamber orchestra, specializing in instrumental music of the baroque and Classic periods. This is the first time I have heard what he can do with a long work and large, mixed forces. It is on the whole an impressive performance. Stylistically, he has been at home in the music of Bach for a long time. Here he adds, to knowledge and insight into the music, an ability to control singers as well as players and to get them all to join in conveying his interpretation of the score. He is less than successful, it seems to me, in only a few places: in the great fantasia on the chorale "*O Mensch, bewein' dein' Sündegross*" a still firmer hand was needed to keep chorus and orchestra precisely together; in the accompanied recitative for alto, "*Du lieber Heiland du,*" the flutes

are so metronomic they seem to be playing exercises; and there could have been less uniformity in the dynamics of the chorales. But almost everywhere else Münchinger's contribution is first-class. The tempos are plausible, the ejaculations of the crowd dramatic, "*Sind Blitze, sind Donner*" builds up effectively, and the final chorus is as thrilling as it always is when it is done well. The chorus usually sings with good tone and it is finely balanced throughout, but there are moments—as in the interjections by the second choir in the opening movement and in "*So ist mein Jesus nun gefangen*"—when its sound is coarse and shrill.

The vocal soloists vary in quality. Some sing the unwritten *appoggiaturas*, others don't. The first thing one notices about Peter Pears is the occasional constriction of his throat, but one soon forgets this in admiration of the intelligence and deep feeling in his singing. Hermann Prey, as Jesus, does not wipe out memories of Heinz Rehfuss' magical performance in the old Scherchen recording on Westminster but he stands up very well alongside the others and achieves almost unbearable intensity in the *arioso* beginning "*Trinket Alle daraus.*" Miss Ameling sings the soprano arias accurately and with attractive tone. This is not pale, oratorio-type singing; there is temperament and, in "*Ich will dir mein Herze schenken,*" tenderness. Miss Höffgen is the weakest member in the cast. Her tones are spread when they are not trembly; in "*Erbarme dich,*" which here retains little of its deeply moving quality, certain stressed notes sound pushed, not natural. Fritz Wunderlich, who sings the tenor arias, does both of them in highly commendable fashion: this is expressive singing, steady throughout the range. Equally fine is Tom Krause, who does most of the bass arias. His is a round, warm voice, well focused, more baritone than bass but capable of handling the low register as well. He reaches a peak of eloquence in the wonderfully beautiful recitative ("*Am Abend da es kühle war*") and aria near the end.

All in all, a *St. Matthew* with many excellent things in it, if not the overwhelming experience that is the Klemperer. N.B.

BACH: *Sonatas for Violin and Harpsichord*, S. 1014-1019; *Chaconne*, S. 1004

Erick Friedman, violin; Bruce Prince-Joseph, harpsichord.

- RCA VICTOR LM 7033. Two LP. \$9.96.
- • RCA VICTOR LSC 7033. Two SD. \$11.96.

Erick Friedman reveals here a live, singing tone, a technique big enough for the *Chaconne*, and on the whole a good sense of style. Several of the Sonatas are especially well done. In No. 4, for example, the Largo is nicely sung, and in the Adagio an interesting rhythmic contrast is motivated by dynamic contrast. Here the violin has chains of dotted eighths and sixteenths against triplets in the harpsichord. In *piano* passages the sixteenth is played together





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with the third note of the triplet; in *forte* it is played after that note. In some of the Sonatas the balance is excellent. Less successful in this respect, and in others, are Nos. 3 and 5. In the former the first Adagio is heavily accented and there is not much poetry in the second. The first movement of No. 5 is rather chopped up by its phrasing; this movement has had more grace in other hands. One mannerism that this young violinist will doubtless overcome is his habit of giving a final note an extra push at the end. Prince-Joseph's contribution is musicianly and satisfying throughout. The sound is first-rate in both versions of the Sonatas; in the Chaconne, which receives a clean and energetic performance, the violin seems closer to the microphone and acquires a slight edge. N.B.

BACH, C. P. E.: *Piano Works*

Rondos: in G; in E flat; Sonatas for Clavier: in A; in G; in F; Twelve Variations on "Folies d'espagne," in D minor.

Artur Balsam, piano.

• MUSICAL HERITAGE SOCIETY MHS 558. LP. \$2.50.

• • MUSICAL HERITAGE SOCIETY MHS 558 S. SD. \$2.50.

These works are typical of the time in which they were written, showing characteristics of a baroque already gone to seed and a classicism not yet in full flower. Always scintillant and demanding as pure pianism, they tend to recede into Boccherini-like decorativeness in the allegros, only to project rare harmonic power and creative intensity in the adagio movements. The *Folies d'espagne* variations employ a chaconne ground plan similar to Corelli's familiar *La folia* set, but they also introduce chromaticism, unexpected shifts from major to minor, and sundry rhythmic ambiguities which (like some of Domenico Scarlatti's more "far out" sonatas) verge on near-romanticism. It is easy to see the influence this music had on the young Mozart (a case in point being that master's "Milanese" string quartets, K. 155-160, which display similar harmonic instability).

Mr. Balsam, a highly finished artist, can be commended for the basic elegance of his presentations here, and he has been accorded ultraclean, slightly crisp sonics superbly well suited to the crystalline, linear nature of the music. Sometimes, though, his playing tends towards fussiness and preciosity. The border line between flexible license and rhythmic waywardness is a fine one in literature of this kind, and it must be noted that Balsam frequently exceeds his rightful limits. Nor is his execution of ornaments either consistent or authentic. More often than not, a trill or turn will begin, maddeningly, on the lower note—die-hard musicologists will be up in arms. Yet these observations notwithstanding, Balsam's instrumental finesse and the music's interest should make the disc one worth having. H.G.

BARBER—*Concerto for Violin and Orchestra, Op. 14*—See Hindemith: *Concerto for Violin and Orchestra.*

BARTOK: *Quartets for Strings (6)*

Juilliard String Quartet.

• COLUMBIA D3L 317. \$9.98.

• • COLUMBIA D3S 717. \$11.98.

The cycle of six string quartets by Bartók, covering a time span from 1908 to 1941 and exposing completely the development of the composer's style, is paralleled in the literature only by the cycle of sixteen string quartets by Beethoven. To be sure, there are also great cycles of string quartets by Haydn, Mozart, Schumann, Brahms, and others, but only in Beethoven and Bartók is the evolution of a major musical personality revealed through the string quartet so swiftly, so dramatically, and with such monumental individuality in each component of the cycle. It is no wonder, therefore, that the Bartók cycle has come to rival the Beethoven cycle in the frequency with which it is played in the concert hall and on records.

This is the sixth complete set of the Bartóks to enter current catalogues, and the second from the Juilliards. (An earlier, prestereo set was made with the old Juilliard personnel—Mann, Hillyer, Koff, and Winograd; Cohen and Adam now replace the last two.) The Juilliard has always been particularly good in modern music. Its Schoenberg is superior

to its Beethoven, its Webern better than its Debussy. Its Bartók lays very heavy emphasis on the picturesque, pungent, and exotic color devices with which these scores abound. This is partly a matter of recording; the engineers have been eager to catch, in full detail, every one of those curious Bartókian pizzicatos which bound off the fingerboard like pistol shots, every needle-shower of ponticello, every straw-fiddle effect of drone basses and tone without vibrato. This is all to the good, I suppose; but one has experienced a stronger, more "classical" kind of Bartók. On the other hand, the formal organization of the music is beautifully set forth here, and its whole grand, dramatic urgency and mystery are marvelously communicated.

In the last analysis one must conclude that the string quartets of Béla Bartók, like any great compositions of the past or present, are subject to more than one interpretation—and the Juilliard's interpretation is one of the most vivid and revealing. A.F.

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

†Brahms: *Concerto for Violin, Cello, and Orchestra, in A minor, Op. 102; Trio for Piano and Strings, No. 2, in C, Op. 87*

Isaac Stern, Leonard Rose, Eugene Istomin; Philadelphia Orchestra, Eugene Ormandy, cond.

For a feature review including these recordings, see page 57.

BEETHOVEN: *Quartets for Strings: No. 1, in F, Op. 18, No. 1; No. 9, in C, Op. 59, No. 3 ("Rasumovsky")*

Lenox String Quartet.

• DOVER HCR 5240. LP. \$2.00.

• • DOVER HCRST 7003. SD. \$2.00.

This is the Lenox Quartet's disc debut in standard repertoire, although the foursome has been through the complete Beethoven and Bartók cycles in concert. The young players (Peter Marsh and Theodora Mantz, violins; Paul Hersh, viola; Donald McCall, cello) make the most of this auspicious occasion. Particularly in the F major Quartet the tone is unruffled and compact, the rhythmic pulse is propulsive, the interpretation penetrating and Beethovenesque. As do some other groups (the Busch, most notably), the Lenox players adopt a brisk one-to-a-bar tempo for the slow movement. It works well, although I, for one, am still of the conviction that a real Adagio here would make the music yield far more of its tragic impact—though admittedly such a feat would be almost too difficult to sustain without rhythmic instability. In all other respects, it would be hard to fault what is really an astonishingly exciting and perceptive interpretation.

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BEETHOVEN: PIANO SONATAS

Wilhelm Kempff, who is re-exploring the Beethoven sonata cycle, is here represented by "Les Adieux," "The Tempest" and No. 28 in A, Op. 101.

LPM 18 942

SLPM 138 942



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There is much to admire also in the performance of the third "Rasumovsky": the lively aggressiveness of the first movement, the buoyant grace of the second, and—above all—the hairspring, taut fugue (once again taken at something near Beethoven's metronome mark). Nevertheless, this performance does not quite come up to the same rarefied level as that of the Op. 18, No. 1, chiefly because Mr. Marsh has his share of intonation trouble. The old performance by the New Music Quartet for the Bartok label gives us substantially the same approach albeit with greater technical finesse; among more orthodox statements, the newest Budapest reading excels.

The sound on the Dover disc is close-to and rather intimate, with pleasing separation in the stereo pressing. H.G.

BEETHOVEN: *Sonata for Violin and Piano, No. 9, in A, Op. 47*
 †**Bartók:** *Rhapsody No. 1; Sonata for Violin and Piano, No. 2*
 †**Debussy:** *Sonata for Violin and Piano, No. 3, in G minor*

Joseph Szigeti, violin; Béla Bartók, piano.

For a feature review of this album, see page 60.

BIZET: *Carmen: Je vais danser en votre honneur*—See Saint-Saëns: *Samson et Dalila: Un dieu plus puissant que le tien.*

BLOCH: *Sonata for Violin and Piano, No. 1; Baul Shem*

Isaac Stern, violin; Alexander Zakin, piano.
 ● COLUMBIA ML 6117. LP. \$4.98.
 ● ● COLUMBIA MS 6717. SD. \$5.98.

Bloch's First Violin Sonata—pungent, dramatic, with a superbly exotic-sounding slow movement—had a great vogue thirty years ago, but recently has been heard less and less. It is good to have it back, even though its drama is more obvious today than it used to be, especially in so magnificent a performance and so excellent a recording. *Baul Shem*, however, fails to hold up, despite the best efforts of Stern and Zakin. These three sketches of Chassidic life are plainly old-fashioned today. The famous *Nigun* movement sounds like nothing so much as a cross between Sarasate's *Zigeunerweisen* and the violin cadenzas in *Scheherazade*. A.F.

BOYCE: *Symphonies (8)*

I Solisti di Zagreb, Antonio Janigro, cond.
 ● VANGUARD BG 668. LP. \$4.98.
 ● ● VANGUARD BGS 70668. SD. \$5.95.

It is strange why, in the general renewal of interest in eighteenth-century music, there have been so few new records of the works of William Boyce, an English

master sufficiently honored in his own time to have been buried in the vault directly below the dome of St. Paul's. Max Goberman was to have given us a new, accurate recording of Boyce's eight Symphonies, but the textual preparation was incomplete at the time of his untimely death in 1962. H. C. Robbins Landon saw these works into print, and Janigro has put them on record.

The result is a minor landmark in the catalogue: the first textually sound version of these works so far (the differences are important), and in performances so fresh and unrestrained in their energy, so crisp and true in their baroque style, so filled with imagination and verve that most listeners undoubtedly will agree with Landon's judgment that "Boyce was England's most talented composer between Purcell and Elgar." (Indeed, you may share my opinion that he is superior to Elgar.)

With a single disc able to contain eight symphonies (each of them in three-movement form), it is obvious that the writing is compressed, tight structure, however, does not mean formula solutions. Although Boyce and Webern are a world apart, both had a gift for saying something fully and eloquently with few notes and no need for repetition. There is far more interesting content in five minutes of this record than fifteen minutes of many a dreary romantic composer.

I urge your exploration. Both the mono and the stereo are beautifully done. This is a real sleeper which may well be judged one of the finest new releases of the year. R.C.M.

BRAHMS-JOACHIM: *Hungarian Dances (complete)*

Robert Gerle, violin; Norman Shetler, piano.
 ● WESTMINSTER XWN 19093. LP. \$4.98.
 ● ● WESTMINSTER WST 17093. SD. \$4.98.

Violinist Robert Gerle, who wrote the notes for this lively album, states that he has "resisted the temptation of tampering with Joachim's violin part, peculiar as it is in some respects to his own brand of technique." This was a legitimate de-



Haitink: Bruckner disclosed.

cision: from Carl Flesch we know that Joachim was "romantic through and through, uninhibited, even somewhat gypsylike in nature," and Gerle seems able to match him in these traits most of the way. There is a fine tang and flair here, an open yielding to the exaggerated passions of these dances (long may they live!), a persuasive suavity at times (see No. 1), and a masterful lesson in No. 3 of what one might call the Art of Hesitation. I find intonation occasionally bothersome in passages of consecutive double stops (which, incidentally, almost rival the difficulty of those in the Paganini Caprices, as Gerle claims). But in the heavy swing of rhythm gaining gradual momentum, and in the light, bright, pointed articulation in the high registers, Gerle is all one could ask. Strange it is that so few violinists have paid attention to Joachim's salute to Brahms's piano duets, from which he made the violin-piano arrangements. They are spicy stuff, and a fiddler's delight.

Norman Shetler, the pianist in this recording, does his job well; the fact that it is mainly one of keeping out of the way does not lessen the credit due him. S.F.

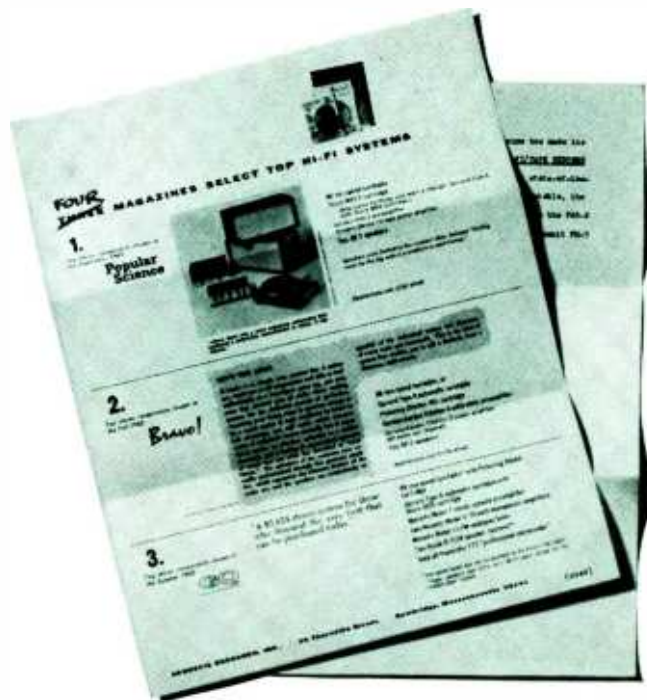
BRUCKNER: *Symphony No. 3, in D minor*

Amsterdam Concertgebouw Orchestra, Bernard Haitink, cond.
 ● PHILIPS PHM 500068. LP. \$4.98.
 ● ● PHILIPS PHS 900068. SD. \$5.98.

This is the first new recording of the Bruckner Third in eleven years, which alone ought to establish the immediate desirability of the present set over its aging mono rivals. There are two further advantages, however: Haitink's choice of the 1877 revision of the score (the text of the Vienna premiere) over the 1888 text which dominates the earlier recordings, and a performance that stresses the naïve lyricism of the work and avoids pompous inflation of nonpompous material.

This is Bruckner's fifth symphony in true chronology, completed in its first draft in 1873 after he had written four earlier scores and subjected one of them (the *Youth Symphony*, No. 0) to revision. The Third Symphony is dedicated to Wagner (hence its sometime designation as Bruckner's *Wagner Symphony*) and in the original text contained several quotations from the master of Bayreuth. Eventually all but one of them were removed, but when Bruckner went over the score for the premiere in 1877 he allowed them to stand. It seems to me that the proper text of the music is the one Bruckner decided upon for its introduction to the Viennese public, and this is what Haitink brings to us.

The first performance turned out to be a scandal. About a third of the audience walked out after each movement and the finale was played to an all but empty hall—a sorry conclusion, for it is one of Bruckner's best last movements, full of characteristic Austrian charm and melody. Traditionally, we think of the



This is a survey (*available for the asking*) of the hi-fi equipment recommendations of four magazines.

These four lists of equipment choices, from stereo cartridge to speakers, were compiled independently by each of four national magazines — *Gentlemen's Quarterly*, a men's clothing magazine for the carriage trade; *Bravo!*, a concert program "wrapper" with a circulation of almost a million; *Popular Science*, the leading high-circulation science magazine; and *Hi-Fi/Tape Systems*, a hi-fi annual.

AR-3 speakers were the top choice of three of the four.

The fourth magazine, *Gentlemen's Quarterly*, chose speakers costing \$770 each for its most expensive stereo system; AR-3's were relegated to the "middle-range" (\$1,273) system.

The AR turntable was the top choice of all four.

The AR turntable is \$78 including arm, oiled walnut base, and transparent dust cover. The AR-3 is \$203 — \$225, depending on finish (other speaker models from \$51). AR's catalog is available on request.

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great Bruckner canon as the symphonies Nos. 4-9, six magnificent scores to which the initial five are a sort of preface, the Third Symphony being the transitional work that heralds the mastery to come. Admittedly it is of lesser stature, but nonetheless of great beauty and interest. The Scherzo and Finale form a particularly solid and vigorous pair to match the expansive opening movement and the repose of an especially lovely Adagio.

Its virtues need a subtle interpretative hand for optimum disclosure. One of the tricks is in knowing how to pace the work; another is in appreciating the need for light and open textures and for a firm, flowing pulse at all times. Haitink sees the difficulties and overcomes them with real skill, while the Concertgebouw reveals its great traditional role as one of the true reservoirs of the authentic Bruckner style. The result is a disc that ought to revise quite a few opinions of the work and that certainly belongs in any reasonably comprehensive collection of orchestral music. R.C.M.

CHARPENTIER: *In nativitate Domini canticum; Dialogues inter angelos et pastores Judaeae*

†Du Mont: *Christus natus est*
†Montclair: *Motet de Noël*

Soloists; Vocal Ensemble Stéphane Cailat; Jean-François Paillard Chamber Orchestra, Louis Frémaux, cond.

• MUSICAL HERITAGE SOCIETY MHS 576. LP. \$2.50.

• • MUSICAL HERITAGE SOCIETY MHS 576 S. SD. \$2.50.

As will be seen from the titles above, this disc is devoted entirely to music for the Yuletide season. It is called on the sleeve "A Joyous French Christmas of the Seventeenth Century" and on the label "A French Baroque Christmas"—a discrepancy I advise you to ignore, along with the typographical errors on the liner and the lack of printed texts in any language. Simply listen to the music, for this is a fine selection of noble compositions filled with a rare combination of purity and warmth.

The Charpentier motet radiates reverent joy in its lovely melodious ariosos for a bass soloist and its songful writing, both contrapuntal and chordal, for chorus. The *Dialogue* is actually a short oratorio. Here, in a variety of moods and tempos and textures, there are many expressive passages in a style that foreshadows that of François Couperin's *Ténèbres*. In addition to the vocal sections there are extended orchestral interludes, one depicting the Shepherds' slumber, another a kind of gay dance of celebration. Equally beautiful is the work by Du Mont, with its soaring, Monteverdian ariosos and its skillful choral writing. The Montclair, a late-baroque motet, is notable for its jubilant choruses.

The most extended solo work is done by Edith Selig, soprano, and Jacques Mars, bass. Both are accomplished singers. Frémaux does justice to all of these compositions, and, except for a harpsichord that is too faint in the Montclair, the sound is good. N.B.



Frankl: Chopin for the 1960s.

CHOPIN: Polonaises (16)

No. 1, in C sharp minor, Op. 26, No. 1; No. 2, in E flat minor, Op. 26, No. 2; No. 3, in A, Op. 40, No. 1 ("Military"); No. 4, in C minor, Op. 40, No. 2; No. 5, in F sharp minor, Op. 44; No. 6, in A flat, Op. 53 ("Heroic"); No. 7, in A flat, Op. 61 ("Polonaise-fantaisie"); No. 8, in D minor, Op. 71, No. 1 (Posth.); No. 9, in B flat, Op. 71, No. 2 (Posth.); No. 10, in F minor, Op. 71, No. 3 (Posth.); No. 11, in G minor (1817); No. 12, in B flat (1817); No. 13, in A flat (1821); No. 14, in G sharp minor; No. 15, in B flat minor (1826); No. 16, in G flat.

Peter Frankl, piano.

• Vox VUX 2024. Two LP. \$6.95.

• • Vox SVUX 52024. Two SD. \$6.95.

Vox, it will be remembered, issued the first really complete edition of the Polonaises, recorded by Grant Johannesen back in the early days of LP. That set (still available) was outstanding in its day, but this new one is even finer.

Frankl is a thoroughly mid-twentieth-century player. His are taut, analytical performances, with illuminating detail and played with exemplary technique. The romanticism here is almost akin to Weber or Schubert; those used to the stomping bravura and heated flamboyance of the conventional late-romantic approach are advised to stick with their Rubinstein and Malcuzyński discs. The filigree of the early, posthumously published works comes off particularly well in Frankl's delicately balanced, gently coloristic readings, but all of the playing has real quality. The *Andante Spianato and Grande Polonaise brillante*, Op. 22, omitted here, has been recorded by the pianist in its orchestral dress on Vox STPL 512500, by the way.

If Mr. Frankl's forthcoming record of the four Ballades boasts comparable freedom from tawdry "tradition," its release should prove a real event. H.G.

DEBUSSY: Pour le Piano; Préludes, Book I: No. 1, Les Danses de Delphie; No. 10, La Cathédrale engloutie; Préludes, Book II: No. 1, Bruyères—See Ravel: Gaspard de la Nuit.

DU MONT: *Christus natus est—See Charpentier: In nativitate Domini canticum.*

ETLER: *Concerto for Wind Quintet and Orchestra*

†Ives—Schuman: *Variations on "America"*

†Kay: *Umbrian Scene*

Louisville Orchestra, Robert Whitney, cond.

• LOUISVILLE LOU 651. LP. \$7.95 (available on special order only, from 830 S. Fourth St., Louisville, Ky. 40203).

Alvin Etlér, a professor of music at Smith College, has not hitherto been represented on records with a work commensurate with his stature. The present release remedies that situation. This Concerto is wonderfully well written both for the solo group and the accompanying orchestra of strings and brass. It places great stress on contrapuntal textures in its first movement, and they are beautifully brought off; the slow movement is immensely dramatic in a somewhat Hindemithian style, and the finale is as perky and ironic as one might wish. The performance is excellent, the recording first-rate.

William Schuman's orchestration of Charles Ives's *Variations on "America"* makes too much of a good thing. The original, for the organ, is full of parodistic touches; these come out in the orchestrated version as sheer slapstick, and as the piece progresses the mutual belaboring of the clowns pushes every other consideration into the background. The net result is only fair Schuman and very little Ives.

Ulysses Kay's *Umbrian Scene* is a short, quiet, effective, nostalgic piece making much use of long melodic lines and highly resonant string sonorities. The composer says the work recalls the wonder of the Umbrian landscape as he saw it in 1950, some thirteen years before the music was written. Anyone who has ever been in Perugia or Assisi will understand. A.F.

GOUNOD: Messe solennelle à Sainte-Cécile

Pilar Lorengar, soprano; Heinz Hoppe, tenor; Franz Crass, bass; Choeurs René Duclos; Orchestre de la Société des Concerts du Conservatoire de Paris, Jean-Claude Hartemann, cond.

• ANGEL 36214. LP. \$4.98.

• • ANGEL S 36214. SD. \$5.98.

This Mass may come as a revelation to those who consider Gounod to be bounded on all four sides by *Faust*, but it in fact is a lovely example of the largest and most neglected portion of his *oeuvre*. With Bruckner, Gounod was probably the most religious-minded of major nineteenth-century composers (in his youth he almost entered the Church) and he wrote numerous sacred works and oratorios, of which only the inconsequential Ave Maria is at all known (and, *mirabile dictu*, the theme



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heard on Band 3, Side 1 of the present recording, which was taken over by the Beatles for that notorious hit *I Want To Hold Your Hand*).

The *Saint Cecilia* Mass, written in 1855 shortly after a five-year period of study during which Gounod wrote practically nothing, clearly shows the influence of the composer thought to be the major object of that study: Berlioz. Gounod's scoring, especially of the Gloria, his orchestral sonorities in the "*Et incarnatus est*," his choral tonalities in the "*Et expecto resurrectionem*" and, most obviously, the sensuous tenor Sanctus all reflect his knowledge of the Berlioz Requiem. Yet the Mass is wholly Gounod, easily melodious and beautifully scored, often powerful (as in the forward-striding Credo or the "*Et ascendit in caelum*") and dramatic (the basses' clipped "*passus*": "*suffered*")—or just plain Act V *Faust* Gounod ("*Et vitam venturi saeculi*"). If it is never profound, it is always sincere and a great pleasure to listen to, except for the short "*Domine Salvum*" tacked onto the end: the recording lists it as "Lord, make safe our Republic" but Gounod must have written it to "Lord, make safe our Empire." Either way it is bathetic.

The only previous recording of the work, a German *Musica Sacra* disc unreleased here, is put in the shade by the present "*enregistrement intégrale*." Jean-Claude Hartemann leads a strong performance, although he could have gotten more bite into his Credo, and his chorus sings well. Pilar Lorengar's pure soprano is perfect for Gounod, especially in the lush Benedictus, but Heinz Hoppe has a few difficulties with the high notes and his native German pronunciation. The recording was made in the Eglise St.-Roche in Paris and may sound a little reverberatory to purists, but I found it ideal for this type of music. Recommended as a masterful example of effulgent romantic melodiousness.

PATRICK J. SMITH

HAYDN: *Concertos*

For Trumpet and Orchestra, in E flat; for Oboe and Orchestra, in C; for Horn and Orchestra, No. 1, in D

Harry Sevenstern, trumpet (in the Trumpet Concerto); Haakon Stotijn, oboe (in the Oboe Concerto); Adriaan van Woudeberg, horn (in the Horn Concerto); Vienna Symphony, Bernhard Paumgartner, cond. (in the Trumpet Concerto); Netherlands Chamber Orchestra, Szymon Goldberg, cond. (in the Oboe Concerto and Horn Concerto).

• MERCURY MG 50396. LP. \$4.98.
• • MERCURY SR 90396. SD. \$5.98.

This is a well-chosen package. The First Horn Concerto appears here for the first time in stereo, and no acceptable coupling of the other works has previously been available. The bargain, however, has its limitations. Harry Sevenstern's performance of the Trumpet Concerto is less spectacular than Jeannotot for Angel, and the older Lardrot version

of the Oboe Concerto remains thoroughly competitive, especially in sound quality. Those with extensive Haydn holdings may well find the Horn Concerto (an early work from 1762) to be the prime reason for this disc's purchase.

It also might be noted that of the three works here, only the well-known (and late) Trumpet Concerto is indisputably by Haydn. It is a masterpiece from start to finish. The other two pieces are alternately highly effective and craftsmanlike, although the finale of the Oboe Concerto and the brio pages of the Horn Concerto will appeal to all admirers of the baroque.

Goldberg's orchestra has a muffled quality, and none of the stereo effects is out of the ordinary. If you buy this, you must do so for the music itself rather than the engineering. R.C.M.

HAYDN: *Quartets for Strings, Op. 54: No. 1, in G; No. 2, in C; No. 3, in E*

Allegri String Quartet.

• WESTMINSTER XWN 19094. LP. \$4.98.
• • WESTMINSTER WST 17094. SD. \$4.98.

Reviewing the first record of this series in November, I described the Allegri as "an important group with the verve and style needed to set eighteenth-century music aglow." If I had my way, I suggested, "I would set it going right through the Haydn repertory."

Well, that was the story for Op. 55, and here is the group again, with Op. 54, and I am even more enthusiastic. The mono edition is fine, better than the older sets by some margin, but the greater satisfaction is having all of Op. 54 available in stereo on one compact disc.

The Op. 54, No. 1, which is here played with the speed and zest that set the pace for the series, is the most popular work of the three. (Some may recall a beautiful old Budapest recording in the days of the 78. It introduced a generation of record collectors to this music.)

You must not think, however, that the other two works of the series are lesser examples of Haydn's art. The finale of the Quartet in C, for example, is a bold, experimental expansion of form, and the Allegri binds its contrasting sections together with masterful insight into how it works.

The Haydn of the symphonies is essentially the public orator, while the Haydn of the quartets is more intimate, the conversationalist, the thoughtful, witty friend who is not afraid to express his most private thoughts. To write music of this type is the sure mark of genius. To capture its kaleidoscopic moods in performance is the mark of musicianship. The Allegri can do it, and furthermore, they are beautifully recorded. R.C.M.



HINDEMITH: *Concerto for Violin and Orchestra*

†Barber: *Concerto for Violin and Orchestra, Op. 14*

Isaac Stern, violin; New York Philharmonic, Leonard Bernstein, cond.

• COLUMBIA ML 6113. LP. \$4.98.
• • COLUMBIA MS 6713. SD. \$5.98.

Hindemith's Violin Concerto has been growing in reputation and frequency of performance in recent years, and this makes the fourth recording in the current catalogue. It belongs with the concertos of Bartók and Stravinsky as one of the major modern works of its kind. Unlike either Bartók or Stravinsky, Hindemith was a virtuoso string player, and his writing for the violin clearly shows it. The Concerto is a formidably difficult work, placing great stress on the virtuosic element, and deriving an immense, highly symphonic kind of expressivity from the dramatic contest of solo and tutti. The strong, chorale-colored idiom of the contemporary *Mathis der Maler* is recalled in the slow movement, and the finale is one of the most joyously *Eulenspiegelisch* things in Hindemith.

The performance is the last word in polish, eloquence, brilliance, and color, and this on the part of all concerned. Bernstein and Stern work very well together; the interpretation is as much a triumph for the orchestra as for the soloist. Furthermore, the recorded sound is first-rate.

The tuneful, easygoing, sentimental concerto of Samuel Barber on the other side affords an amusing contrast to Hindemith's great work, but that side is less likely to be played as often as the first one. A.F.

IVES—SCHUMAN: *Variations on "America"*—See Etler: *Concerto for Wind Quintet and Orchestra*.

KAY: *Umbrian Scene*—See Etler: *Concerto for Wind Quintet and Orchestra*.

MENDELSSOHN: *A Midsummer Night's Dream: Incidental Music*

Edith Mathis, soprano; Ursula Boese, contralto; Chorus and Orchestra of the Bavarian Radio, Rafael Kubelik, cond.
• DEUTSCHE GRAMMOPHON LPM 18959. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138959. SD. \$5.98.

What I want someday is a first-class recorded performance of Shakespeare's play with Mendelssohn's incidental music in its proper place as part of the comedy and drama. (The Old Vic production—released ten years ago on RCA Victor but now no longer available—was inadequate on this score, for Mendelssohn's music was severely curtailed. Erich Leinsdorf's recent recording included all the music but the attempt to achieve continuity by reading selected speeches

from the play was only partially successful.) Completely out of context, as it is here and in most other recordings, there are too many loose ends. The conductor must either cut the score down to the usual Overture, Scherzo, Nocturne, and Wedding March or play such charming things as the Intermezzo and March of the Fairies, knowing full well that they were designed to fit a short scene on stage rather than the needs of the concert hall.

Kubelik is the right man to perform this music. He can capture its Germanic qualities and yet keep it from getting too heavy, and he has the ear and the manner to convey the early-romantic style with an appropriate balance of warmth and sentiment. What makes the set a dubious export product is the fact that the choral sections are all in German. It happens that the English words fit this music very well. We don't ship the Germans Schubert Lieder in English, knowing that they would protest vehemently. The same rule goes for Shakespeare *auf deutsch*. R.C.M.

MONTECLAIR: *Motet de Noël*—See Charpentier: *In nativitate Domini canticum*.

MOZART: *Quartets for Strings: No. 17, in B flat, K. 458 ("Hunt"); No. 18, in A, K. 464*

Droic Quartet.

- EURODISC 70964 KK. LP. \$4.98.
- • EURODISC S 70965 KK. SD. \$5.98.

The members of the Droic Quartet are named on the jacket and label of this disc imported from West Germany, but no other information is vouchsafed about the group. They are skillful performers who blend together well. They take the first movement of the A major Quartet at a leisurely pace very appropriate to the music. The same approach is less successful in the Allegro vivace assai of K. 458. Here the tempo is closer to an allegretto, and the movement loses its sheen, especially in the development section. There are a few minor faults elsewhere—the dotted figure in the opening phrase of the great Adagio of K. 458 could be crisper; the theme of the variations in K. 464 should be softer; the first violin's high E in the preceding Minuet is slightly flat—but in general these are tasteful, nuanced performances which occasionally rise to eloquence and distinction. Good sound. N.B.

PAGANINI: *Caprices, Op. 1* (complete)

Emanuel Vardi, viola.

- EPIC SC 6049. Two LP. \$9.96.
- • EPIC BSC 149. Two SD. \$11.96.

It is the element of risk that makes the spectator enjoy watching an aerial artist on the high trapeze—or makes a music listener enjoy the equally daredevil technical stunts of a virtuoso. But along with the awareness of risk goes an equal-

ly strong sense of security: the observer is reasonably confident that the performer will somehow scrape through safely. Most people genuinely enjoy being tantalized, but only the abnormal would want to witness a catastrophe.

All of which is a prelude to saying that Emanuel Vardi has here attempted the impossible by playing these horrendously difficult etudes on the viola, and has merely proved beyond a reasonable doubt that the feat remains . . . well, impossible. I doubt, therefore, whether anyone is really going to enjoy the raucous scraping, the soggy, off-center intonation, and the sundry other indications of unsolved technical problems presented on these discs. For the most part, Mr. Vardi—obviously an eye-popping craftsman on his instrument—has far better luck with his bow-arm than he has with his left hand. That is perfectly understandable, since the wide stretches required in the octaves and other multiple stopping become monstrously cumbersome on the bigger reaches of the viola. (Rumor has it that the violist had his fingerboard extended an extra two inches to make this recording.) In one or two places, though, it seems to me that Mr. Vardi is asking for trouble by merely playing too fast for accuracy. Why else, then, would single stop runs be out of tune?

Of course many of the Caprices which do lend themselves to the viola emerge from the disc played with stunning expertise and agreeable, well-centered tone. Perhaps Vardi would have been better off restricting himself to those pieces, as Primrose once did. As it is, however, the set is recommended only to violists and to the generally curious. Ricci's one-disc set of the Caprices on the violin (London) remains the exemplar. H.G.

RACHMANINOFF: *Concertos for Piano and Orchestra: No. 1, in F sharp minor, Op. 1; No. 4, in G minor, Op. 40*

Leonard Pennario, piano; Royal Philharmonic Orchestra, André Previn, cond.

- RCA VICTOR LM 2788. LP. \$4.98.
- • RCA VICTOR LSC 2788. SD. \$5.98.

With this recording Pennario completes his phonographic traversal of the Rachmaninoff Concerto cycle, Nos. 1, 4, and the *Paganini Rhapsody* going to RCA Victor, and yet another *Paganini*, two versions of No. 2, and No. 3 appearing on the Capitol label. The present coupling has much to recommend it. Both performances are essentially lyrical, with easygoing tempos, finely controlled line, and attractive orchestral detail. The performance of No. 4 has, in addition, the notable feature of using the composer's "final" score. (Withdrawn after its 1927 premiere, the Concerto was published in a revised edition in the late Thirties: this is the version usually performed, but in fact Rachmaninoff made further emendations after it was printed.) Previn's accompaniments are most sympathetic and well judged.

However, the competition in these

works is fierce: both Janis versions of No. 1 (RCA Victrola and Mercury) are more dashing, while Richter's (Monitor) has a warm, singing quality. In No. 4, Michelangeli (Angel) gives an austere, almost neoclassical interpretation, and there are, of course, the composer's own recordings of both. Pennario and Previn, though, are high up among the best recorded editions, the spectacularly fine sound abetting them all the way. H.G.

RAVEL: *Gaspard de la Nuit*

†Debussy: *Pour le Piano; Préludes, Book I: No. 1, Les Danseuses de Delphes; No. 10, La Cathédrale engloutie; Préludes, Book II: No. 1, Bruyères*

Sir John Gielgud, speaker (in the Ravel); Gina Bachauer, piano.

- MERCURY MG 50391. LP. \$4.98.
- • MERCURY SR 90391. SD. \$5.98.

Something new. Each of the three movements of Ravel's suite is preceded by Sir John Gielgud's reading of Christopher Fry's translation of the Aloysius Bertrand poems that the music seeks to illustrate. The Fry translations are supple, and do as much as the English language can do to capture the verbal sounds of Impressionism. Sir John's readings are simple, eloquent, and beautifully colored, so much so that there is no apparent break between his last word and the entry of the piano.

I would hope, however, that an alternative issue might be made available, for those who do not require their musical experiences broken into by extraneous stimuli. I confess to being of their number. The Bachauer performances are certainly strong enough not to require such help. They are more than that, in fact. The Greek pianist's unique finger strength affords her a measure of control over keyboard color and rhythmic outline that is truly remarkable, and the level of imagination on which she operates is completely satisfying. I know of no recording that presents her special qualities quite so memorably. A.R.

ROSSINI: *Introduction, Theme, and Variations*

†Weber: *Concerto for Clarinet and Orchestra, in C minor*

†Stamitz: *Concerto for Clarinet and Orchestra, No. 3, in B flat*

David Glazer, clarinet; Innsbruck Symphony Orchestra, Robert Wagner, cond.

- Vox DL 1130. LP. \$4.98.
- • Vox STDL 501130. SD. \$4.98.

Jazz has long been aware of the superior solo possibilities of the clarinet, but modern composers of serious music tend to ignore the instrument. (There is a new clarinet concerto by Easley Blackwood, but it is difficult to think of many others.) For this recital, Glazer thus turns to works from the years 1778-1811, a rich period in music but hardly a recent one. Hearing the suave, facile way in which the soloist plays here, I

cannot help wishing that the repertory were more exacting and up-to-date.

The Rossini is not otherwise represented in the catalogue, and it's a good work to discover, with lively tunes and the brisk, witty quality which make the composer's overtures so appealing. Both the Weber and Stamitz are essentially lyric pieces with opportunities for big warmly colored phrases that show off the wonderful legato qualities of the instrument. (The Weber has a particularly lively finale, however.) Neither work is of any special profundity, but each is pleasing light music in a romantic vein. Glazer plays them extremely well, Wagner's accompaniments are sympathetic both to the composers and the soloist, and the recorded sound is above average. R.C.M.

**SAINT-SAENS: *Samson et Dalila*:
Un dieu plus puissant que le tien**
†Verdi: *Otello: Gia nella notte densa*.
Aida: Guardie! Radames qui veng
†Bizet: *Carmen: Je vais danser en
votre honneur*

Sandra Warfield, mezzo; James McCracken, tenor; Orchestra of the Royal Opera House, Covent Garden, Edward Downes, cond.

- LONDON OL 5899. LP. \$4.98.
- • LONDON OS 25899. SD. \$5.98.

There are good impulses at work here: London's desire to make McCracken's first single disc something more than a standard aria collection; McCracken's desire to share honors with his wife, Sandra Warfield; and her willingness to risk the role of Desdemona to enable her husband to get some of his famous Otello on record. Unfortunately, much goes wrong.

Miss Warfield is a gifted singer, and she tries very hard, but she is the wrong kind of partner—musically, that is—for her husband. Aside from the obvious strain in the high-lying passages in the *Otello* duet, she also fails to capture the lyric essence of this superb music: she fails similarly in the long passage from *Samson et Dalila* (the entire seduction scene to the end of Act II), where her singing has little allure. Her *Carmen* is better, quite good in fact, until the reply to Don José's "*Air de fleur*," where she is again rather dull. The Amneris-Radames exchange finds her on more congenial ground.

As for McCracken, he is also occasionally disappointing. The *Otello* excerpt has a bad breathiness, which I do not remember from live performances. The "*Air de fleur*" is curious; he begins it with an unfocused head-tone which he abandons after the first phrase; the rest is sung in full voice, but rather too aggressively.

Nevertheless, there is plenty to point him out as a singer who can generate real excitement. There are stunning things in the *Otello* selection, and the *Aida* excerpt does what the appetite for a complete Radames. The collaboration of Downes is superior, and so is the sound. A.R.

SCHUBERT: *Sonata for Piano, No. 17, in D, Op. 53, D. 850; Impromptus, Op. 90, D. 899: No. 3, in G flat; No. 4, in A flat minor*

Clifford Curzon, piano.

- LONDON CM 9416. LP. \$4.98.
- • LONDON CS 6416. SD. \$5.98.

Some of Schubert's most richly conceived piano writing is contained on this disc. The fast movements of the D major Sonata are excellent examples of that master's ability to hurl a germinal motif forward with spiraling rhythmic impetus, while its long slow movement is half drama, half lyricism, and pure song throughout. In the G flat Impromptu a sublimely tragic melody overlays a persistently swirling, undulant accompaniment, and the piece (short though it is) has many of the characteristics of a period later in the romantic era than Schubert's (it could easily have come from Schumann). As for its companion, the superficial semblance of conventionality must not be allowed to obscure the fact that frequent and constantly shifting modulations from one key to another make it hard to identify the true tonality of the piece.

Curzon has changed his playing in the past few years. I remember commenting to a musician friend some time ago that this fine artist was perhaps the only one of the important Schnabel students whose pianism bore little evidence of his having studied with that master. A rehearing of some of the earlier Curzon records upholds my recollections of his artistry a decade or more ago, and can serve to demonstrate how differently the pianist is playing today. Although he has maintained most of the personal essentials of his former style (the gentle lyricism, the reserved touch, the patrician intimacy, for example), Curzon has consolidated these features with many undoubtedly learned from Schnabel.

The most recognizable of those traits is the prominent punctuation of the music, its subdivision into phrases, sentences, and paragraphs. Considering how intricate (not to say hazardous) a feat it is to make these little separations without disturbing the pulse of the writing, Mr. Curzon is most successful. Of course, sticklers for metronomic constancy are not going to find the steady, symmetrical drive that may be heard in, say, Richter's admirable account of the D major Sonata. On the other hand, Curzon's slight phraseological distentions, his prolongation of the time value of certain chords and notes to emphasize their harmonic importance, seem to me to produce a more significant and meaningful interpretation. He seems to strike a perfect middle-ground between Richter's severely objective textual accuracy and Schnabel's dramatic, almost frenetic, subjectivity. He is able to suggest the conflicting elements in the slow movement without indulging in the exaggeration of tempo found on the Schnabel disc (Angel COLH 83).

To my mind, however, there are two minor miscalculations. One of them is Curzon's decision to omit the exposition

repeat in the opening Allegro vivace of the Sonata. Without it, the granitelike form of the work is impaired, for the extended slow movement which then follows seems overly long in comparison. Nor do I feel Curzon's exaggerated punctuation to be needed, or even desirable, in the A flat minor Impromptu. This work divides itself into segments all too readily as it is, and italicizing the obvious, as Curzon does here, makes for a disjointed "stop-go" pattern of emphasis most hurtful to the composition's joyous effervescence. In this one instance, I suspect that the greater simplicity of Curzon's earlier style would have been more appropriate. With that exception, I find his playing incomparably more stimulating and intense now.

London's superb reproduction is the best yet given this Sonata. The fragile, clarion ring of Curzon's tone is superbly captured here. The company, incidentally, uses the obsolete opus numbers to identify these works rather than the authoritative Deutsch listings. H.G.

SCHUBERT: *Trio for Piano and Strings, No. 1, in B flat, Op. 99*

Isaac Stern, Leonard Rose, Eugene Istomin.

For a feature review including this recording, see page 57.

SCHUMANN: *Manfred, Op. 115*

David Carlike Hermges, narrator; Vienna Academy Chamber Choir; Vienna Radio Orchestra, Hermann Scherchen, cond.

- WESTMINSTER XWN 19088. LP. \$4.98.
- • WESTMINSTER WST 17088. SD. \$4.98.

Two conductors have now had a go at recordings that integrate Lord Byron's dramatic poem with the incidental music by Schumann, and neither has produced a reasonable likeness of the original. Beecham's two-record Columbia set saw fit to pad out the score with the conductor's own orchestration of a few piano pieces. Now comes Scherchen's one-disc version, which is a strange assortment of ideas good and bad.

The opening chords of the Overture sound, and there comes the narrator with a line or two from—guess what—*Hamlet*! The dialogue between speaker and orchestra continues well into the (somewhat cut) Overture, played in a manner so free that the line almost disappears. For the rest, there is a fair amount of Byron's poem but it is all read by the one narrator (and read in a style both dry and pompous, with much electronic echo and several disturbing changes of level). There is also a good bit of Schumann's flavorsome, imaginative score. Yet throughout, the expressive line of words and music is bent in the direction of pretentiousness.

The recording is powerful, although the double basses are so microphoned that the impact of bow on string makes the right channel sound as if a bumble-

bee had gotten loose inside the speaker. This too is a level of pretentiousness, "hi-fi" fakery at its worst. A.R.

STAMITZ: *Concerto for Clarinet and Orchestra, No. 3, in B flat*—See Rossini: *Introduction, Theme, and Variations*.

STRAUSS, JOHANN II: *Die Fledermaus* (excerpts)

Victoria Elliott (s), Rosalinda; Marion Strudholme (s), Adele; Anna Pollak (ms), Orlovsky; Rowland Jones (t), Alfred; Alexander Young (t), Eisenstein; John Heddle Nash (b), Dr. Falke; Frederick Sharp (b), Frank; Sadler's Wells Opera Chorus and Orchestra, Vilem Tausky, cond.

- CAPITOL P 8611. LP. \$3.98.
- ● CAPITOL SP 8611. SD. \$4.98.

Since no text leaflet is supplied with this highlights-in-English *Fledermaus*, I don't dare say for sure that the Christopher Hassall translation makes better sense than most of its kind, but that's the impression I get from the phrases that are intelligible here—much more than usual, as a matter of fact, thanks to an exceptionally clear enunciation on the part of the men in particular. Although the women are somewhat more mannered, even a bit "arty" at times, in general the performances are enthusiastic and all the voices fresh and robust. (One of the best of them belongs to a fine young baritone who must surely be a son of the memorable British tenor Heddle Nash.) And while there is nothing here to change my conviction that this delectable work can be heard at its best only in complete versions in German by native Viennese artists, the Sadler's Wells Company does provide something else that is pretty good entertainment in its own right—which is more than I've ever been able to say of any previous *ersatz Fledermaus* on records. The more dramatically immediate and forceful stereo edition is the preferred choice despite its inexplicable addition of a tonal rasp (absent in the smoother but less vivid mono version) both to the hard-driven orchestral playing and the apparently quite closely miked soloists. R.D.D.

STRAUSS, RICHARD: *Don Juan, Op. 20; Tod und Verklärung, Op. 24*

Vienna Philharmonic Orchestra, Lorin Maazel, cond.

- LONDON CM 9415. LP. \$4.98.
- ● LONDON CS 6415. SD. \$5.98.

Maazel offers here fairly blunt, straightforward statements of both works. *Don Juan* is consistently hard-driving, except for a big slowdown in the middle for the oboe solo; *Death and Transfiguration* has dramatic underlinings but little sense of mystery. To find other possibilities in this music it is only necessary to recall what this same orchestra has done with Karajan in the former score and Reiner

in the latter. The recorded sound is *ffrr* in a rather hard, metallic manner, and there is insufficient low frequency support to make the most of the viola, cellos, and string basses. R.C.M.

TELEMANN: *Musique de table, Part I*

Concerto Amsterdam, Franz Brüggen, cond.

- TELEFUNKEN AWT 9449/50. Two LP. \$11.96.
- ● TELEFUNKEN SAWT 9449/50. Two SD. \$11.96.

In 1733 Telemann, then working in Hamburg, published a large collection of

dinner music, in three "productions." Among the subscribers was "Mr. Hendel, Docteur en Musique, Londres." Each "production" consists of a suite for chamber orchestra, a quartet, a concerto, a trio, a sonata for a solo instrument with continuo, and a "conclusion" for the orchestra. The present discs contain the entire first "production."

Each of the compositions in it offers material well worth hearing. The suite includes a French overture with a gay Allegro section and a rhythmically interesting *Réjouissance*. The concerto, for flute, violin, and strings, has an inventive first movement, with birdcall-like figures in the solo instruments. Consistently on a high level is the trio, for two violins and continuo. This has an

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Affettuoso that is graceful and rich, both harmonically and contrapuntally, a dancy Vivace, and an expressive Grave. All of this music is carefully made, with finely thought-out detail. All the suite lacks to bear comparison with Bach's are memorable themes. The astute "Mr. Hendel" of London borrowed several movements from this "production." One wonders how music of such polish and refinement was actually used. If it was indeed music for the tables of the burghers of Hamburg, it seems a safe bet that they weren't eating hamburgers.

Concerto Amsterdam, as Kurt Blaukopf reported in these pages in April, was recruited by Telefunken from first-desk men of Dutch orchestras to function specifically as a recording group; it includes the skilled Gustav Leonhardt on

harpsichord and organ. The ensemble plays here with admirable precision and dash and good tone. There is a considerable amount of dotting and double-dotting and ornamentation is freely improvised, especially in repeats. All this is tastefully done, as is the lively realization of the continuo on harpsichord or organ. The sound is excellent, stereo being especially effective in the trio, where the violins are on separate channels. N.B.

VERDI: *La Forza del destino*

Leontyne Price (s), Leonora: Shirley Verrett (s), Preziosilla: Corinne Voza (ms), Curra; Richard Tucker (t), Don Alvaro; Piero de Palma (t), Trabuco; Robert

Merrill (b), Don Carlo: Ron Bottcher (b), The Alcalde: Mario Rinaudo (b), A Surgeon; Giorgio Tozzi (bs). Padre Guardiano; Ezio Flagello (bs), Melitone; Giovanni Foini (bs). Marquis of Calatrava; RCA Italiana Opera Chorus and Orchestra. Thomas Schippers, cond.

• RCA VICTOR LM 6413. Four LP. \$19.92.

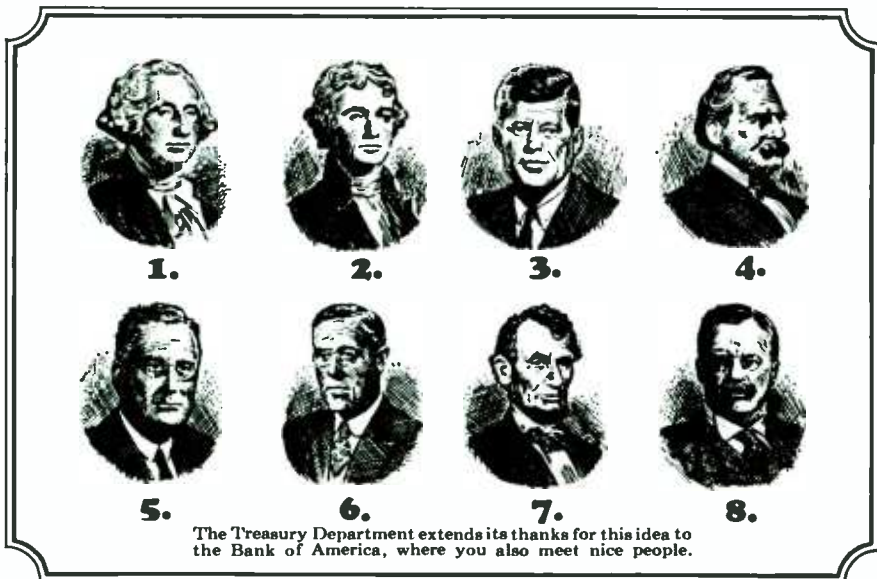
• • RCA VICTOR LSC 6413. Four SD. \$23.92.

This is the first *Forza* to hit the American market in six years—the first, in fact, since Victor's last effort, with Milanov, Di Stefano, and Warren. It is also the first literally complete *Forza*, including even the bars of Carlo's cabaletta which were dropped from the London recording.

The over-all effect is not very exciting, and there is really no place to put the blame except on Mr. Schippers. Perhaps that is unfair, for much of the singing is of a beautiful but bland sort; but it is difficult not to believe that this same cast, under more galvanic leadership, might have struck some sparks. It seems very strange to find adjectives like "limp," "deliberate," and "overcareful" coming to mind relative to Schippers; to my ears, at least, his poor days have suffered from an excess of tension and freneticism, while his good ones have benefited from the same qualities in more moderate proportion. Possibly he has made the fatal mistake of giving ear to sage critical counsel—at any rate, he has scrupled this score right out of existence.

There are certainly things to respect about the reading, in the way of small musical points that are often smeared. One obvious example is the sudden change from fortissimo to pianissimo as Carlo and Alvaro shout "Morte!" at each other during the last-act duet—this is a wonderful contrast, and one that is not often observed. I often get the feeling that Schippers is holding things back so that such nuances will emerge clearly. And I think any tempo ought to be given the benefit of the doubt—give it some time to work. But letting the thing simply flop on its face is quite another matter, and I am amazed to find the tremendous tenor/baritone duets—the heart of *Forza*, dramatically—plodding along with no urgency, no backbone whatever. How on earth can a conductor forswear some sense of quickening, a pricking-up of the ears, at Carlo's "Non si placa al mio furore," or at the very outset of "Stele! il segreto fu dunque violato!"? Score markings are one thing, but where is the sensitivity to dramatic situation, the adjustment to events on stage? It is not so much a question of tempos, or of why certain traditional, unmarked accelerandi and ritardandi are observed and others not, as it is of intensity, the strength of pulse that can charge a slow tempo with dramatic tension. This, alas, is too frequently missing; we wind up with a "nice"-sounding *Forza*.

Some of it, it must be said, sounds very nice, thanks to an assemblage of rich, round voices—in fact, there is



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not another version that is, on balance, so beautifully sung. Leontyne Price gives us singing of extraordinary consistency and loveliness, surely her best recorded effort since her Aida. Everything is round and floating, and the "quickness" of her voice is a wonderful advantage throughout the Convent Scene, where Leonora must launch so many important tunes and tempos ("Infelice, delusa, reietta," "Più tranquilla Palma," "Se voi scacciate," etc.). She is also alert musically and interpretatively, so that her performance adds up to a very gratifying Leonora. Of course it is true that the final sweep and grandeur of line is not quite there, partly because Price's top is small in relation to the rest of her voice. But certainly her Leonora is not out of place in the company of Tebaldi, Callas, or Caniglia—her big rivals on records.

In one way, it is regrettable that Franco Corelli is not the tenor of this recording, as was announced, for he makes a brave sound in the role, and has not recorded it, whereas Richard Tucker is the Alvaro of the Angel recording, and has not altered his interpretation in any essential way. But this is not to put Mr. Tucker in the shade, for he still sings the part very well and (perhaps the influence of Schippers) is somewhat more restrained than he has been in the past. He is the one singer who seems to benefit from the slow tempos and turn them to advantage (the effect in "O tu che in seno," for instance, is unusual and interesting); in fact, he is the only one really to sustain the line consistently. He is, as it were, a familiar quantity, and is well up to his usual level here. Much the same could be said of Robert Merrill, though this has its negative side, for along with the expected beauty and warmth of tone goes the expected interpretative flatness and unimaginativeness—the arias are easily and richly sung, but might as well be, say, *Some Enchanted Evening*.

Giorgio Tozzi seems to me less satisfying than on the earlier Victor *Forza*. The voice is still attractive and smooth, but seems even light in timbre, and the vowel formation is annoyingly thick and fuzzy. Again, Mr. Schippers must probably share responsibility for the almost casual air of much of the bass's vocalism: there is little bite, little sense of stature. To complete the catalogue of principals we have Shirley Verrett and Ezio Flagello. The young mezzo has a bright voice of excellent quality, complete with a high B that is authentic if not exactly comfortable, and she sings the role at least as well as anyone on records since Ebe Stignani. From a vocal standpoint, Flagello is far and away the best Melitone I have ever heard—he retains a round, easy quality right up to high G, without sacrificing the true *basso cantante* timbre. In both cases, one is grateful that some of the more obvious exaggerations are absent, but regretful that there is not much character or color, either. I have no doubt that Flagello will make a memorable Guardiano, but not while singing Melitone, please. The choral singing is quite good, the orchestral execution better

than decent, though occasional bad moments among the strings keep this performance from the very high level that Victor's Rome agglomeration has hit in the past.

My favorite *Forza* performance is still Cetra's (Caniglia, Stignani, Masini, Tagliabue, Pasero, Meletti, under Marinuzzi), but it is more than twenty years old now, and liberally cut. Among the modern versions, I would stump for London's (Tebaldi, Simonato, Del Monaco, Bastianini, Siepi, Corena, under Molinari-Pradelli), which is sometimes crude, but never dull, and finds all its principals (except, possibly, Simonato) in peak form. Of course, if the new version's line-up of voices is what you want, you can't go wrong—they're all in good shape. C.L.O.

VERDI: *Otello: Gia nella notte densa. Aida: Guardie! Radames qui venga*
—See Saint-Saëns: *Samson et Dalila: Un dieu plus puissant que le tien.*

WAGNER: *Orchestral Excerpts*

Tannhäuser: Overture (Dresden Version); Festmarsch. Lohengrin: Prelude to Act III. Die Walküre: Ride of the Valkyries; Magic Fire Music. Tristan und Isolde: Liebestod.

Philadelphia Orchestra, Eugene Ormandy, cond.

- COLUMBIA ML 6101. LP. \$4.98.
- • COLUMBIA MS 6701. SD. \$5.98.

The leitmotiv of this disc seems to be the maxim at the head of the liner: "Wagner virtually invented the colorful techniques of modern orchestration." Having thus set the thesis, the record proceeds to prove it, with the engineers doing their best to keep up. The result is yet another collection where the emphasis is more on the sound of Wagner than the substance.

Of the five selections, only one (the *Tannhäuser* Overture) has a real beginning and end. (Not surprisingly, it elicits the best performance of the group.) The *Liebestod*, as heard here, starts nowhere but goes somewhere, in contrast to the *Ride of the Valkyries*, which starts somewhere but never finds a destination. Now that Wagner is becoming increasingly available in full length, long-play editions of extraordinary technical success, I find it difficult to justify the place of Wagner collections that offer no more than crudely severed bits and pieces.

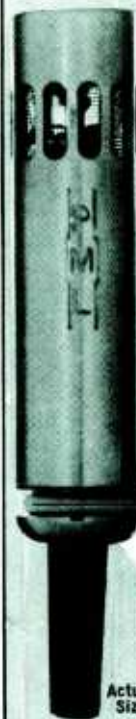
Even so it must be granted, first, that Ormandy and the Philadelphians play these works with a flamboyance which makes for excitement, and, secondly, that Columbia has not let the husky, super-fatted sound of the original escape its microphones. R.C.M.

WEBER: *Concerto for Clarinet and Orchestra, in C minor*—See Rosini: *Introduction, Theme, and Variations.*

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ABBEY SINGERS: *Italian Madrigals and Haydn Part Songs*

Jan de Gaetani, soprano; John Ferrante, countertenor; David Dodds, tenor; Arthur Burrows, baritone; Marvin Hayes, bass; Michael Oelbaum, piano.

- DECCA DL 10103. LP. \$4.98.
- • DECCA DL 710103. SD. \$5.98.

The recent republication of Haydn's part songs has served to encourage choirs and consorts alike to explore their manifold felicities of melody and modulation. The wide choice of poetical sources, the easy yet inspired flow of harmony, and the masterly feeling for vocal balance place these works among the most exalted of their kind. Seven of them are well sung here by various kinds of trio and quartet, and the German text comes across with convincing clarity.

Not so the Italian on the other side of the disc. There is not a sufficiently "open" quality about the vowels, nor do the consonants and double consonants always make their fullest effect. Pastorals by Tasso and Quirino, set respectively by Giaches de Wert and Andrea Gabrieli, suffer from ludicrously fast tempos, as if the birds had mysteriously acquired miniature jet engines. Willaert's witty *O ben mio* loses some of its poise through ragged ensemble. Yet the voices blend well for the most part; and if they were given the right kind of guidance, they could improve beyond all recognition. Texts and translations are provided, but no notes. D.S.

AMBROSIAN SINGERS AND PLAYERS: *"The Cries of London; Music in Honor of Queen Elizabeth I"*

Ambrosian Singers and Players, Denis Stevens, cond.

- EXPERIENCES ANONYMS EA 81. LP. \$4.98.
- • EXPERIENCES ANONYMS EAS 81. SD. \$4.98.

One side of this disc is devoted to London street cries as set by Elizabethan and Jacobean composers. They include the saucy, syncopated *Pedlar's Song* by Morley and the remarkable work called *The Cries of London*, by Richard Dering. This is an extended piece for voices and instruments, incorporating all sorts of

sales spiels. Far from being the ear-splitting cacophony depicted by Hogarth in his engraving on the sleeve, the work is a grave, varied, carefully worked out polyphonic fantasy, with only one voice singing at a time, save for some overlapping entrances and exits.

Years ago Alfred Deller recorded it for Vanguard, in an edition by Mr. Stevens, who is the editor of all the pieces performed here. The contrast between the two versions is interesting: Deller featured the voices, leaving the instruments entirely subordinated; Stevens here treats instruments and voices as of equal importance, weaving a contrapuntal web in which one strand or another is sometimes sung. It's a richer piece of music that way.

Side 2 offers some works, mostly madrigals, written in praise of Elizabeth in England's greatest musical period. Among them are John Bennett's charming *All creatures now are merry-minded*, the same composer's lovely song for tenor and strings *Eliza, her name gives honour*, and two settings by William Byrd of *This sweet and merry month*, for four voices and for six. The latter is especially effective in this stereo recording, with the three ladies on one channel and the three men on the other. All the voices blend nicely, and their enunciation is unusually clear. N.B.

COMPINSKY ENSEMBLE

Beethoven: *Quartet for Piano and Strings, in E flat, Op. 16*. Franck: *Trio for Piano and Strings, in F sharp, Op. 1, No. 1*. Toch: *Poems to Martha*. Milhaud: *Suite for Violin, Clarinet, and Piano*. Ives: *Largo*.

Compinsky Ensemble.

- SHEFFIELD SET 3. Two LP. \$4.98 each.
- • SHEFFIELD SET S 3. Two SD. \$5.98 each.

This set is issued in memory of Alec Compinsky, who was for many years the cellist of the Compinsky Trio. His brother, Manuel, the violinist, and his sister, Sara, the pianist, are still the leading figures of the ensemble. They are joined here, as the works demand, by Albert Steinberg, violinist; Cecil Figelski, violist; Laurence Lesser, cellist; Kalman Bloch, clarinetist; and Lawrence Tippey, baritone. The first disc is devoted to the Beethoven and Franck; the second to modern music.

The playing throughout is characterized by a cloying, excessive sweetness. Someone once said that every note written by Ernest Chausson uttered the word *cher*. This was meant in praise, but the idea is slightly appalling. The interpretations provided here exemplify it to perfection. Nevertheless, some of the music is interesting.

The Franck Trio, composed in 1841, is generally classed with the showy virtuoso pieces which that composer confectioned in the early part of his career, but it is nothing of the sort. It is a well-written, somewhat Schubertian work,

strikingly prophetic of the famous chamber compositions Franck was to write many years later, but without their chromaticism. The music grows a little bland after a while, but I suspect that this is due more to the playing than to the score. At all events, the Franck is a great deal more entertaining than the Beethoven, which is a very early work and a bit of a bore, at least in this performance.

Of the modern pieces, the Milhaud comes off the best. The Suite is in Milhaud's sunniest, most charmingly pastoral vein, and the interpretation of it is really exquisite: this is certainly the high point of the set. The Ives is sweetened out of all resemblance to its composer's style, and the Toch, a cycle of elegiac songs to poems written by an amateur under the stress of grief for the loss of his wife, can only be described as embarrassing. Recordings throughout are exceedingly fine. A.F.

MARILYN HORNE: Operatic Recital

Rossini: *Semiramide: Eccoli al fine . . . Ah! quel giorno ognor rammento. L'Italiana in Algeri: Cruda sorte! Cenerentola: Nacqui all'affanno . . . Non più mesta.* Donizetti: *La Figlia del reggimento: Deciso è dunque.* Meyerbeer: *Les Huguenots: Nobles seigneurs, salut!* Le Prophète: *O Prêtres de Baal.* Mozart: *La Clemenza di Tito: Parto, parto.*

Marilyn Horne, mezzo; Orchestra of the Royal Opera House, Covent Garden, Henry Lewis, cond.

- LONDON OL 5910. LP. \$4.98.
- LONDON OS 25910. SD. \$5.98.

Marilyn Horne is coming along rapidly, and a great deal of this record is ravishing. Her voice is fairly light in texture, and absolutely without seam right up to a very comfortable B flat; at the lower end it lacks some of the weight of certain other great dramatic mezzos, but this may come with age and experience.

What Miss Horne's singing lacks right now, however, is variety. She is at her best in the lyric and dramatic repertory, and she is less good in comic material, especially where agility is demanded. She has the technique for the coloratura in the *Italiana* and *Cenerentola* arias, but not the insinuation of a Simionato or a Tourel. This will probably come, again, with greater security, but its lack is here apparent. Listening to the record in a single sitting, one senses a certain sameness in tone color. The *Semiramide* aria, however, is tremendously exciting, as is the Mozart. There is a fine stride in the two Meyerbeer pieces that gives one renewed hope for a revival of one of his operas someday.

Like her friend and frequent colleague Joan Sutherland, Miss Horne has a husband who is an extremely talented conductor. Henry Lewis partners her singing here with a vivid feeling for orchestral color, and the recording (at least on the mono, the only edition I have heard) is bright and clean. A.R.

MONKS OF SOLESMES: Selections from the Liturgy for Maundy Thursday

Monks of Solesmes, Dom Joseph Gajard, cond.

- LONDON OL 5832. LP. \$4.98.
- LONDON OS 25832. SD. \$5.98.

This new album from Solesmes adds very considerably to the quantity and quality of recordings of the especially solemn and moving chants for Holy Week. Under the direction of Dom Joseph Gajard, this most famous of monastic choirs offers the complete cycle of nine responsories at Matins, together with the principal chants of the Solemn Evening Mass: *Nox autem gloriari* (sung as the celebrant, priests, and deacons move in procession towards the high altar), the Gradual *Christus factus est*, the Offertory *Dextera Domini*, and the Communion *Dominus Jesus*.

For the ceremony of the washing of the feet, commemorating the symbolic act by which Christ showed His love for the Apostles and His desire to encourage fraternal charity, a series of antiphons is directed to be sung. There are eight in all, but since the entire group is sung only in churches where there are suitable choral resources, the last antiphon (*Ubi caritas et amor*) is held to be the most important, and never to be omitted. It is accordingly sung here, with its verses, after the other Mass chants.


Those who are already familiar with Victoria's unsurpassed polyphonic settings of the responsories—or with Lassus' *Tristis est anima mea*—will be able to make closer acquaintance with the chants and texts that inspired the great sixteenth-century masters. The form of the responsories emerges here with exceptional clarity, except in the third, sixth, and ninth of the set, where the entire respond should be repeated after the partial repeat. These omissions were clearly made because of the lack of space, and they in no way affect the exceptional quality and beauty of the singing, emulated faintly here and there by birds within range of the microphone. D.S.

AURELE NICOLET: Compositions for Flute and Continuo

Couperin: *Concert royal, No. 4, in E minor.* C.P.E. Bach: *Sonata in G, W. 133.* Veracini: *Sonata in F.* Vivaldi: *Il Pastor fido: Sonata in G minor, Op. XIIIa, No. 6.*

Aurèle Nicolet, flute; George Malcolm, harpsichord; Georg Donderer, cello.
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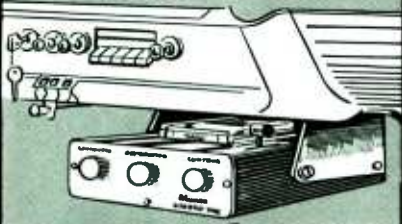
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instrument (including a bagpipe), is pleasant and undistinguished, as are the two remaining compositions. The performances are excellent. Nicolet's playing flows smoothly and accurately; the tone is round, and there is no audible breath-taking. Malcolm, as usual, provides lively, stylish support. Good sound. N.B.

PETER PEARS/JULIAN BREAM:
Music for Voice and Guitar

Peter Pears, tenor; Julian Bream, guitar.

PETER PEARS: *Recital of Twentieth-Century English Songs*

Peter Pears, tenor; Joan Dickinson, cello; Benjamin Britten, piano.

For a feature review of these recordings, see page 58.

BRUNO PREVEDI: *Operatic Recital*

Giordano: *Andrea Chénier: Un dì ail'azzurro spazio; Si, fui soldato; Come un bel dì di maggio. Fedora: Amor ti vieta. Verdi: Il Trovatore: Ah, si ben mio. La Forza del destino: La vita è un inferno—O tu che in seno agli angeli. Mascagni: Cavalleria rusticana: Mamma! Quel vino è generoso. Puccini: Tosca: Recondita armonia. Madama Butterfly: Addio, fiorito asil. Fanciulla del West: Ch'ella mi creda. Turandot: Non piangere, Liu; Nessun dorma.*

Bruno Prevedi, tenor; Orchestra of the Royal Opera House, Covent Garden, Edward Downes, cond.

- LONDON OL 5875. LP. \$4.98.
- • LONDON OS 25875. SD. \$5.98.

Bruno Prevedi is a young Italian tenor who has scored considerable success at a number of European houses, including Covent Garden, and who recently made his Metropolitan debut as Cavaradossi in *Tosca*. He is the Macduff of London's new *Macbeth*, but this recital affords us our first extended look at him.

The voice is the genuine article—strong and resonant, rather dark, with the ring of good coin at the top. At the moment, his use of it leaves a good deal to be desired, though it has the negative virtue of avoiding undue musical exaggerations or outright stylistic excesses. Nearly everything is sung at one (loud) dynamic level and at one intensity, which of course grows monotonous in a recital composed entirely of oft-flogged draft horses. He gets through the upper-middle *passaggio* only with some effort, a bit like the Campora of a decade ago: this must be smoothed out before the singing will have much real suavity. His support tends to fall away from him towards the end of sustained phrases.

In sum, what we have at the moment is a healthy, vibrant young voice plus the rough outline of a smooth technique, but no more. Interpretatively, things are solid but quite unimaginative. The accompaniments are excellent, but the

stereo sound places the singer in an echoey, boomy ambience that just can't be listened to with any pleasure. Try the mono. C.L.O.

JEAN-PIERRE RAMPAL: *Eighteenth-Century Flute Sonatas*

De la Barre: *Sonata for Flute and Harpsichord*, in G. Blavet: *Sonata for Flute and Harpsichord*, No. 6, in A minor. Philidor: *Sonata for Flute and Harpsichord*, in D minor. Couperin: *Concert Royal*, No. 7, in G minor.

Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, harpsichord.

- DOVER HCR 5238. LP. \$2.00.
- • DOVER HCRST 7001. SD. \$2.00.

There is an uncommon wealth of fine music here in performances of a superb standard. These barococo days bring with them a diminishing number of releases that one wishes to play and replay, but Rampal's virtuoso flute playing accompanied by the endlessly inventive Veyron-Lacroix tempts the listener to bask at length in the deliciously cool passions of these four masterpieces.

High points in the recital are the fine Chaconne in the work by Michel de la Barre, the Allegretto (subtitled "*Les tendres badinages*") by Michel Blavet, and the contrasting movements by Anne-Danican Philidor, featuring equal and unequal notes, and leading to a brilliant and dashing fugue. The suites from François Couperin's *Les Goûts réunis* comes as a fitting conclusion, embodying the quintessence of Italian clarity and French grace, admirably realized by both performers in an acoustic rightly evocative of a salon elegantly proportioned and tastefully decorated—as indeed is Couperin's melodic line.

The mono pressing seems marginally better than the stereo, which had a trace of preëcho on Side 1. D.S.

ALBERT SZENT-GYORGI/AGI JAMBOR: *Psalmus Humanus; Six Prayers*

Albert Szent-Györgi, speaker; Agi Jambor, piano.

- PAX F-SGJ-1, LP. \$5.00 (available on special order only, Political Action for Peace, 44 Brattle St., Cambridge, Mass. 02138).

Albert Szent-Györgi, world-famous biochemist and winner of the Nobel Prize in medicine, is deeply agitated over the contemporary use of science, in its most refined and sophisticated forms, for strictly destructive ends. His *Psalmus Humanus* and *Six Prayers* are short poems on this theme to which Miss Jambor has added preludes, interludes, and postludes on the piano. Ordinarily, this kind of thing is dreadful beyond description, but this particular work is beautiful and very moving. Dr. Szent-Györgi's poetry has a simplicity and dignity of an almost Biblical kind, and Miss Jambor's music, strongly influenced

by that of Bartók but with a more traditional harmonic palette, is very appropriate and very good. Not the least of the pleasures of the disc is Miss Jambor's magnificent playing. The recording is excellent. A.F.

RICHARD TUCKER: *"The Art of Bel Canto"*

G. Giordani: *Caro mio ben*. A. Scarlatti: *Gia il sole dal gange*. Rossini: *Pietà, Signore*. Sarti: *Lungi dal caro bene*. Gluck: *O del mio dolce ardor*. Durante: *Danza, danza fanciulla; Vergin, tutto amor*. Caldara: *Sebben, crudele*. Torelli: *Tu lo sai*. Legrenzi: *Che fiero costume*. Pergolesi (attrib.): *Nina*. Veracini: *Meco verrai ("Pastorale")*.

Richard Tucker, tenor; John Wustman, piano, harpsichord; Columbia Chamber Ensemble.

- COLUMBIA ML 6067. L.P. \$4.98.
- COLUMBIA MS 6667. SD. \$5.98.

Do not be misled by the repertory here, or by the presence of a chamber orchestra, into believing that Richard Tucker has forsaken his romantic ways to become a baroque stylist. Anything but. What we have here is actually rather amusing: the usual hideously anachronistic nineteenth-century piano settings and reharmonizations, orchestrated by Thomas Z. Shepard for a vaguely Bach-sized ensemble. It's a little like performing the Bach-Gounod Ave Maria with harpsichord and rebec.

Mr. Tucker himself remains himself: a brilliantly endowed singer totally innocent of any idea about the original nature of the music. He bullies and bullies his way through most of it in his best Cavaradossi manner, which is the way some people enjoy their *Arie Antiche* best. Not I. A.R.

JOHN WILLIAMS: *"Virtuoso Music for Guitar"*

Paganini: *Sonata in A*. Granados: *Spanish Dance No. 5*. Villa Lobos: *Etude in C sharp minor, No. 8*. Falla: *Homenaje*. Dodgson: *Partita*. Castelnuovo-Tedesco: *Sonata (fourth movement)*.

John Williams, guitar.

- COLUMBIA ML 6096. L.P. \$4.98.
- COLUMBIA MS 6696. SD. \$5.98.

I think Paganini carries off the palm here as a composer for guitar: there remains something very appealing about the unashamed rhetoric, the innocent tunefulness, the sad-sweet sentiments of the *Grand Sonata*—no matter how much you may shake your head over the demon fiddler's talents as a tunesmith as revealed in the Theme and Variations movement. Williams plays the piece for all it is worth, leading the guitar. I would guess, to the very limits of its coloristic capacities. It seems to me, while on the subject, that Williams goes too far with both color and rubato in Granados' *Spanish Dance*: at times the art-

ist attracts more attention than the music. But nowhere else on the disc could this superb instrumentalist be accused of intruding. Sensitivity and remarkable delicacy are his hallmarks.

I wish I could respond more warmly to the Partita by Stephen Dodgson (b. England, 1924), but much of it seems fragmentary and incohesive, though undeniably idiomatic. There is, however, a good sense of pace and metrical pulse in the second movement. Sound is bright and clear. S.F.



BEESON: *Hello Out There*

Leyna Gabriele (s). The Girl; Marvin Worden (t). The Husband; John Reardon (b). The Gambler; Columbia Chamber Orchestra. Frederic Waldman, cond. [from Columbia ML 5265, 1958].

- DESTO D 451. L.P. \$4.98.
- DESTO DST 6451. SD. \$5.98.

It is nice to have Jack Beeson's setting of Saroyan's famous one-acter back in the catalogue, for it is an effective opera, and the performance is really excellent. It's particularly interesting too to have this reissue coming shortly after the New York City Center's production of Mr. Beeson's latest opera, the much more ambitious *Lizzie Borden*; while the latter is clearly the work of a thoughtful musician, it contains little to make one think the composer capable of sustained lyric writing. For one thing, of course, *Hello Out There* is a relatively simple matter—it is short, it contains just one central action, just two central characters, and all sorts of opportunities for evocative, atmospheric writing. In addition, Beeson's idiom here is rather more immediately accessible than it is in *Lizzie*.

But one can write atmospheric, accessible music that doesn't work at all, that is empty descriptive, or imitative, or merely treacly. Beeson's is direct, economical, not at all soft. Both of his characters take on a real musical identity—we care about them not merely because of what they say, but because of what they sing, of what the music says they are and feel. The one failing is in the confrontation between the husband and the gambler, culminating in the death of the gambler. Here the music must turn from the lyrical to the dramatic (to use these outworn terms in their traditional meanings), and it isn't quite tough enough. (This is partly a libretto problem—Beeson can't set a line like "You're a dirty liar!" and make it sound dramatic in the music; probably no one can. A problem for an editor.) Other-

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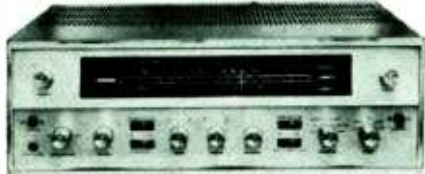
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wise, his score is lovely, affecting writing, admirably vocal, though the chamber orchestra is also used to utmost effect.

The performance has no serious weakness. John Reardon's mellow high baritone and clear, natural delivery of the words are ideal for his role, and Leyna Gabriele is thoroughly adequate, though she enunciates in too stagey a way for a small-town Texas girl. The orchestral playing is superb. My only minor quibble is with the few spoken lines. I do wish composers would stop using this particular cop-out, because opera singers can't read lines to save themselves, and the minute legitimate actors find themselves in an opera, they can't either. Good sound, except that the special effects (i.e., the gun shots) are artificial-sounding. C.L.O.

COUPERIN, FRANCOIS: *Les Fastes de la Grande et Ancienne Méne-strandise; Les Folies Françaises; Pièces de Clavecin*

Aimée van der Wiele, harpsichord [from Les Discophiles Français DF 730077/DF 740077, 1965].

• NONESUCH H 1037. LP. \$2.50.
• • NONESUCH H 71037. SD. \$2.50.

Since the release of the *Discophiles Français* set, reviewed in these columns in February, Nonesuch has produced a disc of comparable quality as regards surface, and greater accessibility for the American collector. Its usefulness is further enhanced by the fact that the original liner notes by Maurice Fleuret (in French) have been replaced by new material from the pen of Edward Tatnall Canby. Excellent value, including good sound. D.S.

MORLEY: *Madrigals* (10) (A)
†Wilby: *Madrigals* (7) (B)

Deller Consort, Alfred Deller, cond. [(A) from Vanguard BG 577/BGS 5002, 1958; (B) from Vanguard BG 578/BGS 5003, 1958].

• VANGUARD EVERYMAN CLASSICS SRV 157. LP. \$1.98.

• • VANGUARD EVERYMAN CLASSICS SRV 157SD. SD. \$1.98.

These miniature masterpieces by the Elizabethan composers Thomas Morley and John Wilby, sensitively performed and reasonably well recorded both in stereo and mono, will be much welcomed by the growing audience for Renaissance music. It should be added too that when these volumes of the Vanguard English Madrigal series were originally made, Deller was in much better voice than he is now, and his fellow-musicians were far superior to those in his current group. It is a joy to hear April Cantelo's voice, and those splendid tenors Gerald English and Wilfred Brown. Among the best items are the ballet *Now is the month of maying*, the canzonet *Arise, get up, my dear* (both by Morley), and Wilby's wonderful *Draw on, sweet night*. D.S.

MOZART: *Concerto for Piano and Orchestra, No. 26, in D, K. 537 ("Coronation"); Sonata for Piano, in D, K. 576*

Wanda Landowska, piano; Chamber Orchestra, Walter Goehr, cond. (in K. 537) [K. 537 from HMV 78s, 1936; RCA Victor LCT 1029, 1954].

• PATHE COLH 95. LP. \$5.98.

This disc is part of a series called "Les Gravures Illustres," the French equivalent of Angel's "Great Recordings of the Century." The Concerto, originally recorded in 1936, was later reissued as an RCA Victor LP, coupled with a Haydn concerto. The Sonata is one of a group recorded in 1938 whose release was prevented by the outbreak of war; most of these have since been issued, but K. 576 reaches us now for the first time.

In the Concerto there is distortion and percussiveness, but at the same time good definition. The flute sounds like a flute and the oboes like oboes. The lack of perfection in the sound bothered me very little, I must say, because the performance was engrossing enough to distract one's attention from questions of fidelity in the recording. In the fast movements the piano sings; there is much nuance in the dynamics, most of the time strikingly effective and poetic, once or twice a bit feminine for Mozart. The Larghetto is played quite freely; Mme. Landowska varies the theme a little or a lot each time it reappears and generously embellishes the middle section, once even shifting a passage an octave higher. All this is done in the best of taste (as the anonymous cadenza in the first movement); these are precisely the kinds of decoration one imagines Mozart himself added when he played the work. The only unconvincing procedure here is the stressing of a two-note up-beat figure near the end of the theme.

About the performance of the Sonata I have no reservations at all. This is to my mind a model of Mozart-playing. If the first movement is played more slowly than usual, it gains thereby a rare grace. Throughout this work one admires, in addition to all the other fine qualities, the absolute equality of the hands and the complete control of each. N.B.

MOZART: *Quintets for Strings: in G minor, K. 516; in C, K. 515*

William Primrose, viola; Griller String Quartet [from VRS 1052/VSD 2060, 1960].

• VANGUARD EVERYMAN CLASSICS SRV 158. LP. \$1.98.

• • VANGUARD EVERYMAN CLASSICS SRV 158SD. SD. \$1.98.

The performance of the C major Quintet is absolutely first-class from every point of view. If the G minor were done as well, this would be the greatest bargain in the catalogues. It is not done badly—the slow movement is sublime, despite a certain lack of subtlety in the treatment of the dynamics—but there is no tension, no tragedy, in the first movement, the

cello is sometimes too weak in tutti, and the finale is so fast as to blur the articulation. N.B.

PARTCH: *Castor and Pollux; The Letter; Windsong; Cloud-Chamber Music; The Bewitched, Scene 10 and Epilogue*

Gate Five Ensemble, University of Illinois Ensemble, Harry Partch and John Garvey, conds. [from various Gate 5 recordings, privately issued, 1958-61].
 • COMPOSERS RECORDINGS CRI 193. L.P. \$5.95.

The musical theories and compositions of Harry Partch were the subject of a feature article in the July 1963 issue of this magazine. Now, for the first time, examples of his music are available in general circulation.

Briefly to summarize: Partch, one-time California hobo, full-time philosopher in words and music, has worked out a mélange of theories involving Greek musical ideals, a little Zen, a lot of garden-variety iconoclasm, all to the end that he is music's one true liberator. With solid assistance from ancient Greek theorists he has evolved a musical scale of 43 tones, and built instruments capable of encompassing this scale out of cloud-chamber bowls, reconstructed pianos, and what-have-you. To tie things up neatly, he draws heavily on Greek subjects as inspirations for most of his works. (One of his most successful ventures was the background music for a production of *Oedipus Rex* at Mills College in California in 1949.)

So far so good. The theories read well, and the instruments are attractive. So, basically, is the sound of the music, with its strong affinities towards Japanese Kabuki and the Balinese Gamelan. But—and this is a “but” which iconoclastic composers seldom seem to grasp—the ear of the listener accepts the piquancy of the new sounds and harmonies in very short order, and then begins to wonder about musical values. We begin to seek out rhythmic tensions, structures, and shapes—to apply, in other words, the criteria that work for any kind of music.

And so it turns out that, for all the charm in the sounds of this music, Harry Partch is simply not a good enough composer to put his own ideas to work. Let no one deny himself the sounds, however; they are great fun. A.R.

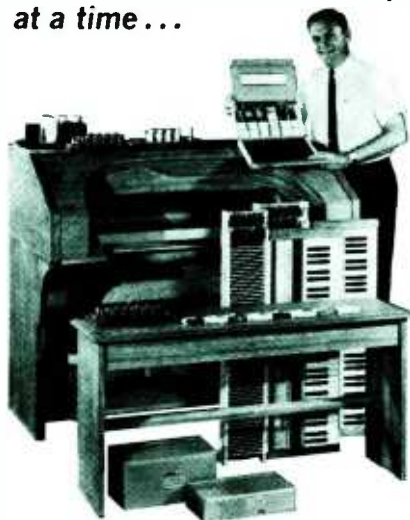
VIVALDI: *Concertos for Various Instruments: in C, P. 134; in F, P. 278; in B flat, P. 363; in G minor, P. 403; in C minor, P. 438*

Soloists: New York Sinfonietta, Max Goberman, cond. [from Library of Recorded Masterpieces, Vol. 1, No. 10, 1961].

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included in the earlier subscription format) of one of the more interesting volumes in Max Goberman's distinguished but ill-fated project to record the Vivaldi literature *in toto*. Seventeen volumes and an index had been prepared before the death of the conductor in 1962. There was a lot of Vivaldi left to go, but we can be grateful for what we have, for these were performances of a consistently high level both in performance and engineering. The P. 134 Concerto is for mandolin with strings and harpsichord, an interesting combination effectively realized. In P. 403 the flute of Julius Baker is notable, and P. 363 has the brisk vitality which Vivaldi brought so often to writing for strings and continuo. Those who did not buy the more costly album should welcome this reprint.

R.C.M.

ENRICO CARUSO: *Vocal Recital, 1900-04* (complete)

Enrico Caruso, tenor [from Pathé, Zonophone, and G & T recordings, including retakes, 1900-04].

• ACOUSTOGRAPH 1263, 2363, 31163. Three LP. \$5.98 each (available from Acoustographic Records, Box 934, Edgartown, Mass.).

ENRICO CARUSO: *"Caruso in Song, 1906-20"*

Enrico Caruso, tenor [from various RCA Victor recordings, 1906-20].

• RCA VICTOR LM 2778. LP. \$4.98.

There have been, and are, singers who inspire passionate loyalties and fanatic devotion: part of opera's extrarational fascination for us susceptibles lies in the intense personal quality of the relationship that can be formed between a listener and a performer whom he has never met, perhaps never even seen. But only Caruso, I submit, could command the sort of attention given him in the three AcoustoGraph discs under review. The Victor release represents something unique too, for there is no other artist over forty years dead whose recordings are still being poured onto the market by major companies.

Think of it! The Messrs. AcoustoGraph have spent God knows how many man-hours, God knows how much physical and psychic energy, in the gathering together, reprocessing, and re-recording of the best available copies not simply of each selection recorded by the tenor at the Pathé, Zonophone, and G & T sessions but of each retake, each separate matrix number, released and unreleased. In Vol. 2 we have "*Celeste Aida*," Matrix No. 1784 (March 19, 1902), with the final phrase taken at the prescribed pianissimo (very few copies were released, though it turns up on Angel's "Young Caruso" LP); then, in Vol. 3, we have "*Celeste Aida*," Matrix No. 2873 (November 12, 1902), with the final phrase deleted, because the singer was unsatisfied with the effect on the earlier take. We have three "*E lucevan le*

stelles," two versions each of "*Luna fedel*," "*Una furtiva lagrima*," the *Cavalleria* "*Siciliana*," and "*Dai campi*" from *Mefistofele*, and, of course, the earliest versions of many pieces which Caruso was later to re-record, and several which he never again put on disc, such as the lovely "*Apri la tua finestra*," from *Iris* (a much sought rarity, since the master burned up early in the pressing process). Obviously, one of the important things about AcoustoGraph's collection is its archive quality. Not everyone will want so many duplications, and not everyone will be interested in recordings notable chiefly for false starts, entrances in the wrong key, or mistakes in the piano part. But for the true collector, here it all is.

The other important matter is technical in nature. To begin with, since the number of selections per side has been limited to a half dozen, the re-pressings benefit from a broad cut. We have had perfectly listenable early Caruso on LP, notably the Angel COLH disc, which (along with the less well-recorded Rococo release) embraces some of this same material. Indeed, several of the selections are less noisy in the Angel versions (taken, presumably, directly from masters). But we have not had another representation of the young Caruso in which the actual sound of the voice seemed so consistently natural and free of distortion, surface noise or no. This relates to another technical matter, that of correct pitch. It is AcoustoGraph's contention that these early discs were recorded a semitone or (sometimes) a full tone down, to compensate for the inaccuracies of the old turntables. If this is true, it means that we who have paid such close attention to see that re-pressings wind up in the correct key have been barking up the wrong tree consistently (it has always been assumed that some of these recordings simply missed the right speed); it also means that the picture we have formed of Caruso's young voice (as a brighter, more lyrical instrument than it later became) is false, for the sound that emerges from these recordings is substantially the same dark, true Italian-dramatic timbre revealed by his later Victors. (We should, of course, keep in mind that a lower key would produce a darker color; still, any basic difference would be obvious.)

Frankly, I have no way of knowing how close AcoustoGraph has come to the mark, but the internal evidence, as it were, supports its stand. By this I mean that the handling of the voice is much more characteristic of a dramatic tenor singing these numbers in relatively low keys. Singers will often find pitches by "feeling" them in the voice rather than actually hearing them: these pitches carry the feel of the lower keys—and the lower keys would explain some puzzling questions of vocal technique (the difference between a wide-open E natural and a wide-open F sharp in the tenor voice, for instance, is technically a very considerable difference). It would be silly to expert-ize with any certainty in this matter, because Caruso was such a complete master of his instrument that he could handle it almost any way he chose—in

HIGH FIDELITY MAGAZINE

his recording of the "Coat Song" from *Bohème*, for example, he covers the E flat on "passur" just as a bass would, while a tenor would never do this except for a very special effect (another master technician, Melchior, used to pull the same sort of technical trick in the Siegfried-as-Gunther scene in *Götterdämmerung*). But the most sensible speculation would argue for the lower keys, as would the fact that the Caruso voice as heard on these discs is much more the instrument we know from recordings made only a few years later.

I cannot think of anything intelligent to say of Caruso's singing—it is Caruso's singing, unlike anyone else's, and better. Among the many splendid selections here that are otherwise unobtainable, I would certainly prize most the *Iris* serenade, but they are all wonderful, and they are all together here, previously available or not, and that is the point.

The Victor release is very good of its sort, a clean-sounding collection of fourteen numbers, including the magnificent pairing of the "Cujus animam" from Rossini's *Stabat Mater* and the *Ingemisco* from the Verdi Requiem, which have somehow escaped previous LP pressing. The remainder are songs, Neapolitan or Italian salon variety, which Caruso alone, with his prodigious voice and his utter honesty of temperament, can make sound like good music, almost distinguished music. If you can resist this voicing of Pennino's "Pêche?" you are just not susceptible to singing. My only complaint is a small one—Bruno Zirato's liner notes are perfectly all right of their reminiscent sort, but I would rather see something about the songs—if they are worth recording, they are worth understanding.

C.L.O.

ROSITA RENARD: "Final Recital"

Bach: *Partita No. 1, in B flat, S. 825*. Chopin: *Etudes: Op. 10: Nos. 2, 3, 4, 11; Op. 25: Nos. 2, 4, 5, 8; Mazurka, Op. 30, No. 4*. Debussy: *Danse*. Mendelssohn: *Variations sérieuses, Op. 54; Prelude, Op. 104, No. 1*. Mozart: *Rondo in D, K. 485; Sonata for Piano, in A minor, K. 310*. Ravel: *Valses nobles et sentimentales*.

Rosita Renard, piano [from Gramophone Shop, 1949].

• SOCIETY OF THE FRIENDS OF MUSIC, Bogotá, S.A. Two LP. \$8.00.

ROSITA RENARD: "Rosita Renard Plays Beethoven"

Beethoven: *Andante favori in F, Anh. 57; Rondos: in G, Op. 51, No. 2; in A, Anh. 49; Sonatas for Piano: No. 16, in G, Op. 31, No. 1; No. 24, in F, Op. 78*.

Rosita Renard, piano [from South American Victor and other sources, c. 1939].

• SOCIETY OF THE FRIENDS OF MUSIC, Bogotá, S.A. LP. \$4.00.

Rosita Renard was a Chilean pianist whose public career was checkered with long periods of total withdrawal. (It



Pianist Rosita Renard, 1894-1949.

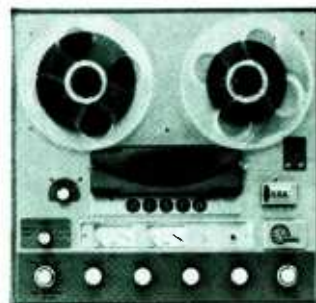
is said that she hated the sound of applause and really didn't like performing in public.) The concerts she did give, however, were evidently greeted by extraordinary acclaim and numerous requests for further appearances. Mme. Renard played in the United States in 1917, 1927, and 1949. A marathon season had been planned for her for 1950, but in May of the previous year she contracted encephalitis and died suddenly.

Because of her relative isolation, Mme. Renard made few recordings. The final Carnegie Hall concert was taped, and the set was previously available as issued by the Gramophone Shop in 1949-50. The Beethoven disc has been tediously compiled from various sources, including some of the pianist's South American Victor discs of the late Thirties. Both are here available as fund raisers for Indiana University's "Rosita Renard Scholarship" (for students of Latin-American countries who would like to study music at the institution). The discs can be ordered by writing to The Rosita Renard Memorial Scholarship, School of Music, Indiana University, Bloomington, Ind. (checks should be made payable to Wilfred C. Bain, Dean) or can be obtained through Music Masters, 23 W. 43rd St., New York, N. Y. 10036.

All of the recordings under consideration show that Mme. Renard was the possessor of marvelously fluid, unlabored technical equipment. The artist had a penchant for fast tempos, but was able to negotiate them with little or no strain, and at all times a singing quality is present in her tone. Aurally, her pianism is a delight. As a musical interpreter, Mme. Renard seems to me not of the first rank. Her ideas are, it is true, refreshingly modest and without pretense, but also without greatness. Certainly the Bach B flat Partita and Mozart A minor Sonata have more breadth and nobility than her facile but rather ordinary renditions communicate. Similarly, the Beethoven Op. 31, No. 1 comes out rather bland and tensionless (although



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it must be admitted that Mme. Renard displays awesome dexterity in the exceptionally fast-paced finale of that work). It may be unjust to say so, but often I have the impression of beautifully poised fingers diligently sprinkling notes all over the place without terribly much thought about what the notes are supposed to express. This characteristic is most apparent in the group of Chopin Etudes, which are all taken rather fast and carelessly. The Mendelssohn *Variations sérieuses* and Ravel *Valses nobles et sentimentales* appear to be idiomatically more suited to the pianist's temperament: both are very well played.

Incidentally, it is interesting to note that both Mme. Renard and the late Dinu Lipatti juxtaposed the B flat Bach Partita and A minor Mozart Sonata on their final recitals. They do indeed go together beautifully.

The Beethoven disc is accompanied by an apologia for its reputedly substandard sound quality, but that was not really necessary. While the sonics are old and a bit constricted and there are sundry background noises, the processing is excellent and the record is not at all unpleasant to the ear. The 1949 sound from the recital album is brighter on top, but review copy had pops, clicks, and other imperfections. H.G.

VIENNA SYMPHONY ORCHESTRA: "Programs of American Music"

Copland: *Appalachian Spring*; Ives:

Three Places in New England—on D 403/DST 6403. Sessions: *The Black Maskers*; Harris: *Symphony No. 3*; Schuman: *American Festival Overture*—on D 404/DST 6404. Thomson: *The River: Suite*; Ward: *Symphony No. 1*—on D 405/DST 6405. Thompson: *Symphony No. 2*; Cowell: *Symphony No. 5*—on D 406/DST 6406. Carpenter: *Sky-scrapers*; Converse: *The Mystic Trumpeter, Op. 19*—on D 407/DST 6407.

Vienna Symphony Orchestra, Walter Hendl, cond. (in the Copland, Ives, Sessions, Harris, Schuman, and Thomson); Dean Dixon, cond. (in the Ward, Thompson, and Cowell); Meinhard von Zallingner, cond. (in the Carpenter); Max Schönherr, cond. (in the Converse) [from various recordings issued by the American Recording Society, 1950-56].
 • DESTO 403/07. Five LP. \$4.98 each.
 • • DESTO DST 6403/07. Five SD. \$5.98 each.

The American Recording Society's subscription series, supported in part by the Alice M. Ditson Fund of Columbia University, was a noble effort of the Fifties. Most of its recordings were made in Vienna (with the orchestra originally identified as the ARS Symphony), although some were done with the Juilliard Orchestra (including the lovely Second Symphony of Piston, which I hope will be reissued); and they stem from a time that ought some day to be memorialized in a sociological study. Dozens of small companies used the Symphoniker under

dozens of different names, and the orchestra was called upon to read through repertory totally strange to it. I attended one ARS session (of a work not included among the present sets): the conductor (who spoke no English) had gotten the score at 10 a.m.; a rehearsal was held at 2 p.m. and the score was sightread at that time; by 3:10 the tape was completed and approved.

Hendl and Dixon were, of course, somewhat more conversant with the style of the music, but they had to work under the same time restrictions, and it shows in hundreds of tired, limp passages from an obviously overworked orchestra. There is also another illustrative anecdote: when the tape of *Appalachian Spring* was checked in New York it was discovered that a short passage was missing. These bars were supplied from Vienna under another conductor and spliced in.

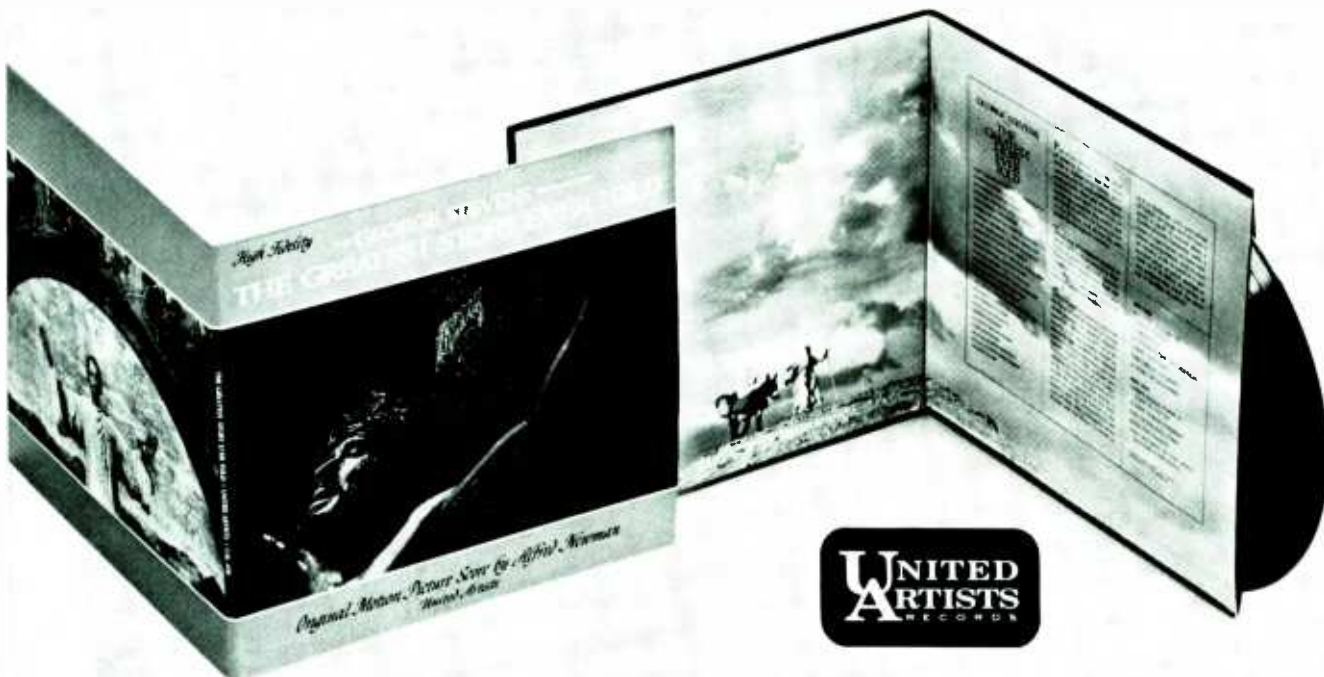
One cannot expect, therefore, the utmost in style and accuracy from these recordings. Most of the music is fairly undemanding in its well-made conservative way, and the reprocessing of the tapes has been reasonably well accomplished. *Faute de mieux*, here is a good, representative sampling of some solid American craftsmanship. Considering the circumstances, the very existence of these discs is astonishing.

A complete list of the ARS achievements, by the way, appeared in the discography entitled "Americans on Microgroove" in the July and August 1956 issues of HIGH FIDELITY. A.R.

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The Lighter Side



"Do I Hear a Waltz?" Elizabeth Allen, Sergio Franchi, Original Cast. Columbia KOL 6370, \$5.98 (LP); KOS 2770, \$6.98 (SD).

SINCE the death of Oscar Hammerstein II, Richard Rodgers' career has progressed with all the suspense attendant upon a good cliff-hanger. Who will he work with next and how will his new collaborator affect him as a composer? First he worked with himself, which resulted in *No Strings*; then he worked with Alan Jay Lerner, which resulted in nothing; and now with Stephen Sondheim, he has produced *Do I Hear a Waltz*?

For thirty-five years Rodgers had amazingly consistent success with just two collaborators, Lorenz Hart and Hammerstein, and although his music had always been strongly influenced by the nature of his lyricist, he was able to adapt himself to two such diverse personalities with apparent ease and total success. For Hart he wrote predominantly light and bright melodies with a strong rhythmic base. For Hammerstein, his writing became more imposing and there were fewer essentially catchy tunes. Working with his own lyrics in *No Strings*, he harkened back to his Hart-styled music for the first time in years, yet not without passing references to his long association with Hammerstein. In Sondheim, Rodgers has a lyricist who developed under the wing of Hammerstein, although he has shown no inclination to write in Hammerstein's style. On the contrary, Sondheim's lyrics reflect a definite Hart touch. He has an astringent quality that he can express with subtlety and wit (as seen in his previous show *Anyone Can*

Whistle), and this vein is responsible for his best lyrics in *Do I Hear a Waltz*?

The musical, based on Arthur Laurents' play *The Time of the Cuckoo*, deals with an American spinster who goes to Venice looking for romance and, by the very element in her nature that led to spinsterhood, destroys a potential romantic opportunity while creating antagonisms all around her. In reducing his play to the requirements of a musical, Laurents has also reduced his characters from three dimensions to two. The result is, in the theatre at least, that we are faced with a tiresome leading character surrounded by an assortment of bores. There are some bright performing personalities such as Carol Bruce and Fleury D'Antonakis but, for the most part, plot and characters weigh heavily on the efforts of Rodgers and Sondheim.

For this reason, the score sounds decidedly better on disc than it does in the theatre. Two bright musical moments stand out, both on the stage and on the disc. One is an amusing bit of three-part banter, *No Understand*, in which Miss Bruce and Stuart Damon arrange an assignation while ostensibly teaching Miss D'Antonakis basic English. The other is Sergio Franchi's demonstration of how to shop in Italy as he plays both the bargainer and the salesman. In both cases, Sondheim's perceptively witty lyrics and Rodgers' very engaging music are bolstered by excellent interpretations. Also impressive is *This Week Americans*, in which Miss Bruce casts a caustic eye on the characteristics of tourists of various nationalities. There are also a pair of jaunty songs that, oddly enough, might have come right out of a 1920 musical.

When one has reached Rodgers' eminence, a pleasantly lilting waltz, such as the title tune, is scarcely something to remark on; it is to be expected. The "plot" songs, unfortunately, are less satisfying both in lyrics and music, while the songs for the two leads, Elizabeth Allen and Sergio Franchi, light no lights. Miss Allen sings capably but without distinction and, while Franchi has quite a voice by Broadway standards, he is given little occasion to use it provocatively. In general, however, the music fondly recalls the Rodgers and Hart days, and it is delightful to hear Rodgers writing once more in that bright style. J.S.W.



Goddard Lieberson, Franchi, Allen, and authors.

Charles Aznavour: "His Love Songs in English." Reprise 6157, \$3.98; S-6157, \$4.98 (SD).

Aznavour in French is a compelling performer; in English he is overpowering. In a strange way, it is as though Edith Piaf lives on in this remarkable singer. His songs (which he writes himself) tell of the same honest, down-to-earth emotions as those of Piaf. They are similarly constructed and he endows them with many of Piaf's qualities, although he is far more successful with the English language than the little sparrow ever was. His voice is tinged with a slight high huskiness which helps to project the same tremendous emotionality as Piaf. There is a touch of her cry in his voice, a bit of tremolo that never degenerates into a sob. He is backed by superb arrangements by Sy Oliver, who conducts an orchestra that plays like a dream. Every aspect of this record is so good that there is little point in dwelling on any of its particular virtues. I simply urge you to hear it. Records such as this are rarities in the field of popular music.

Ethel Ennis: "My Kind of Waltztime." RCA Victor LPM 2986, \$3.98 (LP); LSP 2986, \$4.98 (SD).

Miss Ennis has given ample evidence on earlier records that she is an unusually capable singer when given suitable settings and properly chosen tunes. When she has failed to live up to her potential, it has been due to her surroundings rather than any lack on her part. On this disc she has found a superb colleague in Dick Hyman, who has written arrangements that bubble with amusing ideas and to which Miss Ennis responds warmly. This is a fun album, keyed to the tongue-in-cheek title—all of Miss Ennis' songs were written as waltzes but she does them in every kind of rhythm except waltztime. Much of it is light and gay—*Falling in Love with Love* becomes a gentle, finger-snapping number with a suggestion of bossa nova; *Till We Meet Again* is induced to swing slinkily to a sly, rocking riff; *The Song Is Ended* makes startling use of extended silence. And there are beautifully dressed slow pieces, too—*My Coloring Book*, on which Hyman finds provocative accompaniment for Miss Ennis in a harmonica and alto flute, and a marvelously moody *Paradise*. Miss Ennis has a clear, clean, open singing style, excellent control of her voice, and, best of all, taste. Combined with Hyman's imagination and wit, these make for an unusually good disc.

"The Roar of the Greasepaint—The Smell of the Crowd." Anthony Newley, Cyril Ritchard, Original Broadway Cast. RCA Victor LOC 1109, \$4.98 (LP); LSO 1109, \$5.98 (SD).

Anthony Newley must be a very good song plugger. A few months ago he made a disc of the songs that he and Leslie Bricusse wrote for his new show, *The Roar of the Greasepaint (Who Can I Turn To*, RCA Victor LPM 3347). The songs sounded considerably more attractive on that disc than they do on this so-

called "Original Broadway Cast Recording" (which was made several months before the show reached Broadway). There are several bright musical moments in this encounter between the "haves," as represented by Sir (Cyril Ritchard), and the "have-nots" in the person of Cocky (Newley). Newley, with his taut, intense projection and broad accent, brings a rich theatricality to *This Dream and The Joker*, and takes the listener somewhat off-guard by underplaying much of *Who Can I Turn To. Where Would You Be Without Me* is given a gay music hall air by Newley and Ritchard, who brings vast authority and style to all his songs—although there is, in his semirecitative approach, so much style that it sometimes buries *Look at That Face*. Sally Smith, a girl with a fine gutter-snipe bite in her voice, almost saves this song, and Gilbert Price shows range and polish on the poignant *Feeling Good*. But this is all we hear of these two interesting singers. The rest of the score



is sung by Newley, Ritchard, and a group of urchins whose shrill presence on almost every number ultimately becomes very tiresome. Most of the songs are done in a brisk, bouncy fashion that soon gives way to monotony. One might dismiss this as an only intermittently interesting score if Newley had not already shown that it has more potential than revealed here.

"Baker Street." Fritz Weaver, Inga Swenson, Martin Gabel, Original Cast. M-G-M 7000, \$5.95 (LP); S 7000, \$6.95 (SD).

The score written by Marian Grudeff and Raymond Jessel for this Sherlock Holmes musical is something of a wallflower in the theatre—one tends not to notice it at all. Isolated on this disc one realizes that the reason lies in the score's Muzak quality. It sounds so familiar that one is not disturbed by having to listen to original or compelling music. When it is not being derivative (*My Fair Lady* and *Oliver!* are its prime sources), it is

simply dull. Fritz Weaver, who plays Holmes with marvelous theatrical bravura, triumphs over script and score on-stage, and even manages to emerge with interest on the disc. But Inga Swenson, who showed considerable talent in the relatively dread shallows of *110 in the Shade*, is unable to do anything at all with her tedious material.

The Barry Sisters: "Sing Fiddler on the Roof." ABC-Paramount 516, \$3.98 (LP); S 516, \$4.98 (SD).

For once, here is a popular version of a musical's score with valid thinking behind it. The songs written by Sheldon Harnick and Jerry Bock for *Fiddler on the Roof* are drenched in the ethnic sound and feeling of Hebraic music. The Barry Sisters, who have been singing together professionally since they were little girls, come from this same musical environment, and they bring to the *Fiddler* songs a background rich in Jewish ethnic music as well as one totally versed in contemporary popular styles. Backed by a vocal group and with strong arrangements by Sid Feller, they carry off the set with zest and polish. The sisters are rather unique in that they almost never do solo spots—everything is done in duet. The years and years of working together show in the sparkling clarity with which they blend their voices.

Nina Simone: "I Put a Spell on You." Philips 200-172, \$3.98 (LP); 600-172, \$4.98 (SD).

Miss Simone is a performer who works from a mood setting. When she has the right song, she is a tremendously forceful artist in a wide variety of emotions. Here she is marvelously intense and slinky on *I Put a Spell on You*, touchingly resigned on *Ne me quitte pas*, raucously earthy on *Gimme Some*, and gently introspective on *July Tree*. That she is not infallible is probably to her credit as a performer with a sense of adventure. When she misses, she misses by a country mile. In this case, she completely throws away Charles Aznavour's *Tomorrow Is My Turn* by rushing casually through the song, and on *Beautiful Land* (from the new Anthony Newley show) her little-girl voice is hard to bear with. On the balance, however, she is far ahead on this disc—she does a delightfully light and lilting version of *Marriage Is for Old Folks*, a moving treatment of *Feelin' Good*, and she plays a rocking piano for a very catchy, riff-based instrumental piece called *Blues on Purpose*. On the basis of nothing ventured, nothing gained, one can overlook an occasional lapse while enjoying the immediate gains.

Ketty Lester: "Where Is Love?" RCA Victor LPM 3326, \$3.98 (LP); LSP 3326, \$4.98 (SD).

Miss Lester's beautifully controlled use of her easy, dark-toned voice on this disc is wholly admirable. Unfortunately, all but three of the twelve selections are done at a very deliberate tempo and Miss Lester has been miked far too closely. All through these songs there is an air of self-consciousness that eventually weighs on the listener. The three

brighter selections—*Wouldn't It Be Lovely*, *The Sweetest Sounds*, and *I Feel Pretty*—are as much a relief to the listener as they seem to be to Miss Lester. She dives into them with a bright and sassy air that shows what a wonderfully alive and refreshing singer she can be when given the opportunity.

Sheila M. Sanders: "Rare! Hot! and Cole Porter." Philips 200-169, \$3.98 (L.P.); 600-169, \$4.98 (SD).

For this disc Miss Sanders has chosen a superb program of Cole Porter rarities: *Hot House Rose*, *They All Fall in Love* (a waltz variant of *Let's Do It*), *Come to the Supermarket in Old Peking*, *The Laziest Gal in Town*, *I Loved Him But He Didn't Love Me*, among others. Not without singing talent, Miss Sanders is unfortunately so busy reflecting the mannerisms of other singers (mostly Tammy Grimes, although there are signs of Lena Horne and even a snippet of Sophie Tucker) that she has no time to put her talents to optimum use. Still, there are flashes here and there of a fresh and promising, if as yet unfocused, personality that belongs strictly to Miss Sanders. The arrangements by Phil Moore range from the pleasantly lively to the incredibly awful.

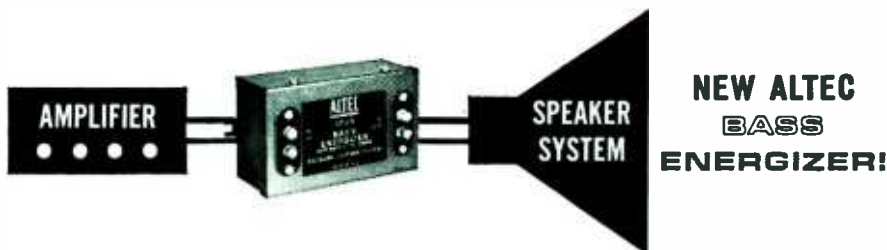
Les and Larry Elgart: "The New Elgart Touch." Columbia CL 2301, \$3.98 (L.P.); CS 9101, \$4.98 (SD).

The Elgart brothers, jointly and separately, have been leading bands for well over a decade despite a general apathy toward recordings by big dance bands. The Elgart style has generally been built around slow to moderate tempos and the use of crisp, muted section phrasing. In the past it has invariably resulted in quiet, well-bred, and unexciting music—the orchestral equivalent of cocktail piano. On this new disc, the Elgarts show some refreshing signs of life. The essential style is the same (Charlie Albertone is still writing most of their arrangements), but it has been sparked by stronger and brighter rhythms, doubtlessly influenced by contemporary dances. The result is a disc that frequently steps right out and swings (although there are a few pieces in the old, introverted Elgart vein). And this set of tunes *should* swing because some are classics of the Swing Era—*Why Don't You Do Right*, *Caravan*, *And the Angels Sing*, *Opus One*, *Green Eyes*, and others. Luckily, the Elgarts swing them in a valid contemporary fashion, not simply as a nostalgic reflection of the old days.

"Glenn Miller Time—1965." The Glenn Miller Orchestra Directed by Ray McKinley. Epic 24133, \$3.98 (L.P.); 26133, \$4.98 (SD).

Glenn Miller and His Orchestra: "The Original Recordings." RCA Camden CAL 829, \$1.98 (L.P.).

This is the first appearance on the Epic label of Ray McKinley's current version of the Glenn Miller band. Bobby Hackett, who used to play guitar in the original Miller band (although his most famous contribution was a short cornet solo on *String of Pearls*), is the featured trumpet soloist, and George Williams,



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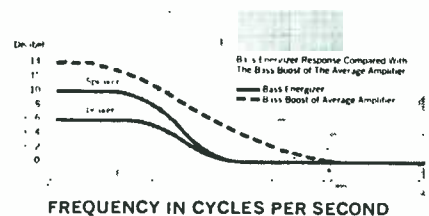
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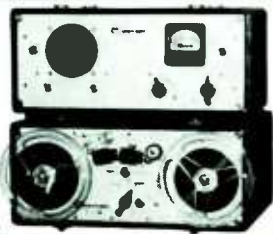
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a onetime arranger for Miller, has contributed four arrangements—two of new tunes (*Call Me Irresponsible* and *The Girl from Ipanema*) and two that are already famous in their original Miller arrangements (*Chattanooga Choo-Choo* and *Moonlight Cocktail*). Williams' writing, in addition to other new arrangements by Stan Applebaum, is in the Miller tradition, but the band is lifeless and plodding. The superficial polish of a studio group is present but so is a total lack of spontaneity. Fortunately, Hackett dominates almost every number and his warm, lyrical playing practically salvages the set.

The difference between this mechanical-sounding group and the real Miller band is all the more striking when compared to the Camden disc, which contains recordings made by the Miller band between 1938 and 1941. Although most of the tunes are ballads, Miller never lets them drag and the band infuses them with a bracing vitality. *Blue Evening* is a definitive explication of how to play a ballad both gracefully and swingingly. And when the band adopts a faster tempo—on *Pagan Love Song* and *Runnin' Wild*—it plays with a joyous drive.

Si Zentner and His Orchestra: "My Cup of Tea." RCA Victor LPM 2992, \$3.98 (LP); LSP 2992, \$4.98.

Si Zentner and His Orchestra: "In Full Swing." Liberty 3397, \$3.98 (LP); 7397, \$4.98 (SD).

The Victor disc is the Zentner band's first for that label. It has the misfortune to begin its new association by being trapped by a gimmick. The title, *My Cup of Tea*, refers to the disc's program of recent hits popularized by English rock 'n' rollers. At present the Zentner band is the finest example of the jazz-tinged dance band that once flourished in the Swing Era—but you'd scarcely know it from its efforts on this misguided enterprise. Bob Florence, the band's arranger, has done what he could with these refugees from the Hot 100, but the material is so limited that only occasionally can Zentner and his men show their mettle. The leader's broad, soaring trombone is helpful on *Ringo's Theme* and *Don't Let the Sun Catch You Crying* and Florence manages to create a valid big-band arrangement on *Forget Him*.

The capabilities of the band are much more evident on the Liberty disc, for here Florence uses the group's rich trombone ensemble, its crisp saxophone section, and Zentner's strong solo trombone in arrangements that are suave and smooth and decidedly swinging. There is a brilliant version of *Lonesome Road* and extremely satisfying treatments of *Jumpin' John*, *Melancholy Serenade*, *Without a Song*, and *Moonlight on the Ganges*—all of them far more inspiring than the current hits from England.

Eileen Farrell: "Songs America Loves." London 5920, \$4.98 (LP); 25920, \$5.98 (SD).

I must admit to a prejudice against any record that includes *Trees*. But America does seem to love *Trees*, so I suppose it belongs on this disc. I'm startled, how-

ever, at some of the other choices—I *Got Dat Feelin'*, for instance, which America does not even know, although now that Miss Farrell has recorded it, it may get the attention it deserves. This is a joyous spiritual from *Americanegro Suite* by Harold Arlen and Ted Koehler, a work which, according to Arlen, has never been performed publicly but was recorded in its entirety twenty-five years ago by the Hall Johnson Choir. The selection provides an interesting clue to the source of a later Arlen song, *Ac-Cent-Tchu-Ate the Positive*. *We Shall Overcome* now bears a Presidential cachet, but I suspect that it is too closely associated with contemporary events to be avidly admired in some sections of America. Miss Farrell gives it an imposing presentation. Otherwise, the songs live up to the record's title—inspirational Rodgers and Hammerstein (*You'll Never Walk Alone*, *Climb Every Mountain*, *If I Loved You*), various types of religiosity (*Bless This House*, *The Lord's Prayer*, and *Nobody Knows de Trouble I've Seen*), *Deep River*, and a few others. They are all done big, big, BIG by Miss Farrell and the London Festival Orchestra and Chorus.

Neil Wolfe: "Piano—My Way." Columbia CL 2239, \$3.98 (LP); CS 9039, \$4.98 (SD).

Wolfe seems to be Columbia's answer to Peter Nero. His forte, like Nero's, is intertwining popular tunes and classical devices within skillful orchestrations (by Peter Matz based on Wolfe's own sketches), all designed to show off the pianist's brilliant style. Wolfe has a highly glossy attack which he sometimes uses to achieve dashing and stimulating effects (on *All the Things You Are*, *I'm Old-fashioned*, and the theme from *The Magnificent Seven*), and sometimes to produce a splashy movie concerto (*The Sweetest Sounds* and *When I Fall in Love*). If this sort of business is to your taste, you will find that Wolfe carries it off extremely well. For the most part, however, it is neither fish-nor-fowl and soon becomes tiresome. Matz's arrangements are played with great éclat and Wolfe gets particularly good support from a marvelous but unidentified drummer.

Buck Owens: "I've Got a Tiger by the Tail." Capitol 2283, \$3.98 (LP); S 2283, \$4.98 (SD).

One of the livelier and more delightful aspects of American music was once known as "Western swing" and epitomized by performers such as Bob Wills. I don't know what it's called now, but whatever it is, Buck Owens carries the tradition on splendidly in this lively set. The bright, tight harmonizing and twangy guitars are particularly fine on the title tune, *Fallin' for You*, and *Memphis*. There is also a charming country fiddle duet in *A Maiden's Prayer*, a sort of country tango on *Trouble and Me*, a provocatively macabre version of *Streets of Laredo* in which a froglike baritone intones the chorus, and a few mournful wailing country ballads.

JOHN S. WILSON



Count Basie and His Orchestra: "Pop Goes the Basie." Reprise 6153, \$3.98 (LP); S-6153, \$4.98 (SD).

The Basie band plays with its customary high polish in this set and it even manages to convey a good deal more vitality than usual. The fact that Billy Byers wrote all the arrangements and conducted the band may have something to do with this. The tunes reveal the impoverishment of the recent crop of pop songs and Byers has astutely sneaked in a few ringers—Cole Porter's *At Long Last Love*, *Oh Soul Mio* (which is based on a very familiar Italian melody), *The Hucklebuck*, and *He's Got the Whole World in His Hand*. Most of the pieces are taken at an easygoing, rocking tempo with extensive use of bending saxophone figures and crisp ensemble riffs. The return of Al Gray to the Basie trombone section has given the band a badly needed touch of color and the presence of Lockjaw Davis among the saxophones produces several pleasant solos. Basie himself plays with more variety than he often does on recorded collections.

Chu Berry: "Sittin' In." Mainstream 56038, \$3.98 (LP).

Mainstream began reissuing the Commodore catalogue with a series of discs each containing a miscellaneous collection of performances. Evidently they have now decided to regroup some of this material in a more logical fashion; hence this collection devoted to Chu Berry. *Star Dust* and *Sittin' In* (from Mainstream 56002) and *Body and Soul* and *On the Sunny Side of the Street* (from Mainstream 56019) are all topnotch performances with excellent contributions from Roy Eldridge on the first three and Hot Lips Page on the fourth. The new material includes one piece that is even better—a superb *Gee, Baby, Ain't I Good to You*. Page dominates this selection, first in a beautifully developed muted trumpet solo and then in one of his finest husky-voiced vocals. The rest of the new material features Berry, Hart, and either Eldridge or Page.

Ray Charles: "Live in Concert." ABC-Paramount 500, \$3.98 (LP); S 500, \$4.98 (SD).

For those looking for a single record

that sums up the Ray Charles phenomenon, this is it. Recorded during a concert at the Shrine Auditorium in Los Angeles, Charles performs as blues singer, ballad singer, novelty singer, pianist, and interpreter of his own songs, and he projects a vitality that has been missing in his studio recordings of the past two or three years. His band is in the background where it belongs, and his singing trio, the Raelets, are also present. This full Ray Charles package offers nothing new, but it does give a complete picture of his talents with definitive performances of *I Gotta Woman*, *Margie*, *Makin' Whoopee*, *Hallelujah I Love Her So*, *What'd I Say*, and others from the standard Charles repertoire.

Wild Bill Davison: "Rompin' and Stompin'." Jazzology 14, \$4.98; S-14, \$5.98 (SD).

Davison fits in well with Detroit's Tailgate Ramblers, one of the better traditionalist groups, and together they are heard to advantage on this disc. The Ramblers have a loose and easy beat that keeps their performances lively. When Eddie Collins, the banjoist, is in proper balance with the rest of the rhythm section—sometimes he is annoyingly obtrusive—he helps to propel them along in swinging style. John McDonald on clarinet and tenor saxophone is a consistently successful soloist who makes his points by the simple process of pressing forward and avoiding all displays of bravura. In this, he is an almost perfect foil for Davison whose forte is rampant brashness. Davison seems to feel so much at home with the Ramblers that he occasionally allows the gentler aspects of his playing to shine through, although he is always on hand to drive the band to a suitable climax. He sings on one selection, *Save It Pretty Mama*, using phrasing that reflects his cornet playing. His vocal quality, however, is rather thin.

Paul Desmond: "Bossa Antigua." RCA Victor LPM 3320, \$3.98 (LP); LSP 3320, \$4.98 (SD).

Urbanity, for all its winning charms, may not be the most stimulating pose for a jazz musician. For Desmond, the present

epitome of urbane jazz, it has resulted in a dry style of alto saxophone playing which has its verbal parallel in the dry wit of the brief and amusing liner notes that have become an added attraction on his albums. But just as a little dry wit goes a long way so does a little dry alto work, particularly when focused fairly constantly on the bossa nova. The inclusion of two standard ballads—*The Night Has a Thousand Eyes* and *A Ship Without a Sail*—emphasizes the impression that Desmond plays everything on one relatively unshaded level with little expressive variety. Jim Hall's guitar contributes occasional changes in texture but not enough.

Woody Herman: "Big Band Goodies." Philips 200-171, \$3.98 (LP); 600-171, \$4.98 (SD).

This latest Herman collection is drawn from two sessions—the first took place in May 1963 at Basin Street West in Hollywood (a session that has already resulted in a full album), and the second in September 1964 at Harrah's in Lake Tahoe. The material stems from Herman arrangements of the late Forties as well as some brand-new ones. The latter category includes a superb arrangement of Thelonious Monk's *Blue Monk* on which Nat Pierce lazies through some delightfully lacy piano passages, Herman makes excellent use of his low register clarinet, and the saxophones phrase like a group of angels in flight. The lithe ease of the band is particularly noticeable on *Wailin' at the Woodshed* and *Poorhouse Blues*. The memories of past Herman Herds are conjured up with *The Good Earth*, which still has the old rugged attack and brassy bite, a serviceable revival of *Sidewalks of Cuba*, and a less satisfying exhumation of *Bijou*. In recent years Herman has tended to play his old fast numbers even faster than ever (he has destroyed *Caldonia* in this fashion), and here he rushes *Apple Honey* into insensitivity. This is unfortunate but at least he maintains a balance—as *Apple Honey* is buried, *Blue Monk* arrives.

Earl Hines: "The Grand Terrace Band." RCA Victor LPV 512, \$4.98 (LP).

This reissue focuses on the Hines band

of 1939 and 1940, a superbly disciplined and swinging big band through which Hines's brilliant piano glittered like dancing fire. It included some fairly well-known but inadequately appreciated sidemen—clarinetist Omer Simeon and saxophonist Budd Johnson, for instance—in addition to trumpeter Walter Fuller and drummer Alvin Burroughs who were neither known nor appreciated. These recordings, most of them unavailable since their original release twenty-five years ago, are a superb showcase for the remarkable qualities of these musicians. The amazing consistency of the band is revealed by the fact that all sixteen selections on this disc were made in an eleven-month period and only one, a rather ordinary ballad, is less than absolutely delightful. The spirit of the Hines band, sparked by the leader's vitalizing piano, shines through all these performances which include *Deep Forest* (the Hines theme), *You Can Depend on Me*, *Piano Man*, *Father Steps In*, *Grand Terrace Shuffle*, and the band's major hit of the period, *Boogie Woogie on St. Louis Blues* (presented here in a different take than the one originally issued—this one omits the voice that urged Hines to "play it till 1951!").

Yusef Lateef: "Live at Pep's." Impulse 69, \$4.98 (LP); S 69, \$5.98 (SD).

Lateef, like Charlie Mingus, is a highly individual experimentalist whose work is invariably infused with tremendous vitality. Lateef's special area is the use of a variety of odd woodwinds which have a basically Eastern sound (even when he plays ordinary wind instruments he achieves this particular nasal quality). On this disc he plays the argol, a twin-piped reed instrument which can sound two notes at once (Lateef produces these notes with a buzzing hum); the shannas, an oboe-like instrument from India; and a home-made bamboo flute, the oboe, and the tenor saxophone. He does not use these instruments simply for theatrical effect; he produces valid and unusual results with them. The keening cry of the shannas, for example, is ideally suited to the rugged, dark-toned riff called *Sister Mamie*. A relatively simple, direct statement of the familiar blues, *See See Rider*, takes on a richer, deeper tone when Lateef plays it on the oboe (he is one of the few musicians who can treat the oboe as casually as if it were just another jazz instrument). Leading an appropriately strong-voiced quintet, which includes the ripping trumpet of Richard Williams, Lateef manages to be well off the beaten track and, at the same time, solidly in the forthright, hard-driving mainstream of jazz.

Oscar Peterson Trio: "Canadiana Suite." Limelight 82010, \$4.98 (LP); 86010, \$5.98 (SD).

Oscar Peterson's portrait of his native Canada is an attractive, melodic work. Peterson has written a glittering waltz to describe the sweep of the Laurentians and the Peterson trio, air-borne by Ray Brown's magnificent bass playing, endows it with an irresistible sweeping lift. Brown's strong bass also pro-

vides Peterson with a forceful accompaniment on a pair of fast selections. Here Peterson manages to play with a spontaneous exuberance instead of the mechanical routine that he sometimes falls prey to at fast tempos. At the opposite extreme is a brooding blues that Peterson builds very effectively through a strong, rolling piano figure.

Howard Roberts Quartet: "Something's Cookin'." Capitol 2214, \$3.98 (LP); S 2214, \$4.98 (SD).

Here is a convincing demonstration of how to combine two wrongs to make a right. Perhaps it is a bit unfair to classify the wailing organ and the twangy guitar as "wrongs" but I am not convinced that their utilization on most jazz and rock 'n' roll discs is particularly effective. Roberts, however, has joined his twangy guitar and Charles Kynard's wailing organ to a seven-man brass section to play arrangements by Roberts, Jack Marshall, and Shorty Rogers that manage to catch the most vital aspects of big-band jazz, rhythm and blues, and rock 'n' roll. The brass keeps the organ and guitar in perspective, solos are short (their inordinate length and shrillness make most organ and guitar performances seem so nagging), and the performances swing. From the Vip drawing on the cover to the jaunty playing on the disc itself, this is pop jazz at its fun-best.

Archie Shepp: "Four for Trane." Impulse 71, \$4.98 (LP); S-71, \$5.98 (SD).

For Shepp, who is a leader in avant-garde jazz, this is a relatively conservative set when compared to many of his public performances. For this reason, it may serve as an introduction to his work. The present collection is made up of four compositions by John Coltrane and one by Shepp, and the group, led by Shepp on tenor saxophone, includes Roswell Rudd (trombone), John Tchicai (alto saxophone), and Alan Shorter (flugelhorn). Their ensemble playing is strong and full-bodied and the performances as a whole are very rhythmic. Shepp and Rudd are the two outstanding soloists—Shepp uses the choked notes, squawks, and shrill scratchings common to the avant-garde, while Rudd, the most interesting performer on the disc, works in a rugged vein whose roots are firmly planted in the great early jazz trombone styles. Occasionally he strikes out in new directions that seem much more musically pertinent than the squawk and howl school. Rudd also shows skill as an arranger, and in *Niema* he provides Shepp a moody yet effective atmospheric setting.

Zoot Sims: "Koo Koo." Status 8309, \$2.98 (LP).

Sims has been one of the most consistently successful swingers in jazz for the past twenty years, never flamboyant and always dependable under practically any circumstances. These recordings were made in the mid-Fifties with a highly compatible group that included Phil Woods and Jon Eardley. Sims's tenor

saxophone flows along with smooth, looping ease while Woods, whose mature style was then taking firm shape, swoops and slices through his solos with a warm, singing attack. But the real high point of the disc is the playing of Jon Eardley, a crisp and crackling trumpeter who was fairly well known at the time for his work with Gerry Mulligan, but who has rarely been heard from since then. He is outstanding here, bursting with zest and bite on the bright numbers and revealing an exceptionally well-developed structural sense and a warm lyrical style on the ballad *There's No You*.

Willie the Lion Smith: "A Legend." Mainstream 56027, \$3.98 (LP); 6027, \$4.98 (SD).

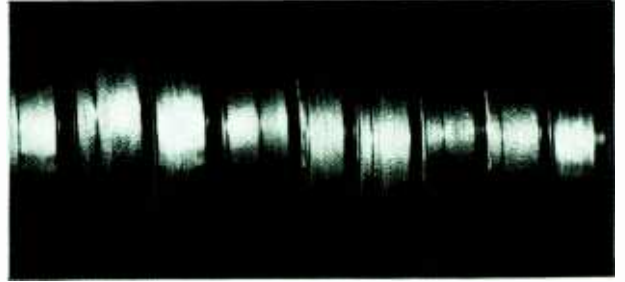
For all of Willie the Lion Smith's renown among musicians and his later fame as an elder statesman of jazz and author (*Music on My Mind*), he had relatively few opportunities to record under really advantageous circumstances during the four decades that he was available to the studios. One of the rare occasions when he was given the freedom to show the full extent of his capabilities as a pianist came in 1939 when he recorded unaccompanied solos of eight of his own impressionist-touched compositions and a group of pop standards. Ten of these standards are on this disc—*Just One of Those Things*, *I Can't Give You Anything But Love*, *Smoke Gets in Your Eyes*, and others of similar quality. They show Smith as a very personal stylist of the Harlem stride school. Smith used a clipped, staccato attack that gives his playing a vertical quality as opposed to the flowing style of James P. Johnson and Fats Waller. He was also fond of the kind of lines within lines that Art Tatum could effortlessly tangle and untangle at will. Smith was a melody man and, on these pieces, he usually gives the melody its full and graceful due in the opening chorus. Then he shifts into high and goes galloping gaily off, accompanied by the satisfied grunts that are the jazz pianist's equivalent of "Yoicks!"

"Theme Songs of the Great Bands, Vol. 1." Harmony 7336, \$1.98 (LP).

Here's a feast for nostalgics. Turn back the clock to the days when radio was king and you will hear the bands coming on the air once more with their signature themes. Benny Goodman, Woody Herman, Charlie Barnet, Claude Thornhill, Duke Ellington, Count Basie, Gene Krupa, Artie Shaw, Les Brown, and Harry James are represented in a disc that is promisingly identified as Volume One. In most cases, the themes were recorded at an appropriate high point in each band's career. By rights, Basie's *One O'Clock Jump* does not belong in this collection, for it is not played by his band at all, but the octet he led in 1950. But that was quite an octet and this is quite a performance. Barnet's *Skyliner* is taken from a Town Hall concert recording and is a fairly dreadful sample of the recording art. But otherwise all is well in this memory-filled collection. JOHN S. WILSON



The SONIC SHOWCASE



“The Music of Leroy Anderson,” Vol. 3. Orchestra, Frederick Fennell, cond. Mercury SR 90400, \$5.98 (SD).

There is relatively little that is novel in this Anderson program, a long belated sequel to the immensely popular Vols. 1 and 2 which Fennell made with the Eastman-Rochester Pops Orchestra back in 1957-58. The one item entirely new to records, *Song of Jupiter*, is no more than a straightforward transcription, with trumpet lead, of “Where’er You Walk” from Handel’s *Semele*. However, Fennell has shrewdly rescued a few selections (*A Christmas Festival* overture and three out of six pieces in the *Suite of Carols* for strings) normally destined for seasonal attention only. He also includes the *Pirate Dance* from the ill-fated *Goldilocks* score of 1958 as well as eight earlier favorites passed over in previous volumes: *Chicken Reel*, *Phantom Regiment*, *Jazz Legato*, *Staccato*, *Promenade*, *The Bluebells of Scotland*, *The First Day of Spring*, and *Plink Plank Plunk*.

The notes say nothing about the recording orchestra and location except to name the British virtuoso Gervase de Peyer as the first clarinetist . . . which of course leaves one wondering whether the whole ensemble may not be British too—yet there is no “Recorded in England” rubric which presumably would be required in that case. At any rate the playing is professionally crisp and bright, if sometimes overvehement, in extremely robust recording which is a bit sharp at the high end. There is little here that can be seriously faulted and there is a great deal to enjoy; yet somehow the over-all effect is apt to seem disappointing to those who remember the more warmly engaging appeal of everything about the earlier Fennell/Anderson releases.

“Favorite Romantic Waltzes.” Philadelphia Orchestra, Eugene Ormandy, cond. Columbia MS 6687, \$5.98 (SD).

“Tchaikovsky Waltzes.” London Symphony, Minneapolis Symphony, Philharmonia Hungarica Orchestra, Antal Dorati, cond. Mercury SR 90395, \$5.98 (SD).

If not many non-Viennese musicians have succeeded as well as the Strausses in the domain of the waltz, a few of them on occasion and Tchaikovsky almost consistently have done just about as well in their own individual styles. Hence it’s easy to predict an enthusiastic public reception both for Dorati’s all-Tchaikovsky waltz collection (with examples drawn from *Eugene Onegin*, the *Serenade* for Strings, and the *Fifth Symphony* as well as from the *Swan Lake*, *Sleeping Beauty*

and *Nutcracker* ballets), and for an Ormandy miscellany including some of the same and other Tchaikovsky waltzes plus familiar excerpts from Delibes’s *Coppélia*, Chopin’s *Les Sylphides*, and Offenbach’s *Gaité Parisienne*.

Neither the opulence of the Ormandy performances nor the tense vibrancy of Dorati’s requires special comment: these qualities have been heard in the present contexts before, since both of these programs are anthologies drawn from earlier releases (though there is no labeling or liner-notes information to that effect). Luckily, however, the customer is not likely to feel cheated: the Ormandy selections are all relatively recent as well as sonically simply sumptuous; and while a few of Dorati’s go a lot farther back, even the 1955 *Sleeping Beauty* and *Swan Lake* excerpts still sound astonishingly fine—despite the fact that they were not stereo originals but are presented in the electronically reprocessed versions prepared for the recently reissued integral set of all three great Tchaikovsky ballets. Tape collectors will welcome the simultaneous release of Ormandy’s waltz program as Columbia MQ 706, 47 min., \$7.95—a first-rate transfer in every respect.

“Grofé/Bernstein Program.” Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LSC 2789, \$5.98 (SD).

One of Arthur Fiedler’s most characteristic conductorial virtues is his refusal to dress up frequently played music in the hope that a more spectacular interpretation may counteract the work’s over-familiarity. I no longer have at hand his 1955 recording of Grofé’s *Grand Canyon* but I’d be willing to bet that this new version is read just as straightforwardly and that the present timings of each movement don’t vary more than a second or two from the earlier ones. The music itself bores me stiff, but it’s interesting to compare the Fiedler performance with a recently issued competitor—the Bernstein version for Columbia. While the latter conveys a stronger feeling of affection for the music, that result is achieved only at the cost of what seems, in contrast to Fiedler’s greater objectivity and crisper precision, somewhat mannered and slapdash playing at times. The contrast between the two conductors is also emphasized by the inclusion in the present release of the Bernstein Overture to *Candide*: although Fiedler’s reading is too vehement for my taste, it is more effective as well as better controlled than the composer’s own. Also included here are a couple

of encores in the form of two live Pops favorites: a mellifluous pseudoexotic genre piece, Jack Mason’s *Odalisque*, and a more distinctive work by Jacques Press, an amusingly pompous Prelude to a delectably jaunty Fugue “in Jazz.” It isn’t real jazz at all, of course, but the tune is a very catchy one and the fugal working-out highly ingenious.

Throughout, the RCA Victor recording is vividly brilliant, yet a direct comparison with the Bernstein *Grand Canyon* Suite provides some ammunition for those listeners who claim to find frequency and dynamic range limitations in Dynagroove technology. I don’t, as a rule, but in this particular case, with playback levels equalized for the quiet passages, the Columbia recording unmistakably has somewhat louder climaxes as well as a solid boom to its bass drum. On the other hand the Fiedler disc’s superiority in sharply defined transient response obviously owes as much to the engineering as to the conductor’s executant crispness.

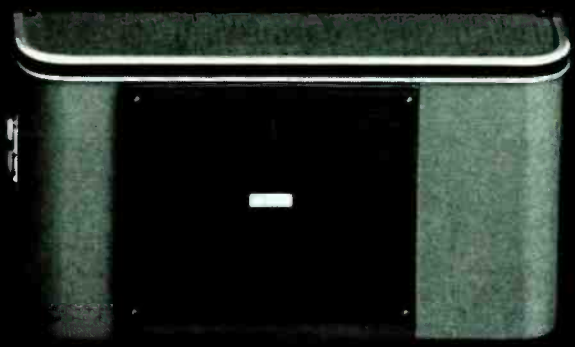
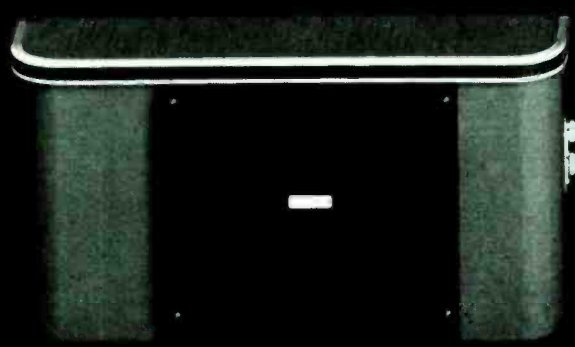
“Tutti’s Trombones.” Trombone and

Rhythm Ensemble, Tutti Camarata, cond. Coliseum DS 51000, \$4.98 (SD). My long-time readers may know that I always keep a watchful ear out for good recorded representations of the trombone in every repertory—and in that of pops the present sequel to “Tutti’s Trumpets” (for both Time and Buena) is the best of its kind since the memorable “Trombone . . . Trombone . . .” by Lloyd Elliott for Ava, December 1963. But where Elliott’s ten trombones were all dubbing multiples of his own, Camarata uses ten individual players (two of them on bass models) and backs them up with an exceptionally large—another ten men—rhythm section. He has also felt it necessary to cast his arrangement of current pop hit tunes in a variety of modern dance styles, but luckily even the rock-’n’-rollish and “gospel” examples aren’t too extreme, while the trombonists themselves sound off in grand style in both exuberantly rhapsodic solos and richly expansive ensembles. I like best the highly ingenious scoring of Mancini’s *Pink Panther Theme* starring Ken Schroyer on bass trombone; but also excellent are the “jazz 3/8” version of *I Feel Pretty*, a swinging free-for-all original title piece, a rambunctious *Lassus Trombones*, a rough twist version of *Twelfth Street Rag*, and an effectively antiphonal “gospel 12/8” version of *Just a Closer Walk with Thee*. These are all strongly, transparently, somewhat coldly recorded in markedly channel-differentiated stereoism.

R. D. DARRELL



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by R. D. DARRELL

the tape deck

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

BRITTEN: *Symphony for Cello and Orchestra, Op. 68*

†Haydn: *Concerto for Cello and Orchestra, in C*

Mstislav Rostropovich, cello; English Chamber Orchestra, Benjamin Britten, cond.

• • LONDON LCL 80154. 61 min. \$7.95.

In view of the belated actual release of the recently announced Rostropovich/Richter Beethoven Cello Sonatas, the present reel becomes the first to represent the great Russian cellist—an artist who proves on direct acquaintance to be indeed the master virtuoso his partisans have claimed him to be. The executant testimony to that effect is the more immediately convincing in the lighter of the two works here: a recently discovered Concerto in C which, far more decisively than the better-known Concerto in D, bears the unmistakable signature of Haydn.

Yet the enigmatic and more formidably dissonant Britten "symphony" reveals profounder talents of the soloist for whom it was written—as well as indications of an originality not always credited to the composer. In scope it reminds one of the recently taped Prokofiev Symphony-Concerto for Cello, but the British composer's work well may prove to be the more lasting. It may have too many merely sinister or eerie moments, but in the Adagio it achieves a genuine grandeur and in its Passacaglia finale a tremendously propulsive drive. Britten writes idiomatically not only for the cello itself but for all the other instruments of his relatively small-sized orchestra, not excluding that too often tonguetied yet here magnificently eloquent Leviathan, the bass tuba. Both this score and the delightful Haydn romp have been given robust yet ultraclean recording (with a vividness that is *not* dependent on close miking) and preëcho-free, quiet-surfaced tape processing.

MOZART: *Concertos for Piano and Orchestra: No. 20, in D minor, K. 466; No. 23, in A, K. 488; Rondo in A, K. 386*

Clara Haskil, piano; Vienna Symphony Orchestra, Bernard Paumgartner, cond.

• • MERCURY STC 90413. 63 min. \$7.95.

I find it genuinely painful to point out that a release featuring such delectable musical contents and a soloist of such immaculate musicianship as the late Clara Haskil also suffers from serious drawbacks. Most obvious is the lifelessly dull recording, probably electronically reprocessed from the 1955 original and lacking both tonal sparkle and body. Then too, Paumgartner's orchestral accompaniments for the Concerto No. 20 and Rondo are routine at best; the notably better one for the Concerto No. 23 should be credited—as on the original Epic disc edition—to Paul Sacher.

Fortunately, Miss Haskil's reading of No. 20 is available on tape in another and far more successful recorded performance (with Markevitch in Epic EC 820); and there is an excellent taping—in broader, more romantic style—of No. 23 by Artur Rubinstein for RCA Victor. This leaves the relatively slight Rondo as the only work here not otherwise available on tape—an inducement which is likely to overbalance the reel's disadvantages only for Mozartean specialists and the pianist's most faithful devotees.

RIMSKY-KORSAKOV: *Le Coq d'or: Suite*

†Stravinsky: *The Firebird: Suite*

Boston Symphony Orchestra, Erich Leinsdorf, cond.

• • RCA VICTOR FTC 2168. 50 min. \$7.95.

For this reel, at least a full trio of hearty cheers: 1) for the flowing warmth of the Dynagroove recorded sound—to my ears the most satisfactory that I have yet heard from Leinsdorf and the

Bostonians; 2) for the first 4-track taping of Rimsky's *Coq d'or* Suite in dynamic and glittering performance; 3) for a no less effective performance of the *Firebird* Suite in its too seldom recorded 1945 version, which includes what amounts to an additional movement as well as some link-up passages, and hence runs some seven minutes longer than the familiar 1919 version (used in the only other currently available *Firebird* Suite taping, that by Szell for Epic). Of all these varied attractions, I prize especially the strictly musical ones of the Rimsky Suite, which prefaces the well-known *Bridal Cortège* with three other less often heard but no less colorful movements (depicting the mythical King Dodon in his palace, on the battlefield, and with the Queen Shemakha). This is musical exoticism which every type of listener should find stimulating—and which makes a superb vehicle for displaying both the atmospheric magic of stereo at its best and the variegated tonal palette of the Bostonians at theirs.

I might also add that there is cause for further pleasure in the present reel's price tag: at \$7.95 this series now falls into line with comparable tapes.

STRAUSS, RICHARD: *Der Rosenkavalier: Suite; Salomes Tanz; Till Eulenspiegels lustige Streiche, Op. 28*

Philadelphia Orchestra, Eugene Ormandy, cond.

• • COLUMBIA MQ 699. 49 min. \$7.95.

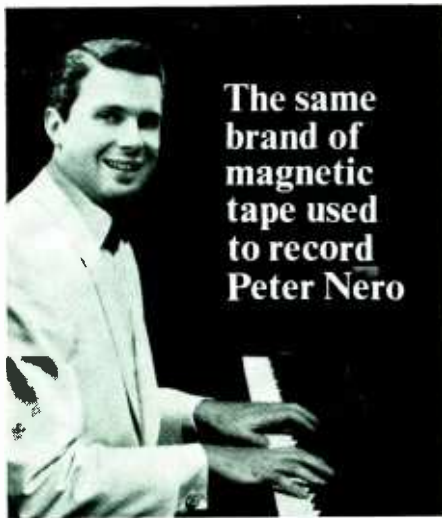
STRAUSS, RICHARD: *Der Rosenkavalier* (excerpts)

Régine Crespin (s), The Feldmarschallin; Elisabeth Söderström (s), Octavian; Hilde Gueden (s), Sophie; Vienna Philharmonic Orchestra, Silvio Varviso, cond.

• • LONDON LOL 90094. 62 min. \$7.95.

Lusciously as the Philadelphians play

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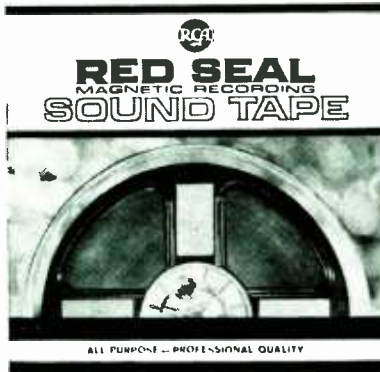
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THE TAPE DECK

Continued from preceding page

and are recorded in *Till* and the *Dance of the Seven Veils*, Ormandy's somewhat self-conscious readings lose much of the former's folk-tale atmosphere and at least some of the latter's barbaric ferocity. But O! what glorious sonorities there are both in the *Dance* and in the operatic suite, where the luxuriance of the orchestral scoring seems better matched to the conductor's temperament. At any rate, Ormandy makes much of this ripely romantic music—which is all the more welcome in that the only previous extensive *Rosenkavalier* Suite taping (a 2-track reel by Dorati for Mercury) has long been unavailable. The somewhat mysterious provenance of the particular Suite played here (probably not edited by Strauss himself), which was discussed in Robert C. Marsh's review of the disc edition last April, isn't likely to be a vital concern to most potential tape listeners. They surely will be content with the surfeit of tonal goodies they are offered here—goodies for which I find the best description in one dictionary's definition of "marzipan": "sweet stuff of pounded almonds."

But Strauss was not only unsurpassable as a tonal confectioner: he could write for human voices as idiomatically and imaginatively as for every kind of instrument. A complete *Rosenkavalier* taping is badly needed, but until it comes along the present excerpts (happily augmented by a leaflet of German and English texts) at least make some of the opera's greatest moments available in the reel medium. Two of these excerpts are tantalizingly abbreviated, but the other two are more satisfactorily extended to cover the incomparable Act I Marschallin's Monologue and Act III final trio and duet. In my opinion, Miss Crespin seldom has sung more beautifully than she does here, even though her performance is often a shade too restrained and the dramatic potentials of her role are never fully realized as they were by the Marschallin of all time, Lotte Lehmann. Similarly too, the parts of Octavian and Sophie can seldom have been more appealingly presented as far as sheer vocalism is concerned, even though Miss Gueden's voice no longer is as ideally young as it should be for this role.

I can't say whether the tape technology varies to any considerable degree from that of the disc edition, but there still is some disparity evident in the sonic perspectives (or is it simply an ambiguity in stereo localizations?) in the Final Trio, such as that noted by Conrad L. Osborne in his review of the disc last April. Yet neither this nor any other minor flaws prevent my being mesmerized into a state of Nirvana by this magical music. In most respects, certainly, the glowing stereoism and quiet-surfaced tape processing are just about ideal; and if you're at all susceptible to the spell of the human voice, you will find that at least one and probably all three of the sopranos here work a potent sorcery.

STRAVINSKY: *Le Baiser de la fée* (complete)

†Prokofiev: *Symphony No. 5, in B flat, Op. 100*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

• • LONDON LCK 80156 (double-play). 84 min. \$11.95.

This is a first tape edition of the 1928 Stravinsky ballet, more often performed and recorded in a shortened concert version called *Divertimento*. The relative neglect of the work as a whole is hard to understand, for it includes some of Stravinsky's most aurally seductive music. Perhaps one reason is the liberal use of Tchaikovskyan thematic materials (sometimes merely rescored but more often completely metamorphosed), a procedure which makes some listeners uneasily unable to "place" the work or to apportion responsibility between the two "composers." I write composers deliberately, for Stravinsky is no arranger-only, and he contributes more on his own than he draws from Tchaikovsky. At any rate, the complete ballet is mightily welcome on tape: every listener with a predilection for ballet music (even if not necessarily for Stravinsky's better-known examples) will find *The Fairy's Kiss* an unexpected delight. Needless to say, Ansermet makes the most of its rhythmic grace and extraordinary nuances of generally quasi-pastel or even "whitish" tonal colorings. Perhaps the conductor might have made a bit more of the dynamic contrasts and impacts, but neither the performance nor the recording can be easily surpassed for sheer sonic luminosity.

Also beautifully recorded in the same immaculately processed reel is the far more familiar Prokofiev Fifth Symphony. Here Ansermet is considerably more vigorous and less introspective, even in the poetic slow movement, the full poignance of which he fails to plumb. While this reading has been very warmly praised by disc reviewers abroad, I must confess that I am never stirred by it as I am by the memorably passionate Ormandy performance for Columbia (regrettably never transferred to tape). Of the three previous tape editions—by Leinsdorf for RCA Victor (June 1964); by Szell for Epic (August 1962); and by Sargent for Everest (September 1960)—each has its individual attractions. None completely meets my personal interpretative demands, but I'd rank the Ansermet version as perhaps the most satisfactory sonically. Yet if I pass up a specific recommendation where the Symphony is concerned, I'm all the more emphatic in urging you by all means to hear the coupled ballet.

TCHAIKOVSKY: *Symphony No. 6, in B minor, Op. 74 ("Pathétique")*

New York Philharmonic, Leonard Bernstein, cond.

• • COLUMBIA MQ 708. 47 min. \$7.95.

The unpredictable Mr. Bernstein surprises

HIGH FIDELITY MAGAZINE

us here again. Where we might have expected him to flail the impassioned passages to tatters, he seems almost coldly reserved. Indeed, he seldom if ever seems much personally involved in the music—and in consequence the performance, able enough in strictly executant terms, conveys the over-all impression of being somewhat cynically contrived. The favorite tape *Pathétique* is likely to remain that by Ormandy (also for Columbia), although some listeners well may prefer the more reserved Dorati/Mercury and Klenperer/Angel readings. Meanwhile, I hope now that Bernstein has dutifully taped the three most popular Tchaikovsky symphonies he will turn back to the far too seldom heard three earlier ones, only the Second of which is currently available on tape and all of which well might stimulate him into achieving truly distinctive triumphs.

WAGNER: *Die Meistersinger von Nürnberg*

Claire Watson (s), Eva; Jess Thomas (t), Walther; Otto Wiener (bs), Sachs; et al.: Chorus and Orchestra of the Bavarian State Opera. Josef Keilberth, cond. ● ● RCA VICTOR FTC 9501. Three reels: approx. 83, 96, and 76 min. \$32.95.

In sheer length, this first complete *Meistersinger* taping beats out, by a good fifteen minutes, London's four-hour-long *Tristan und Isolde* as the "biggest" work in the reel medium. In quality, this long awaited and highly anticipated release is—for me, at least—tape's biggest turkey egg.

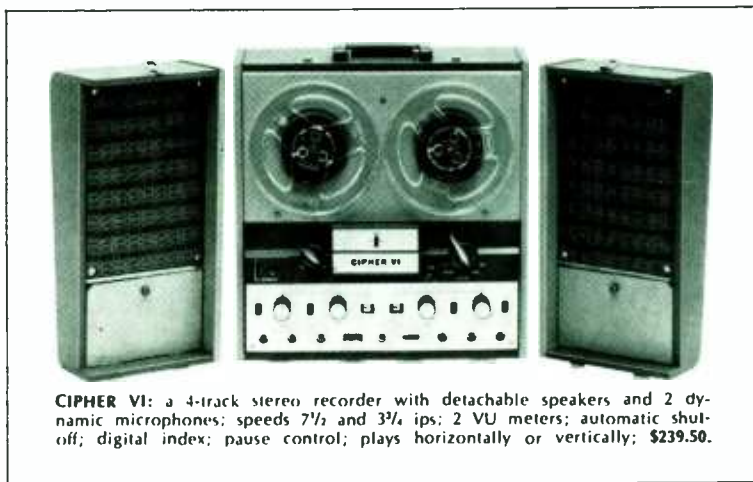
Possibly, the tape edition is markedly inferior to the discs in processing (but there is no evidence of that apparent to me), or perhaps disc reviewers (including HIGH FIDELITY'S Alan Rich) were so generously disposed towards the performance as to raise too high expectations. Yet I feel that there surely must be some intrinsic reason why these reels should let me down with such a bang. I had been prepared for the fact that Herr Wiener's Sachs is not a particularly appealing one, that the best singing is done by a superbly fresh-voiced Miss Watson as Eva and robust-voiced Jess Thomas as Walther, and that the best acting is done by Benno Kusche as Beckmesser. But I was not prepared, even though it should have been self-evident, for the fact that if one is let down by the Sachs, the whole work must suffer irreparably. As it is, I am not only left cold by Wiener but actually repelled by the once great Hans Hotter (as Pogner) . . . too often bored by Keilberth's conducting, routine at best . . . and unimpressed by what seem to me the certainly muffled sonics.

The recording is supposedly of a live performance (but may have been made in some part at rehearsals) which took place on November 23, 1963, shortly after the opening of the restored Munich National Theatre. If the applause included is indeed that of the actual per-

Continued on next page

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THE TAPE DECK

Continued from preceding page

formance, it testifies that the live audience shared none of my present qualms. I can only hope that either my review copies of all three reels are in some mysterious way defective (which I don't really believe to be the case) or that my expectations are impracticably high (which isn't very likely either). *Die Meistersinger* at its best can pay high dividends, but you had better be sure that those offered here justify the substantial investment demanded.

JEAN-PIERRE RAMPAL: *Italian Flute Concertos* (4)

Jean-Pierre Rampal, flute: Saar Radio Chamber Orchestra, Karl Ristenpart, cond.

• • EPIC EC 844. 47 min. \$7.95.

It just doesn't seem possible, yet as far as my memory serves (as it must until the promised "Artist" Tape Catalogue appears from Harrison), I don't know of any previous reel representation of the gifted and prolific M. Rampal. In any case, he's a sheer delight to welcome now—particularly so in that of the present selections apparently only the Concerto No. 1 in G attributed to Pergolesi has been taped before, and M. Rampal's performance is more robustly vital than the earlier Marnet/Vanguard version. All the music here is fairly lightweight "barococo" entertainment, of course, but connoisseurs will relish every bit of it in such expert performances and gleamingly pure recording. The inevitable Vivaldi item, Concerto in A minor, P. 77, is a particularly buoyant one, especially in its sprightly tarantella finale. Tartini's more romantic and virtuosic Concerto in G is of uncommon interest as one of the rare non-string works by this violinist-composer. And the cool yet irresistible aristocratic charm of the Sammartini Concerto in F is notable as one of the few recorded representations of Giuseppe (c. 1693-c. 1770), known as the "London" Sammartini to distinguish him from brother Giovanni Battista, the "Milan" Sammartini.

ARTUR RUBINSTEIN: "A French Program"

Artur Rubinstein, piano.

• • RCA VICTOR FTC 2188. 42 min. \$7.95.

It almost seems as though a cabal of gremlins had conspired to keep this reel from me. Not only my original review copy but at least one replacement were delivered to some postal limbo instead of to me, but at last a copy of the tape escaped the malevolent spirits. As expected, it proved to be well worth waiting and pleading for. Perhaps the major item here, Ravel's *Valses nobles et sentimentales*, is of less general interest in

the piano version than in the composer's own orchestral scoring (available on tape in the Cluytens Ravel series for Angel), but it certainly will fascinate specialists in French piano music. And the other entry which is better known in orchestral dress, Chabrier's *Valse-Scherzo*, is done here with such brio, gusto, and precise articulation that it's sure to bring down the house every time it is replayed. Then too there are the delectable three *Mouvements perpétuels* by Poulenc; the same composer's lyrically flowing Intermezzos Nos. 1 in A and 2 in D flat; Ravel's evocative *Vallée des cloches* (from *Miroirs*); and Gabriel Fauré's songful Nocturne in A flat, Op. 33, No. 3. The Dynagroove recording—strong, clean, maybe a bit hard but impressively authentic—is an ideal medium for the soloist's endless variety of tonal coloring, and the tape processing itself is both quiet-surfaced and preëcho-free. In short, an indispensable addition to every serious tape library.

"Bajour." Original Broadway Cast, Lehman Engel, cond. Columbia OQ 713, 50 min., \$9.95.

Although I was aware that this musical has been reasonably successful on the stage, I hadn't been led to expect such pleasant entertainment as the present taping provides. Walter Marks's music is synthetically gypsyish, perhaps, but it is often—as in "The Big Bajour" song-and-dance scene—genuinely rhapsodic; and if at times he tries too hard to be clever in his lyrics, at least some of them—especially for *Words* and *Where Is the Tribe for Me?*—are witty indeed. Yet what gives this work exceptional distinction are the moments when the veteran character actor, Herschel Bernadi, is provided with opportunities (as in the superb *Honest Man*, and in the aforementioned *Words*) to project as vivid a personality as ever has magnetized one in a nonstage performance. Nancy Dussault, Chita Rivera, and the rest of the cast all do well too, if in more orthodox fashion; and the robustly big and realistic (often quite closely miked) recording is extremely effective—as are also the stereo spacing and occasional antiphonies in the ensemble scenes.

"Battle Stereo: Sounds of War." Band, Chorus; sound effects; Bob Sharples, cond. London LPL 74037, 31 min., \$7.95.

Rehearing the stereo-spectacular/battle-music program to end all ss/bm's, I'm struck for the first time by its usefulness as history for young people. It certainly makes the Revolutionary, Civil, Crimean, Napoleonic-Russian, and World Wars come alive in vivid sonic realism; and while its earnest literalness may seem well-nigh comic to cynical adults, even they must admit its power to persuade less sophisticated listeners into the willing suspension of disbelief. As usual, the tape transfer is considerably lower than the stereo disc in modulation level; and even when playback levels are equalized the tape's extreme highs are a shade

less sharp. This minor handicap is more than compensated, however, by the tape's more solidly substantial mid- and low-frequency ranges—a particular advantage in enhancing the realism of the cavalry charge and other martial thunders here.

"The Best in Pops." Lee Evans, piano; orchestra. Command C 878, 31 min., \$7.95.

I went so far overboard in praising Evans' first Command reel ("In Concert," August 1964) that I almost expected to be let down by its sequel. And indeed some of the pieces here are scarcely far out of the ordinary. Before the program is over, however, Evans rolls up his sleeves, gets down to real piano playing, and turns out at least three examples of his most characteristic virtuosity: *Just One of Those Things*, *It Don't Mean a Thing*, and *Top Hat, White Tie, and Tails*—each of which is a genuine dazzler. There are some other attractive enough things too, and of course Command's invariably sparkling recording. Evans at his best is so good that he makes himself in routine vein—not to speak of other pop pianists—seem sadly lacking in both musical fancy and executant daring.

"Collaboration." Modern Jazz Quartet with Laurindo Almeida, guitar. Atlantic ALC 1931, 39 min., \$7.95.

"Getz au Go Go." Stan Getz Quartet with Astrud Gilberto, vocalist. Verve VSTC 323, 39 min., \$7.95.

The MJQ and Almeida actually collaborate on equal terms only in a delightfully straight performance of a Bach Fugue in A minor. I take some pleasure in noting that none of the disc reviewers I've read has identified this work, but I suppose one shouldn't expect jazz specialists to own the *Schmieder Bach-Werke-Verzeichniss*, which tells me that it is the independent fugue for clavier, S. 947—also that it's of doubtful authenticity. Elsewhere on Side 1 the guitarist takes a rhythm-section role in three Lewis originals—*Silver*, *Trieste*, and *Valeria*. On the other side it's turnabout, with the quartet serving primarily to accompany Almeida in two bossa novas, *One-Note Samba* and *Foi a Saudade* (the latter a really delectable charmer!), and the Adagio movement of Rodrigo's famous *Concierto de Aranjuez*—in which the soloist's performance is just as warmly expressive as one would expect, while the surprise is how clearly the chamber-orchestral backing has been reduced to fall within the MJQ's grasp. But the whole program, as much for as despite its marked contrasts, is an aural delight.

The live-concert Getz-Gilberto collaboration is characterized by even stronger contrasts. The quartet on its own reveals Getz's tenor saxophoning at its best, and in addition some extremely delicate yet effective vibes contributions by Gary Burton in poetic elaborations on *Summertime* and *Here's That Rainy Day*, plus an oddly childish yet lilting Burton original, *The Singing Song*. For the rest, though, the consistently fine instrumental playing is combined with Mrs. Gilberto's curious

vocals, in English as well as Portuguese: they have moments of strange effectiveness, but for the most part they're prime examples of well-nigh completely somnambulistic and depersonalized singing.

"Dear Heart and Other Songs About Love." Chorus and Orchestra of Henry Mancini. RCA Victor FTP 1292, 36 min., \$6.95.

Henry Mancini's first recorded program devoted exclusively to so-called choral works (actually it features what seems more like a relatively small vocal ensemble than a true chorus) is pleasant enough, and the lushness of its performances (especially that of *Soldier in the Rain*) and its Dynagroove recording will probably ensure this tape's success. But here there are all too few of the brilliantly fresh ingenuities so characteristic of Mancini's best work—oddly, it is none of his own compositions but the Gibson-Silverstein *New Frankie and Johnnie* that elicits his most vivacious arrangement and performance.

"Les Djinns Singers." Sixty French Girls with the Grand Orchestra, Paris; Paul Bonneau, cond. ABC-Paramount ABCT 1004, 32 min., \$7.95.

The French pop songs here are less substantial than those in previous releases I have heard by this unique young-girls' chorus: except for a quite haunting *Paris, tu n'as pris dans tes bras* and *Enfants de tous pays*, and a lilting *Loulli-Loulla*, there is little distinction to the routine music and arrangements. Yet, as ever, *Les Djinns* sing with such naïve charm that only the stoniest-hearted listener could resist them. (This reel, by the way, is one of the first batch of those which ABC-Paramount apparently is processing and distributing directly rather than via Ampex Stereo Tapes. The processing itself is first-rate, but the new production policy of saving the cost of a hold-down sticker by pasting the free tape end under the reel label strikes me as a source of active annoyance to the purchaser who has to struggle to tear the tape free without tearing loose the label at the same time.)

"For Swingin' Livers Only." Allan Sherman; Jimmy Joyce Singers; Orchestra, Lou Busch, cond. Warner Brothers WSTC 1569, 35 min., \$7.95. Strictly-from-the-Bronx parodies of familiar tunes, in which John Charles Cohen takes over from Casey Jones, Mrs. Goldfarb from Glowworm, astronaut Harvey Bloom shines on in place of the Harvest Moon, etc. Mighty sophomoric humor, sure, but when you are tickled at all it's into a hearty belly laugh. Subtle, Sherman is not—but that lack is made up in the far more deftly comic program notes by Art Buchwald.

"I Had a Ball." Original Broadway Cast, Pembroke Davenport, cond. Mercury STA 6210, 45 min., \$8.95. Buddy Hackett's zany comedy is so largely visual that the producers of

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THE TAPE DECK

Continued from preceding page

the recorded version of his current Broadway hit have practically had to eliminate their star. He has only one selection all to himself: the amusing patter song, *Dr. Freud*. The starring roles here are shared by the always reliable Richard Kiley and Karen Morrow, the latter a new Ethel Merman whose exuberance is augmented by a considerable gift for romantic lyricism too (in *Almost*). Perhaps the Stan Freeman tunes aren't particularly outstanding, but some of them have genuine charm in themselves and make effective vehicles for other cast members: Miss Le Noire in a zestfully satirical *Neighborhood*; Kiley and Roland in a house-bringing-down chatter-scene, *The Affluent Society*; Miss Lisa in a tough-gal's *Addie's at It Again*, etc. Mercury provides strong, clean, admirably natural recording, and the tape has been processed with notably quiet surfaces as well as freedom from preëchoes.

"Latin Themes for Young Lovers."

Percy Faith and His Orchestra. Columbia CQ 709, 33 min., \$7.95.

"More Themes for Young Lovers."

Percy Faith and His Orchestra. Columbia CQ 633, 30 min., \$7.95.

The notion here, as in the original highly successful "Themes for Young Lovers" program (CQ 567) seems to be a combination of tunes that are current favorites of the younger set with orchestral arrangements more conservative than the rock 'n' roll, "Nashville-sound," etc. settings these numbers usually get. The notion pays off: some of these basic materials now sound surprisingly good in Faith's skillfully colored and sonorously expanded scorings. Yet even the Faith treatments get pretty schmaltzy in the "More" reel (notable exceptions are *Popsicles and Icicles* and *Blue on Blue*); I enjoyed more consistently the "Latin" program—especially *Spanish Harlem*, *Someone To Light My Life*, and *Quiet Night of Quiet Stars*. The influence of the last-named on the over-all modulations level is unfortunately negative: get your playback-level control turned well down before you start this reel!

"Lord Jim." Recording from the sound track of the film. Muir Mathieson, cond. Colpix CXC 609, 43 min., \$7.95. Bronislau Kaper's score for the film based on the Conrad novel is a decidedly nonmiscible combination of contrived Javanese (or Balinese) gamelango exoticism and no less contrived Hollywood lushness—all of which is no doubt effectively atmospheric as accompaniment to the film background but which just doesn't make much musical sense when divorced from any visual action. Nevertheless, Kaper introduces one memorable folkish tune in *The Girl from Patusan* section and works it up expressively in a major "theme" form, *The Color of Love*. Moreover, the large symphony orchestra (augmented by

gamelan players) performs in impressively professional fashion under the expert baton of Mathieson, and its rich if rather thick sonorities are expansively captured in first-rate stereoism.

"A New Concept of the Great Cole Porter Songs." Enoch Light and the Light Brigade. Command C 879, 33 min., \$7.95.

The "new concept" is simply to rearrange the familiar tunes with special attention to their rhythmical updating—a pretty dangerous procedure with any composer as rhythmically inventive as Porter. Hence it is all the more to the credit of Light and his arranger (still Lew Davies, I presume) that the results are as successful as they are. Some of the present scores are decidedly overfancy, but the best ones (a jaunty *Get Out of Town*, atmospheric *I've Got You Under My Skin*, animated *C'est magnifique*, and oddly original *Night and Day*) come off very well indeed. However, I think it would be easier to enjoy the new settings, the typically crisp Command all-stars' playing, and the vividly clean, triply differentiated "Dimension-3" stereo recording if the manufacturer's publicity department had not foolishly aroused expectations of far more spectacularity than is actually achieved here.

"The Sound of Folk Music," Vols. 1 & 2.

Various artists. Vanguard VTF 1698 (double-play), 81 min., \$9.95.

I've long been convinced that Vanguard's folk singers include the best performers in the genre today, but I had forgotten how many of them there are, or have been, over the years. The present double-barreled anthology has been transferred from disc editions of early 1962 and late 1964, but it goes back so far as to include four selections done originally in mono and necessarily "reprocessed" for use here. No fewer than twenty-four solo and seven ensemble artists are represented, with only one of the latter, The Weavers, heard more than once. And while the performances are of course uneven in musicianship as well as in appeal for nonspecialist listeners, they are for the most part first-rate—in at least a few instances ranking among the very best available on records.

Slow-Speed Repertories. Only Capitol has been active currently in the production of 3-¾-ips tapings. There are two light-symphonic double-program reels: Y2P 8615 (the 1959 Kabalevsky and Khachaturian Suites conducted by Newman and "Tempo Espagnol" by Carmen Dragon), and Y2P 8614 (the 1957-58 Felix Slatkin "Overture" and "Symphonic Dance" programs once available in 2-track 7.5-ips form). The rest are all Y2T or Y2W series pop releases, representing mostly relatively recent double-programs by Peggy Lee, Frank Sinatra, Nancy Wilson, Hollyridge Strings, Jackie Gleason Orchestra, George Shearing Quintet, Ray Anthony Orchestra, Buck Owens, Bobby Darin, Al Martino, and the Cannonball Adderley Sextet.

Continued from page 41

played (as in New York) by remote control.

A model for any circulating collection is to be found in Brussels, where the Discothèque Nationale de Belgique has been conceived, developed, and operated by Jean Salkin under the patronage of Queen Elisabeth of the Belgians. Its success is attested by the fact that similar establishments have been set up in Paris and Rotterdam. The Discothèque was founded in 1956 with \$25,000 contributed by private businesses. The stock is made up entirely of LP discs; there are no tapes. The borrower pays a fee of \$5.00 for the first and second years, after which he becomes a life member. Records are loaned at a charge of one-thirtieth of their retail price. Vandalism, said the director, is unknown, and there is little problem of record wear. Sapphire styli must be checked every fifteen borrowings, diamond every hundred. Since the Discothèque purchases all its records, the choice can be selective, and M. Salkin bases the repertoire not only on what is in demand but on what ought to be. "We make an effort to widen the borrower's horizon," he told me. There are no pops on the shelves, but a good selection of folk music is included as well as carefully selected jazz. There are also many spoken word recordings and children's discs. The Discothèque presents educational television and radio broadcasts, in two languages, often featuring well-known guests. The Brussels establishment has branches in all important Belgian towns, and nine record trucks were visiting every town twice a month at the time of my visit.

Of course not all the important collections are in Europe. A comprehensive survey has been made by Mrs. Karin Beskow Tainsch of Sveriges Radio, listing archives in all parts of the world. In our own country there are several of outstanding importance. First and foremost is that of the Library of Congress, which began primarily as a collection of folklore. Taking up the work formerly done by the Smithsonian Institution, specialists went into the field in all parts of the country to build up a priceless depository. In recent years the Library has been receiving most of the new commercial releases, and a number of extremely valuable historical collections have been acquired. The largest collection of historically important musical discs is at Yale University in the charge of Dr. Jerrald Moore. Another fine collection has been growing for some years at Stanford University under the guidance of Edward Colby. The Institute of Sound, in Carnegie Hall, New York, makes a specialty of taped performances. The Robert Vincent Collection, specializing in documentary recordings, is now located at Michigan State University in East Lansing. A magnificent broadcast collection, covering a recent period in world history, has been established at the University of Washington by Milo Ryan. The Harvard Vocarium

specializes in the voices of poets. Columbia University and the University of California have interested themselves in Oral History, the voices and thoughts of world figures. Columbia now also houses the Laura Boulton Collection of Folk and Liturgical Music. Indiana University is a center of interest in ethnomusicology and the home of *The Archivist*, a publication edited by George List. We have no radio archives comparable to those mentioned above, but our neighbors have done better in the libraries of the Canadian Broadcasting Corporation.

In the Rodgers and Hammerstein Archives of Recorded Sound we plan to incorporate something of all these specialties and to cooperate fully with other libraries in the field. Through the International Association of Music Libraries and its affiliated Fédération des Phonothèques it is hoped that some sort of union catalogue can be undertaken, through which recorded material can be located anywhere in the world. It is even possible that such material might be duplicated for use wherever there is legitimate need and that rare recordings might even be reissued in special limited editions. The primary purpose of an archival collection is to preserve a heritage; such a purpose is properly served only when we make the most of what we have already preserved.

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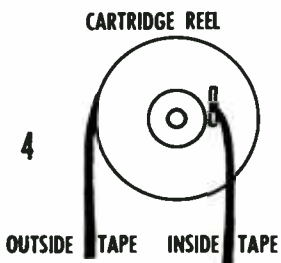
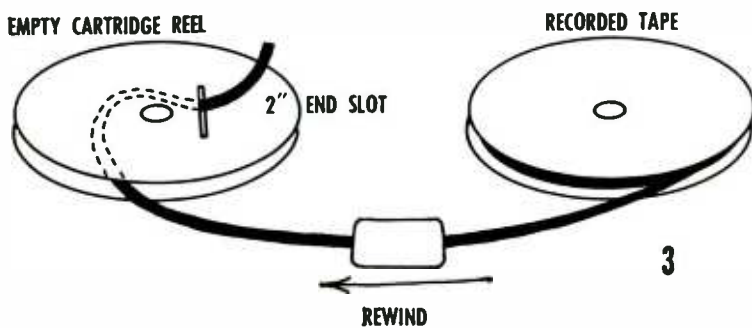
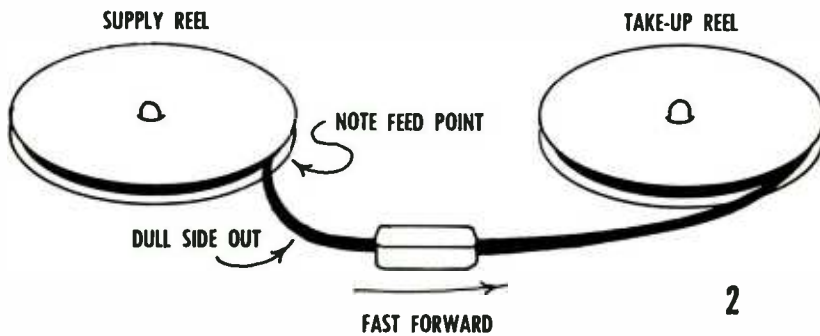
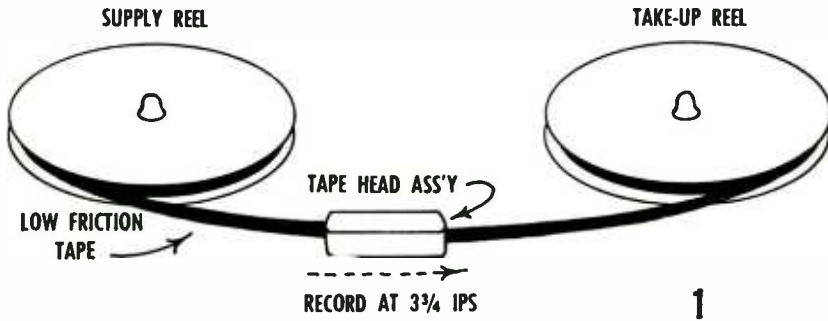
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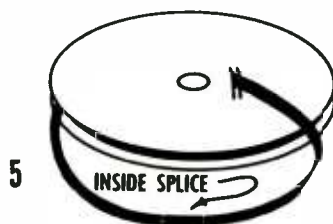
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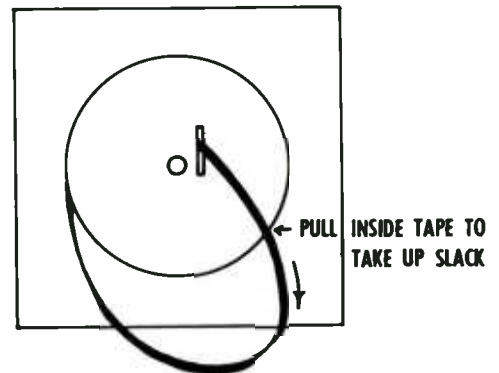


4. Place full cartridge on a table and unwind outside tape for one turn. Then pull inside tape so lengths are about equal.

5. Join tape ends with conventional splice, using mylar-base (not acetate) splicing tape. Note that splicing tape is inside the loop (opposite to side seen).



6



6. Return reel to cartridge case, releasing spring brake if it's in the way. To take up any slack in tape loop, pull tape from center of reel. Place tape in guides and re-install plastic cover. Cartridge now is ready to play.

1. Programs for playing on the endless loop, slide-in cartridge system may be recorded in the following manner, using "low-friction" tape and an empty cartridge container—both available from most audio dealers. First step is to record the program on a standard tape machine running at $3\frac{3}{4}$ -ips speed. Initially, of course, the low-friction tape will be on its own conventional reel.

2. After program is recorded, reverse reels so that recorded tape is in supply position and empty reel in take-up. Do not turn over reel of recorded tape when placing in supply position. It must feed as shown, with the coated (dull) side of tape facing away from tape heads. Now operate fast-forward to transfer tape from supply to take-up. Remove empty reel (at left) from supply position.

3. In the following steps note that 4-track stereo cartridges, while interchangeable, may vary slightly in design. The basic procedure, however, is the same for all. It is helpful to have a prerecorded cartridge on hand for comparison during final loading steps.

Remove the empty cartridge reel from cartridge case—by unscrewing plastic cover and pushing aside a small brake arm if it blocks reel removal. Place cartridge reel in supply position of home machine. Insert tape through slot if one is present on top surface of reel. Allow about 2 inches of free tape, then hand-wind about 10 turns around cartridge reel hub. Next, turn the machine on rewind to transfer the recorded tape completely onto cartridge reel.

into holes cut into the door panels. Wires are then routed forward around the door hinges and into the car body to the player. A handy-do-it-yourselfer might tackle the job, but it should be carefully thought out in advance by close examination of the car. One dealer quotes an approximate over-all installation charge of about \$30 and up. The "up" applied to a system I saw being installed in a Ferrari—a job complicated by two additional speakers sunk into panels near the rear seats. Total cost: \$75.

The front-door installation—using only two speakers—is attractive in that it gives excellent left-right stereo separation and reasonably good speaker baffling due to the large enclosed space within the doors. Some car owners may balk at cutting holes in the door panels in view of the possible effect on the car's resale value; others feel that the presence of speaker grilles should not prove objectionable to a prospective car buyer. Since the door mounting provides for the choicest stereo performance, it should at least be given serious consideration. Another possibility is to mount the speakers in panels which lie forward of the doors, a less obtrusive location but one that is somewhat remote from the listening area.

Less desirable is use of the car's existing front and rear speakers, although it can be done. The stereo effect, of course, is compromised by a front-rear dispersion of sound. Another approach—it affords good stereo but permits loss of low-frequency response—is to hang speakers in their own enclosures. Small enclosure boxes are available for the purpose, but their limited area affords inferior baffling and a consequent drop in bass tones. While I have seen these boxes mounted on the rear quarter panels of some station wagons, sinking speakers into the interior paneling of these cars achieves better results.

I am convinced, however, that the fullest capability of the car tape system is realized in the left-right door installation. A further factor that favors this location relates to a limitation of the audio amplifiers. Unlike the tone circuits in high fidelity amplifiers, the tape amplifier has a simple "treble cut" control that reduces highs when rotated. It is not possible to boost bass sufficiently to overcome poor baffling of a small speaker box. For this reason, all the bass efficiency provided by car-door baffling is needed. Otherwise, after long periods of listening one may find the sound becoming strident.

Whatever the model and the method of installation chosen, the new "wheel to wheel" tape systems can make long stretches of automobile travel into private concerts. Whatever develops in future repertoire, the machines themselves are a reality. You won't have to stare in disbelief as I did upon visiting Wally's Radio Service in mid-town Manhattan. I caught sight of a station wagon pulling out of Wally's garage. On its side window was a decal which read: "Shh. . . I'm listening to stereo." He was.

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CIRCLE 21 ON READER-SERVICE CARD

SIR THOMAS AND THE GRAMOPHONE

Continued from page 48

of a performance given at London's Royal Festival Hall. If it shares the vicissitudes of actual performances—coughs, and not very satisfactory a recording—it also shares their overriding virtues of immediacy and excitement. The last movement is hair-raising in its orchestral virtuosity—Beecham takes it at a fierce tempo—and the very end is breathtaking. I do not know a finer version. An outstanding *Meistersinger* Prelude is included.

ELGAR, SIR EDWARD

Cockaigne Overture, Op. 40; Variations on an Original Theme, Op. 36 ("Enigma"); Serenade for Strings, in E minor, Op. 20. Royal Philharmonic, Columbia ML 5031 (1952),* Philips GBL 5646.

Although Beecham was not noted as an Elgar conductor, these performances are magnificent. Certain variations of the *Enigma* are not so fine as those of Barbirolli, but some—principally *Jaeger*, and giddy old *Dorabella*—are marvelous. The *Cockaigne* sounds like the great piece of fun it can be but seldom is.

FAURE, GABRIEL

Dolly Suite (arr. Rabaud). Orchestre National de la Radiodiffusion Française. HMV ALP 1843 (1959).

Although not currently available in stereo, this record certainly was made in stereo. In addition to the Fauré, the disc also contains Chabrier's *Gwendoline* Overture and some *Carmen* music from the complete album. The Fauré long needed a good recorded performance, and Beecham with his fine taste and cunning hand provided it. Good sound.

FRANCK, CESAR

Symphony in D minor. Orchestre National de la Radiodiffusion Française, HMV ASD 478 (1959), Capitol G 7157 (1957),* London Philharmonic, Columbia M 479 (1940),*

The first listed is the one to buy. It is in very good stereo to begin with, and the orchestral playing is superior to that on Columbia's mono-only disc. Beecham makes of this turgid warhorse something almost fresh and interesting.

GOUNOD, CHARLES

Faust. Géori-Boué (s), Georges Noré (t), Roger Bourdin (b), Roger Rico (bs), et al.; Chorus; Royal Philharmonic; RCA Victor LCT 6100 (1947),* Miriam Licette (s), Heddle Nash (t), Robert Easton (bs), et al.; BBC Chorus and Orchestra; English Columbia DX 88/103 (1930),*

Orchestrally and chorally, the Victor French *Faust* is a treat to the ear. The "Soldiers' Chorus" has a rare lift to its tune, for instance. Unfortunately, the solo singing is a uniform disaster. Except for the veteran Bourdin, none of the others rises above the mediocre. The set's completeness is only approximate. There is no Ballet Music and no Valentine's aria. The Columbia set is listed merely

as a curiosity; *Faust* in English was no better with Beecham than with others.

Faust: Ballet Music. Royal Philharmonic, HMV ALP 1656 (1959).

It's a joy to hear what Beecham can do with this old chestnut. Included on the disc is other music by Bizet (the *Carnaval* from his *Roma*), Massenet (*Cinderella Valse*), Delibes (*Le Roi s'amuse*—but I fear I was not), and Grétry (see below). The recording was made in stereo but is not available in same.

GRETRY, ANDRE

Zémire et Azore: Ballet Suite. Royal Philharmonic, HMV ALP 1656 (1959).

Zémire et Azore: Air de ballet. Royal Philharmonic, Angel 3621 (1946). London Philharmonic, Columbia MX 215 (1940),*

Beecham spent a summer in the early part of the century mulling over Lully, Grétry, and others of their ilk in France. It was worthwhile if only for the *Air de ballet*, which is Beecham property. The three performances are all a little different, but after hearing them, one has the same sensation as after savoring a particularly fine Chateaufort du Pape. *Gloria in excelsis!* The entire suite contains no more Airs, but is lovely nonetheless.

GRIEG, EDVARD

Peer Gynt (excerpts). Ilse Hollweg (s); Beecham Choral Society; Royal Philharmonic; Angel 35445 or S 35445 (1956).

Peer Gynt: Orchestral Suite, No. 1. London Philharmonic, Columbia MX 180 (1938),*

The music on the Angel disc is ninety per cent of what Grieg wrote, performed with so much care that it seems a little unfair to other conductors. Not memorable music maybe, but memorably performed.

HANDEL, GEORGE FREDERICK

Love in Bath (arr. Beecham from various Handel works). Ilse Hollweg (s); Royal Philharmonic; Angel 35504 or S 35504 (1958).

Essentially, this is an expanded version of the *Great Elopement* which was once issued by RCA Victor (LHMV 1030*). No purist should listen to it; but if you want twinkle-toed Handel, this is heady stuff brewed by a master brewer, and well served.

Messiah. Jennifer Vyvyan (s), Monica Sinclair (c), Jon Vickers (t), Giorgio Tozzi (bs); Royal Philharmonic Chorus; Royal Philharmonic; RCA Victor LD 6409 or LDS 6409 (1958). Elsie Suddaby (s), Marjorie Thomas (c), Heddle Nash (t), Trevor Anthony (bs); Luton Choral Society; Royal Philharmonic; RCA Victor LCT 6401 (1947),* HMV ALP 1077/80,* Dora Labbette (s), Muriel Brunskill (c), Hubert Eisdell (t), Harold Williams (bs); BBC Chorus and Orchestra; Columbia M 271 (1929),*

These three performances are so completely different from each other that it is hard to believe that they are the

work of one man—occasionally, it's hard to believe that they are by the same composer! To begin with the earliest, the 1929 recording is generally considered to be one of the great sets in the history of the phonograph. The quartet of soloists cannot be matched today. Both Labbette and Brunskill belonged to the great school of English oratorio singing; Williams on these records is a great singer, and Eisdell a good one. By critics of its own day the album was both praised and damned. Many listeners found it radical. Beecham's choice of tempos was greatly at variance with the tradition of his time: his *Messiah* moved along; it did not dawdle and chug like an anemic automobile, but purred like a sleek cat.

While the 1929 set had some curious omissions, including the "Pastoral Symphony" and the "Amen Chorus," the 1947 version is complete except for sections 34 and 35. The soloists here are of variable quality. Nash's very fine tenor was past its prime, Anthony had a light, flexible voice of no great weight, Thomas was first-class, and Suddaby was not. In a talk on the first side, Beecham, in his usual authoritative tone, told us that we were about to hear a chorus of four different sizes varying in size and range from one of forty-two voices, all of professional caliber, to one of 250 "where amateurs necessarily predominate." This worked out pretty well; the "Hallelujah Chorus" had a lot of body and was superbly well led, while "He Shall Feed His Flock" moved with a lightness impossible with greater numbers. Beecham's account of the work was—if anything—broader in conception and finer in line than his earlier edition.

Now as to the final version—though nothing is said in Beecham's "authoritative" notes about reorchestrating, it was supposedly reorchestrated by Sir Eugene Goossens. Lady Beecham informs me, however, that Sir Eugene's work was not to Sir T.'s liking, and that she and her husband sat up nights doing it the way Beecham wanted it done. This, I can believe; the 1958 *Messiah* sounds like a Beecham piece—not necessarily a Handel piece, mind you, but a Beecham piece. The results are, at first blush, unnerving. Cymbal crashes start the "Hallelujah Chorus," a triangle slips in occasionally, and—somehow most disquieting to me—a harp is present. Now it is perfectly true (as many critics overlooked) that the version of the *Messiah* which we are used to hearing was also reorchestrated—by Mozart. Beecham thus had ample precedent for his action. If you listen to this *Messiah* divorced from preconceptions, I think you will love it as I do. It has excellent sound (from English Decca); it has a good, if not great, quartet—except for Tozzi, who is superb; and it has the magnificent Beecham pace and temperament. Beecham said that numbers 34-37 and 49-52 were, in this set, transferred to an appendix on Side 8 because they are not good Handel. Also, gone are the various-sized choruses. "Do I contradict myself? Very well, then, I contradict myself!"

Finally, it is to be duly noted that Joan Sutherland was originally intended to be the soprano of the recording but that after a few minutes of recording, Beecham discharged her. This is supposed to be a marvelously funny joke on Beecham, but I fail to see the humor of it: Beecham was absolutely right—Sutherland's voice is not right for *Messiah*, as she later proved for London.

Il Pastor fido (arr. Beecham). Royal Philharmonic, Columbia ML 4374 (1951). London Philharmonic, Columbia M 458 (1939).*

Amaryllis; The Gods Go a-Begging (arr. Beecham). Royal Philharmonic, HMV ALP 1912 or ASD 480 (1959).

About these discs very much the same might be said as about the last Beecham *Messiah*—except that since nobody knows the music, fewer people are offended. I would be offended only by not being able to hear them, especially the excellent recording of *The Gods Go a-Begging* (unfortunately not currently available in the United States).

Solomon. Elsie Morison (s), Lois Marshall (s), Alexander Young (t), John Cameron (b); Beecham Choral Society; Royal Philharmonic; Angel 3546 or S 3546 (1957)

"The entire score has been reorchestrated by me!" So ends Beecham's essay in the booklet accompanying this recording. It is wrong, it is all wrong . . . half of the score isn't here at all . . . much that is, is changed. . . . And it is so beautiful. Is there anything else on records so lovely as the "Nightingale Chorus" or half as thrilling as the Entrance of the Queen of Sheba? There is not. The singing, however, is no more than acceptable.

This is one of the first albums Beecham did for Angel. Originally, his contract—after he and Columbia made friends—was with American Columbia, even though he recorded with EMI. Then, American Columbia broke from EMI and went with Philips in Europe—at that time with no experience in the recording field. On hearing that his recordings were to be handled by strangers to the media and to him, Beecham broke his contract.

HAYDN, FRANZ JOSEPH

Symphonies: Nos. 93/104. Royal Philharmonic, Capitol GCR 7127 or DGCR 7127 (1955, 1957).*

So fine are these performances that it is impossible to pick and choose among them musically. You often hear it said today that Haydn sounds better played with a small band. If you harbor this illusion, listen to these records done with a large orchestra—and, the important thing, conducted by a master of the orchestra and a master of the Haydn style. As of this writing, it is expected that these performances will be reissued on the Angel label this summer.

MENDELSSOHN, FELIX

Midsummer Night's Dream: Overture. Royal Philharmonic, Capitol G 7251 or SG 7251 (1958),* HMV ALP 1846 or ASD 420.* Royal Philharmonic, HMV DB6820/21 (1947).*

The horns of elfland have never been so deliciously engraved as in this 1958 recording. The LP also contains overtures by Rossini (q.v) and Berlioz.

MOZART, WOLFGANG AMADEUS

Die Entführung aus dem Serail. Lois Marshall (s), Ilse Hollweg (s), Léopold Simoneau (t), Gottlob Frick (bs), et al.; Beecham Choral Society; Royal Philharmonic; Angel 3555 or S. 3555 (1958).

More editing. This time it is only an unnerving transposition of arias, however.

Continued on next page

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SIR THOMAS AND THE GRAMOPHONE

Continued from preceding page

By and large, a good set. Marshall is no Maria Cebotari, but she is good; the rest of the cast, especially Hollweg, is excellent; and Beecham is—Beecham. It is of interest to note that Beecham was discussing, at the time of his last illness, recording *Don Giovanni* for RCA Victor.

Le Nozze di Figaro: Overture. London Philharmonic, Angel 3621 (1937),* HMV ALP 1870.

I am glad that Angel included this recording in the "Anthology." Not only is it a wonderful record, it calls back memories of a white beard, sharp stick, and a white hand pointed at the strings. A motion, and off they went. Even Beecham's stance at the podium was magnificent here.

Serenade for Strings, No. 13, in G, K. 525 ("Eine kleine Nachtmusik"). London Philharmonic, RCA Victor M 1163 (1946).*

Noted principally because it is an outrageously bad performance. The tempo of the finale is utterly ridiculous. Beecham was not perfect.

Symphony No. 34, in C, K. 338. London Philharmonic, Columbia ML 4781 (1938).*

Symphonies: No. 35, in D, K. 385 ("Haffner"); No. 36, in C, K. 425 ("Linz"). Royal Philharmonic, Columbia ML 5001 (1952).

Symphonies: No. 39, in E flat, K. 543; No. 40, in G minor, K. 550. Royal Philharmonic, Columbia ML 5194 (1953). London Philharmonic, Columbia ML 4674 (1938).*

Symphonies: No. 38, in D, K. 504 ("Prague"); No. 41, in C, K. 551 ("Jupiter"). Royal Philharmonic, Columbia ML 4313 (1951).

Symphony No. 41, in C, K. 551 ("Jupiter"); Divertimento for Strings, No. 2, in D, K. 131. Royal Philharmonic, Angel 35459 (1957).

These are by no means all of Beecham's Mozart Symphony recordings—only the cream. Of the two currently available recordings of the *Jupiter*, the Angel very slightly has the edge. Columbia has an excellent *Prague* to back it, however, while the Angel *Divertimento*, though lovely, is decidedly lightweight. Irving Kolodin once spoke of Beecham's G minor as having moral character. Just so. This is no eighteenth-century drawing-room Mozart, but the cry of an anguished soul. At opposite poles are his Nos. 34, 35, and 36—especially the *Haffner*. The tiny Mannheim crescendos are perfectly set forth in this recording, although it must be admitted that his earlier LPO version is in some ways superior.

Die Zauberflöte. Tiana Lemnitz (s), Erna Berger (s), Helge Roswaenge (t), Gerhard Hüsch (b), Wilhelm Strienz (bs), et al.; Favre Chorus; Berlin Philharmonic; Odeon 80471/73S (1937).

This is probably the most nearly perfect recording of a Mozart opera that will ever be made. Beecham had conducted this same cast—occasionally Tauber alternated with Roswaenge!—at Covent Garden. Beecham's conception of this work and his cast's near perfect singing make this a must set for any library. Erna Berger once told me that she was ill when her now famous "Queen of the

Night" was recorded, and that Beecham laid down an orchestral track so that she could dub in the aria later. An incredibly difficult task in those days.

OFFENBACH, JACQUES

Les Contes d'Hoffmann. Dorothy Bond (s), Margherita Grandi (s), Ann Ayars (s), Robert Rounseville (t), et al.; Chorus; Royal Philharmonic; London 4302 (1948).

This *Tales of Hoffmann*, in English, is from the sound track of the film. Although evocative enough in its way, the singing is poorish and the recording betrays its origin. Beecham's work is superb, of course.

PUCCINI, GIACOMO

La Bohème. Victoria de los Angeles (s), Jussi Bjoerling (t), Robert Merrill (b), Fernando Corena (bs); Chorus; RCA Victor Orchestra; RCA Victor LM 6042 (1956),* HMV ALP 1409/10.

Those who are interested in an Italianate-all-stops-out *Bohème* won't find it here. Beecham—as he had done in a fine recording of Act IV for Columbia in the Thirties—gives here what might be called a chamber music reading of the famous score. You'll find with constant association that it stands up as no other performance does. Of its kind, it is ideal. Beecham knew only Bjoerling by voice when he began the sessions. Richard Mohr of RCA had done the casting. He was delighted by the rest of the cast, especially De los Angeles. Mohr, as time wore on, was somewhat distressed because the sicker Mimi got, the healthier was her voice. "Cough," said Mohr. "I cannot," said the soprano, who is a highly proper lady. Mohr took his problem to Sir Thomas, who was most sympathetic. But even Sir Thomas could not persuade De los Angeles to cough. "Oh, very well, madame," said Beecham: "don't cough. After we're finished here we'll go out and hire a professional cougher and dub her in." Mimi coughed. It is expected that Angel will reissue this set in 1966.

RIMSKY-KORSAKOV, NIKOLAI

Scheherazade, Op. 35. Royal Philharmonic. Angel 35505 or S 35505 (1958).

If you must restrict yourself to only a single Beecham recording in your library, make it this one. Not because it is a great piece of music, but because it isn't. After hearing dear old *Scheherazade* mangled by incompetents, hear Beecham. Not one of the thirty-odd sets of this in the catalogue compares to Beecham's. If you want to hear an incredibly great orchestra being responsive to the mere suggestion of a great conductor, buy this set.

ROSSINI, GIACOMO

La Cimbale di matrimonio: Overture; La Gazza ladra: Overture. Royal Philharmonic, Capitol G 7251 or SG 7251 (1958),* HMV ALP 1846 or ASD 420.*

Guillaume Tell: Overture. London Philharmonic, Columbia MX 60 (1932).*

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La Scala di seta: Overture. London Philharmonic, Columbia 9077M (1935).*
Semiramide: Overture. Royal Philharmonic, HMV ALP 1912 or ASD 480 (1959). Philadelphia Orchestra, Columbia AAL 27 (1950).* Philips GLS 5693. London Philharmonic, Columbia MX 215 (1940).*

All these Overtures are a treat to the ear. *Semiramide* is possibly the best, and all three versions are excellent. The 1959 recording (not available in the U.S.) having a big edge thanks to stereo sound. Nobody understood "Signor Crescendo" better than Beecham.

SCHUBERT, FRANZ

Symphonies: No. 1, in D; No. 2, in B flat. Royal Philharmonic, Columbia ML 4903 (1952).

Symphonies: No. 3, in D; No. 5, in B flat. Royal Philharmonic, Capitol G 7212 or SG 7212 (1958).

Symphony No. 5, in B flat. London Philharmonic, Columbia ML 4771 (1940).*

Symphony No. 8, in B minor ("Unfinished"). Royal Philharmonic, Columbia ML 4474 (1950).* Fontana EFL 2505.

The above list does not include all of Beecham's Schubert symphonies by any means. The *Unfinished* is a simple, beautiful reading, but there are others in the catalogue nearly as good. Nothing, however, compares to the sheer joy of the No. 5, in B flat. I prefer the earlier recording, but it is a close thing. All of the others are treated to the fine Beecham hand.

SCHUMANN, ROBERT

Manfred, Op. 115. BBC Chorus; Royal Philharmonic; Columbia M2L 245 (1957).*

Until recently this was the only complete recording of *Manfred* (Westminster's version under Scherchen is reviewed in this issue of HIGH FIDELITY). Not all of equal interest, it is well worth examination.

SIBELIUS, JEAN

Symphony No. 2, in D, Op. 43. BBC Symphony, HMV ALP 1947 (1954).

Recorded during a performance at Royal Festival Hall, this is far better than Beecham's previous RCA set recorded in 1946 with the RPO. Perhaps the audience stimulated him. At any rate, it is a shattering performance. In fact, it's so good. I wish it was of the A minor, which Beecham recorded years ago for a Sibelius Society Set.

Symphony No. 7, in C, Op. 105; Oceanides, Op. 7; Pelléas et Mélisande: Suite. Royal Philharmonic, Angel 35458 or S 35458 (1958).

Always a Beecham favorite. This is a better performance (to say nothing of recording) than the old New York Philharmonic set. The *Oceanides* is one of Sibelius' most powerful evocations of nature. Powerfully performed.

Tapiola, Op. 112. Royal Philharmonic, HMV ALP 1968 or ASD 518 (1955). This record (along with the Delius *Songs of Sunset*) also contains the Fauré *Pavane* recorded in 1959 with the Radio-diffusion Orchestra. Delius' *Summer Evening* (recorded 1956) and *Prelude to Irmelin* (recorded 1956), Dvořák *Legend*

in G minor, Op. 59, No. 3 (recorded 1959), and the Grieg *Symphonic Dance* No. 2, Op. 64. Like the aforementioned Delius record, this disc is the victim of mislabeling. None of these recordings was ever previously released. Though there are a few tiny flaws in the Sibelius, the performance as a whole is excellent—better in fact than an earlier Beecham RPO version in its powerful evocation of nature. The Dvořák too is lovely, making one wish that Sir Thomas had recorded more of this composer. The stereo version is a curiosity: it certainly must be from a very early stereo session. Early or not, the sound—though variable—is good.

STRAUSS, RICHARD

Don Quixote, Op. 35. Paul Tortelier, cello; Royal Philharmonic; HMV DB 6706/900 (1948).* Alfred Wallenstein, cello; New York Philharmonic; RCA Victor M 144 (1929).*

The finale of the RPO set in part of the Angel-HMV "Anthology." It is a thousand shames that Beecham never remade this work in stereo. He was one of the few musicians who loved it as music instead of sound. The old records with Wallenstein are extremely well played.

Elektra (closing scene). Erna Schlueter (s), Ljuba Welitch (s), Walter Widdop (t), Paul Schoeffler (b), et al.; Royal Philharmonic; RCA Victor M 1247 (1948).*

Schlueter was a fiasco at the Metropolitan, but here she is fairly acceptable. Welitch is excellent, as are Widdop and Schoeffler. The Recognition Scene is shaped as only a great conductor can shape it. The death scenes also are as horrifying the last time you hear them as the first.

Ein Heldenleben, Op. 40. Royal Philharmonic, Capitol G 7250 or SG 7250 (1959).

This was to be Beecham's last complete recording with the RPO. It indeed had been a hero's life. The performance is better than the 1946 HMV disc affords, and the sound is excellent. I do not know how you can better this set.

SUPL. FRANZ VON

Poet and Peasant Overture. Royal Philharmonic, Angel 35506 or S 35506 (1958).

Now really, Sir Thomas! This is most unfair. Who else can afford to take such time and trouble with such a terrible old chestnut as this!

TCHAIKOVSKY, PETER ILICH

Nutcracker Suite, Op. 71a. Royal Philharmonic, Columbia ML 5171 (1951).*

Unfair! Unfair! How can one expect to listen to work-a-day versions of this with Beecham looking into every detail?

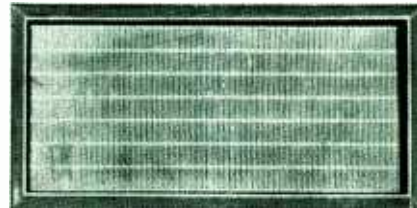
VERDI, GIUSEPPE

Macbeth: Sleepwalking Scene; La luce langue. Margherita Grandi (s), Vera Terry (ms), Ernest Frank (b); Royal Philharmonic; HMV DB 6739/40 (1947).*

The creepy music and haunting orchestra are enhanced by Beecham's expert work. Grandi sings excellently—abetted by Dorothy Bond, who takes her final top D flat.

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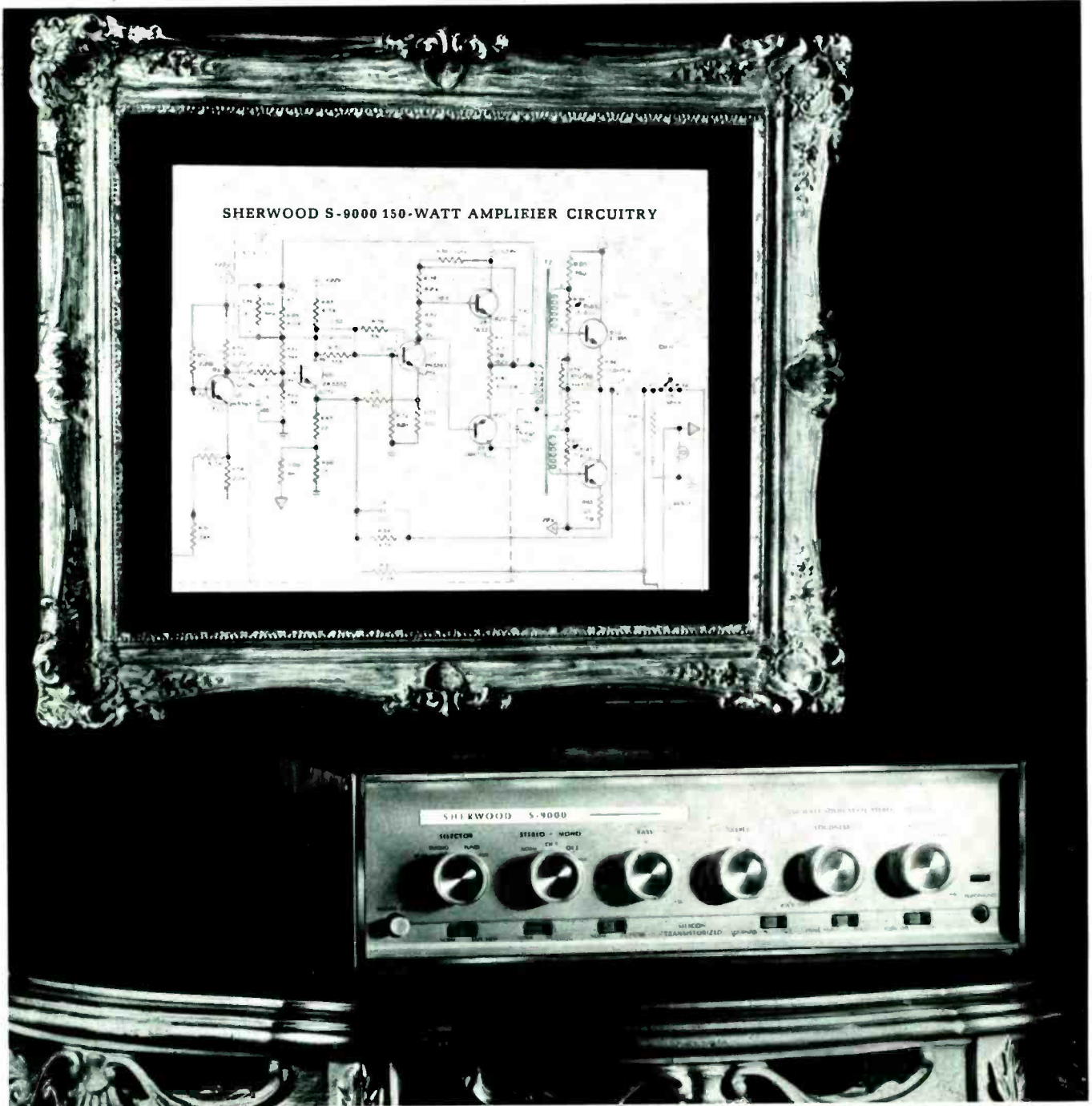
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