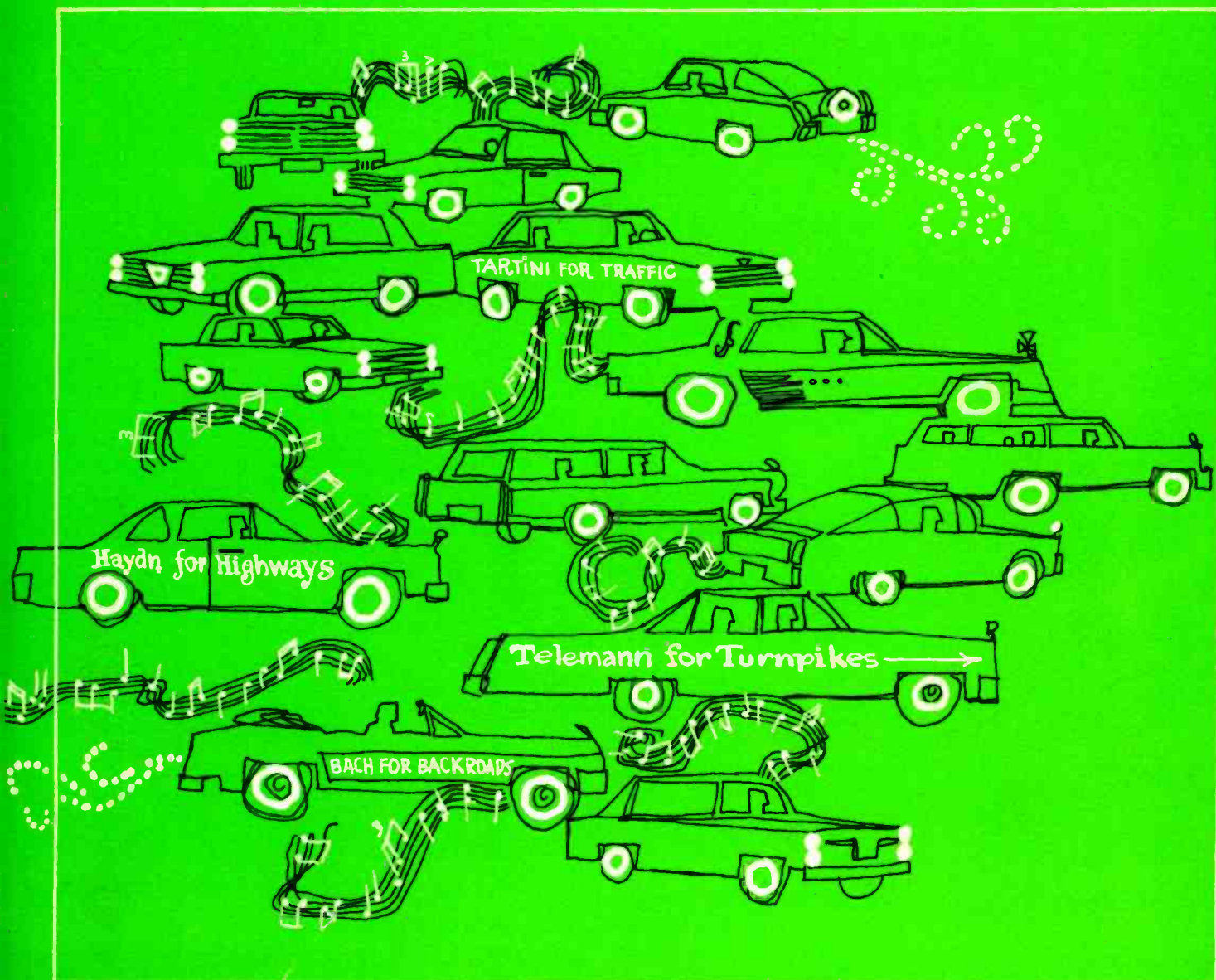
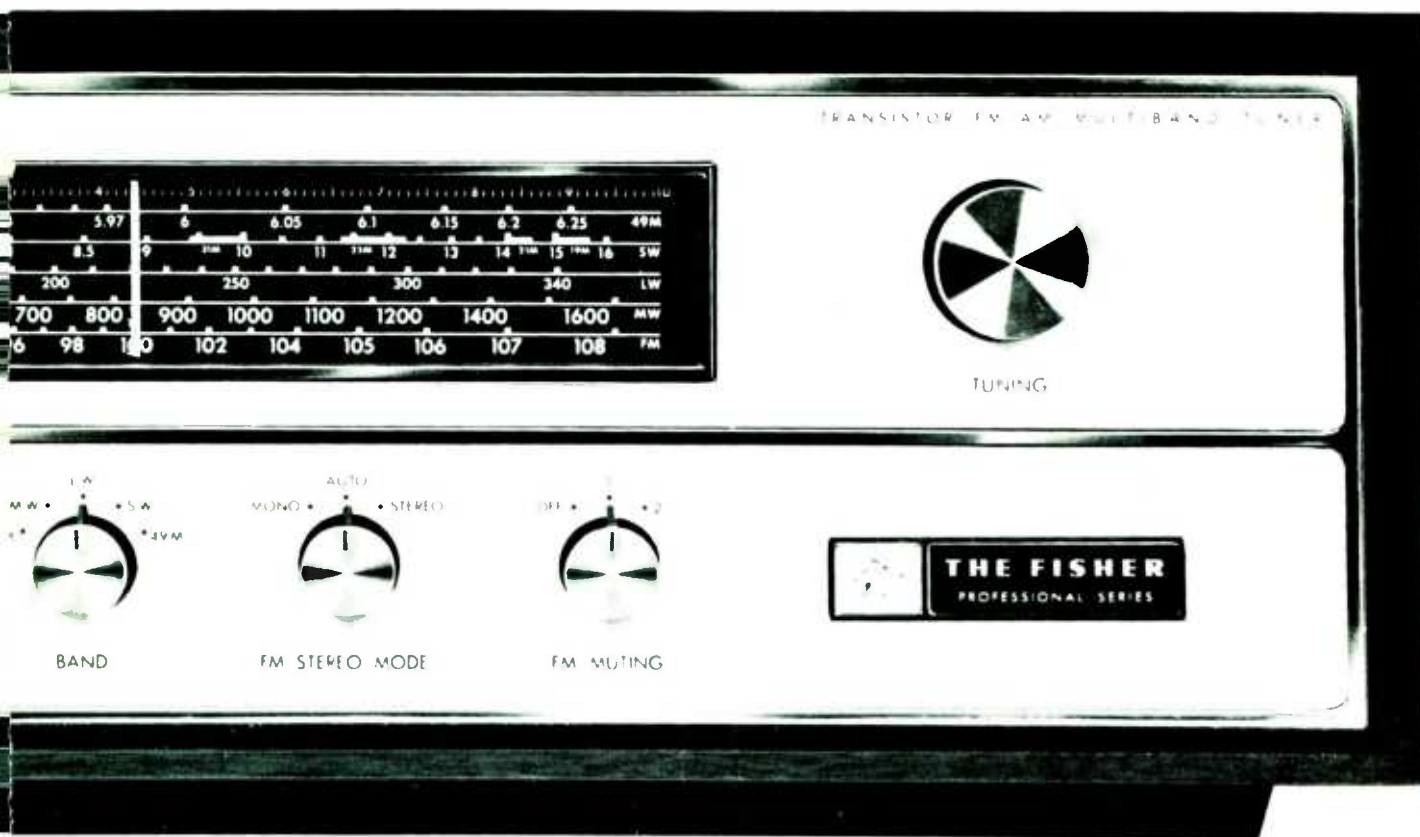


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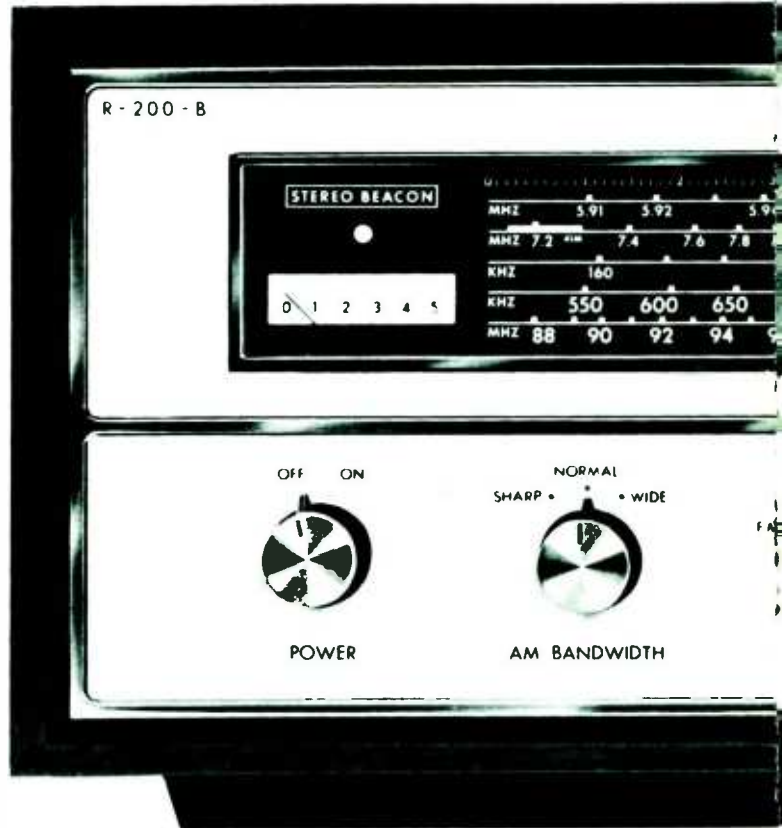
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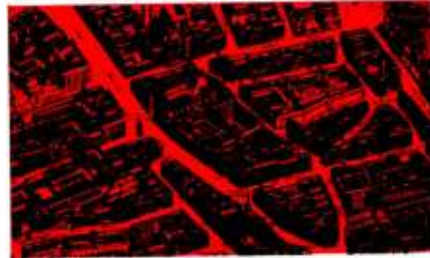
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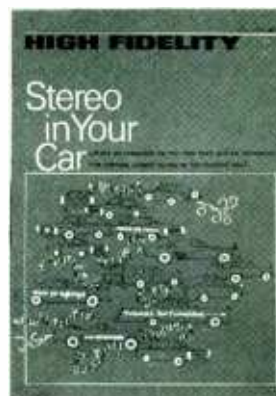
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Go-Go, Moses

SIR:

I think most people will agree that London's recording of Wagner's *Götterdämmerung* is one of the greatest phonographic achievements to date. However, I believe that even this milestone can be surpassed in the form of a stereo recording of Schoenberg's *Moses und Aron*. Cannot London be persuaded to record the successful Covent Garden production under Georg Solti when it is revived this summer? The mono-only performance on Columbia K3L 241 was a laudable pioneer effort for what was, at the time, a relatively unknown work. But after the opera's current European triumphs I think a record company is obliged to bring this contemporary masterpiece to those who are unable to see it performed in the opera house.

David W. Harris
Collingwood, Ont.
Canada

Reinstallation

SIR:

The caption for the Jay Livingston installation in "A Portfolio of Stereo Decor" [March 1966] is incorrect. Mr. Livingston lives in Los Angeles, not San Francisco as stated, and the installation was designed and installed by us (Weingarten Electronics), also of Los Angeles.

Rudolf Weingarten
Weingarten Electronics
Los Angeles, Calif.

Willie

SIR:

Harris Goldsmith is to be congratulated for memorializing five brilliant but tragically short-lived young musicians in his article "Brief Candles" [February 1966]. However, his tribute to William Kapell served to illustrate that his previous detestation for Kapell's playing has matured into a prejudice which should eliminate him as an objective critic of the artist. Indeed, Mr. Goldsmith finds so much to criticize that one wonders why he bothered to include Kapell at all. The suspicion lurks that Willie's main qualification was an early death!

Mr. Goldsmith refers to Kapell's "percussive tone," his "occasional re-creative callowness," and he says "he was too

Continued on page 8

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LETTERS

Continued from page 6

slick, too svelte, and rather deficient in charm." Contrast that with Harold Schonberg's opinion (in *The Great Pianists*): "A spectacularly honest technique (never any bluff or cover up), a forthright musical approach, and a fierce integrity."

It is also time to correct the widely held fallacy that Olga Samaroff was his teacher. Until the age of sixteen Kapell studied with Dorothea Anderson LaFollette. Willie himself told me that everything he knew about the piano he had learned from Mrs. LaFollette. Madame Samaroff, however, deserves credit for introducing the young artist into the world of music.

For those of us who were privileged to know William Kapell, Claudia Cassidy's words form the perfect epitaph: "He was, this smoldering passionate young pianist, generous, lovable, deeply gentle of heart. I loved his playing above all other playing. . . ."

William Sidel
East Meadow, N.Y.

Basse Canadienne

Str:

In the course of his review of highlights from Gounod's *Roméo et Juliette* on Angel, Robert Lawrence spoke of Joseph Rouleau as "the best bass voice to come out of France in our time." As it happens, M. Rouleau is not French but Canadian. He is currently on the roster of the Royal Opera House, Covent Garden, and will shortly tour Russia singing Boris Godunov.

Perhaps Mr. Lawrence should look to French Canada for the singers who will revive French opera in our day. M. Rouleau is only one of a number of good Canadian singers now making careers in international opera houses.

Richard G. Harvey
Toronto, Ont.
Canada

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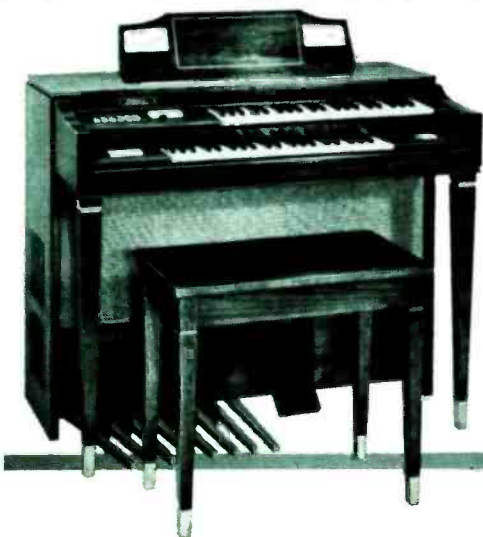
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CIRCLE 63 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

PARIS

The Palais de la Mutualité is a Left-Bank political hall and sports arena whose interior, in mottled red and unfortunate yellow, resembles a French café of about 1930—long tubes of neon, a hint of Cubism, and what may be a last reminiscence of Napoleon's return from Egypt. On the afternoon of Lincoln's Birthday the posters outside announced a stirring coming attraction: "Kamikaze, the suicidal Japanese wrestler, versus Gass Doukhan, the revelation of Tel Aviv. A collision of giants."

In this setting, with its edge of incipient craziness which would perhaps have appealed to Alban Berg, American Columbia was getting on tape the final takes of its new version of *Wozzeck* (the appearance of the album may be delayed a few months, to avoid hitting the market too soon after the recent Deutsche Grammophon set). Producer Thomas Shepard, over from New York with a load of new equipment, was in general charge. Pierre Boulez was directing the Paris Opéra orchestra and an interesting cast: Walter Berry, in the title role; Isabelle Strauss, Marie; Fritz Uhl, the Drum Major; Albert Weickenmeir, the Captain; Carl Doench, the Doctor; Richard van

Vrooman, Andres; and Ingeborg Lasser, Margret.

Boulezian Premises. The operation was not only noteworthy in itself but may well be the first stage in something of considerable importance for the appreciation of twentieth-century music. Boulez has signed an exclusive contract with Columbia (actually with CBS Records Ltd. in London, and much of the work on the *Wozzeck* recording was done by the firm's French branch, Disques CBS). During the next couple of years he will be one of the busiest recording conductors in Europe.

"We are still," he told me during an orchestral break, "only at the stage of envisaging projects, and I have a lot of concert engagements to keep me busy this summer. I may record some of the older classical music, but I want to concentrate on what interests me most—modern composers. I would like to do all of Webern, more of Berg, some Schoenberg, Debussy's *Jeux* and all three of the works that make up his *Images*. I'd also like to record Bartók's *Miraculous Mandarin*, and there again the whole thing, not just the suite that is usually played. And of course my own compositions. The schedule will depend partly on my concerts, for I want my recordings to be documents, in a sense, which emerge from thoroughly rehearsed live performances. *Wozzeck* is an example. I worked on it for a long time with these same musicians at the Paris Opéra two years ago, and again this winter. When the recording sessions began I didn't have to worry about the orchestral problem, which is a big problem in this opera."

Would he like to record *Parsifal* (which he will conduct this summer at Bayreuth)? "There's the Knappertsbusch album already," he said. "But I would not rule out my doing it eventually if I get a chance to conduct it often enough at Bayreuth."

Have the years of analyzing *Wozzeck* brought a revelation? "I've become more aware of the stylistic homogeneity of the work," he answered. "And that is really extraordinary when you remember how long Berg took to compose it."

"*Wozzeck*"—Scooting and Slithering. Clapping his hands in the manner of a teacher summoning a class to order, he



Boulez: "no Romantic languishing."

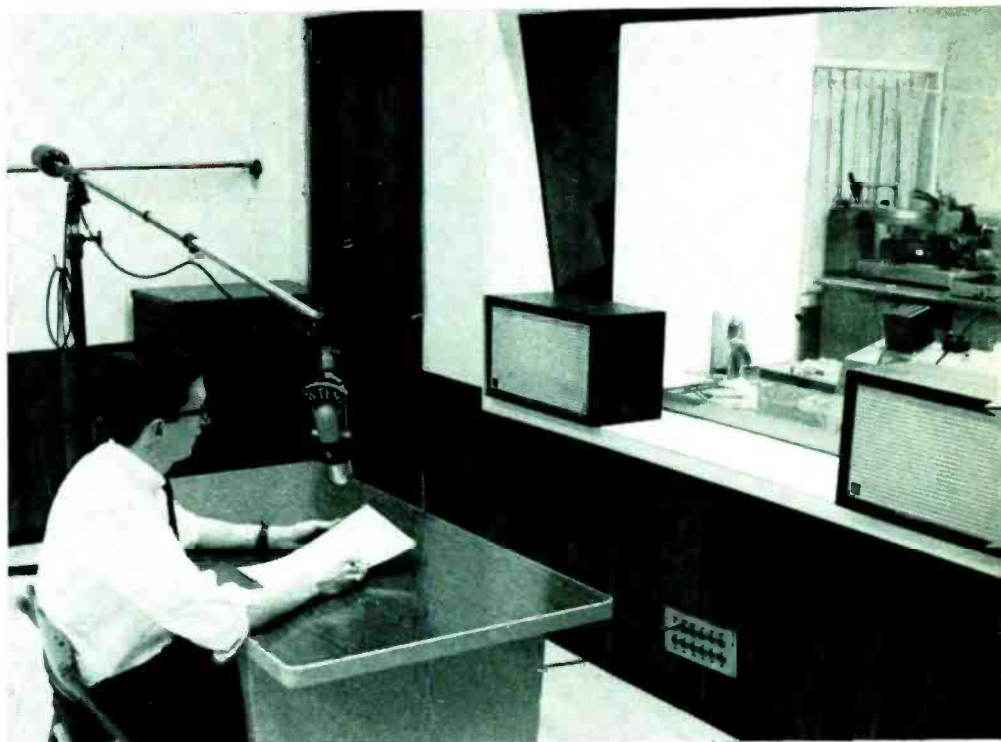
Continued on page 26

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CIRCLE 35 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 12

threaded his way through the orchestra to his post; and a visitor was free to enjoy the proceedings. They were colorful to a degree that reminded me of the German Expressionist paintings currently on view here at the Musée d'Art Moderne. Boulez wore a red shirt and a red tie. Uhl, a tall, loping man, had on gray-brown striped slacks and a bright green high-necked sweater. Miss Strauss's outfit included a black pull-over, a fashionably short gray tweed skirt, patterned black-lace stockings which Berg's Lulu would have adored, and a watch on a long chain around her neck. Only Wozzeck/Berry, in a white shirt and horn-rimmed glasses, looked like a member of the 1966 bourgeoisie; and he destroyed that illusion pretty rapidly when he got going in his Büchner role.

The stereo effects imagined by producer Shepard called for a straight row of five microphones on the stage, and for



For Wozzeck: Strauss and Berry.

a sort of abstract ballet to be performed by the singers. I liked especially the business that went with the opening scene of the second act—the scene in which Marie, the morning after her evening with the Drum Major, is caught with her new earrings by Wozzeck, who has come to turn over his pay to her. Strauss, holding the heavy score in front of her as best she could and with her hair and watch flying, rushed up to the second microphone, sang a few notes, and scooted right to the first microphone. Berry came in on the third microphone, moved right to the first microphone with Marie, and then left across the whole row. Marie, meanwhile, scooted left to the third microphone and—waving her score and watching Boulez as if she were a quarterback looking for a pass receiver—scooted backwards, singing at brain-cracking volume. Then, while the orchestra played the C major chord which the atonal Berg found amusing at this point, Berry mugged ferociously and counted out the imaginary money for Strauss. But by this time she was consulting her watch and moving backstage for a spot of tea. Drum Major Uhl also had a nice bit, in which he slithered from the fifth microphone to the first,

Continued on page 28

HIGH FIDELITY MAGAZINE



Enjoy it.

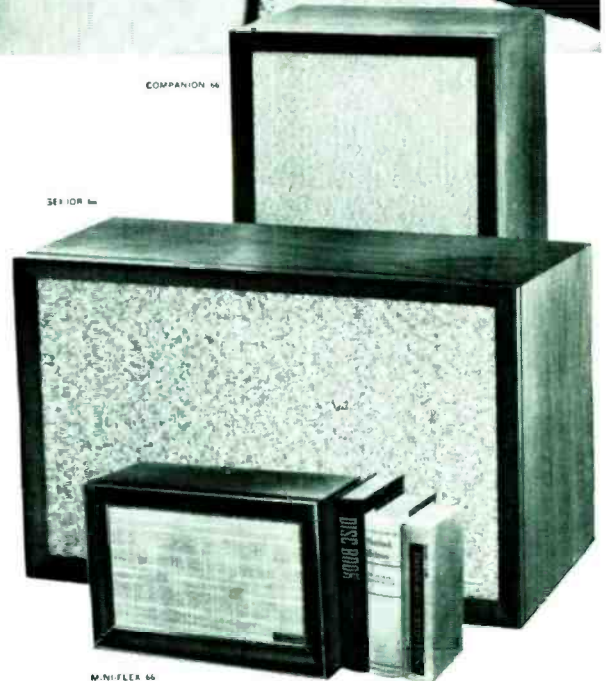
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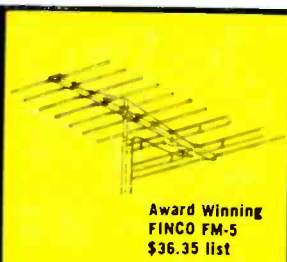
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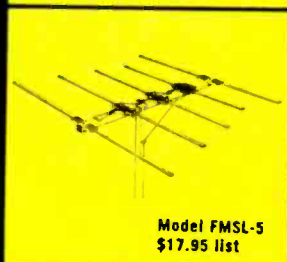
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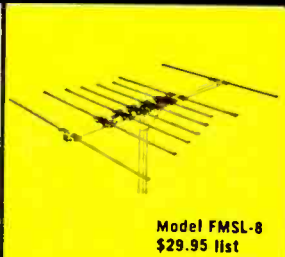
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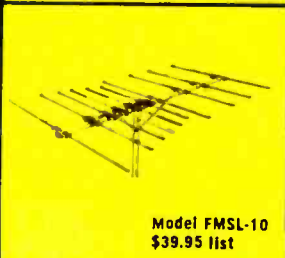
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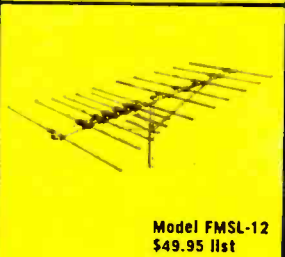
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NOTES FROM OUR CORRESPONDENTS

Continued from page 26

uttered a hysterical trill, and loped off like a man who has just delivered check-mate.

Boulezian Practices. But of course the singers were not the only source of spatial effects and of visual interest. The orchestra, with twelve microphones planted in it or hanging above it, ebbed and flowed in the speakers in the control room. Boulez, with his peculiar, rather ancient-Egyptian collection of flat-handed chops, swoops, and salutes, was something of a ballet all by himself. I know that his conducting methods, which include no Romantic languishing and which employ what are better described as signals than gestures, have been criticized for an alleged lack of expressiveness. But they struck me as being admirably suited to recording sessions, in which there is time to agree on the specific meanings of the signals—and in which a conductor's dreamy looks are apt to seem excessive after the unpeppery take of the same brief passage.

In any event, this album will be very much Boulez's *Wozzeck*. The atmosphere was relaxed and friendly, and there were plenty of suggestions and specific criticisms. If, for instance, Shepard felt that the percussion came in a bit late, there was no argument: the passage was repeated. Boulez discussed everything in detail: in French with the orchestra, in fluent English and German with the people in the control room and the cast. But there was never any question about his authority over the musical interpretation. "He knows this music so thoroughly," Berry remarked to me after one discussion, "that you wind up with the strange feeling that he himself composed it." Isabelle Strauss, who is shy about using her English and French, nodded energetically. "Very good," she said. A photographer spoke of the orchestra's attitude. "I've been on this sort of assignment for years," he said, "and I can remember only one other man with this sort of control over French musicians—Ferenc Fricsay." A bit later Shepard summed up his impressions, with a smile to indicate that he might be prejudiced: "We've had the good luck to be able to study our competition, and I think we have learned from it. And I'm very happy with what we have done. The way that orchestra cracks in there!"

ROY McMULLEN

VIENNA

Between 1945 and 1955, when the forces of the war-ravaged State Opera found a temporary home in this city's ancient Theater an der Wien,

Josef Krips served with much distinction in the pit. This spring he returned to the same locale—purpose, to lead

Continued on page 30

CIRCLE 24 ON READER-SERVICE CARD

I don't understand my Oscar



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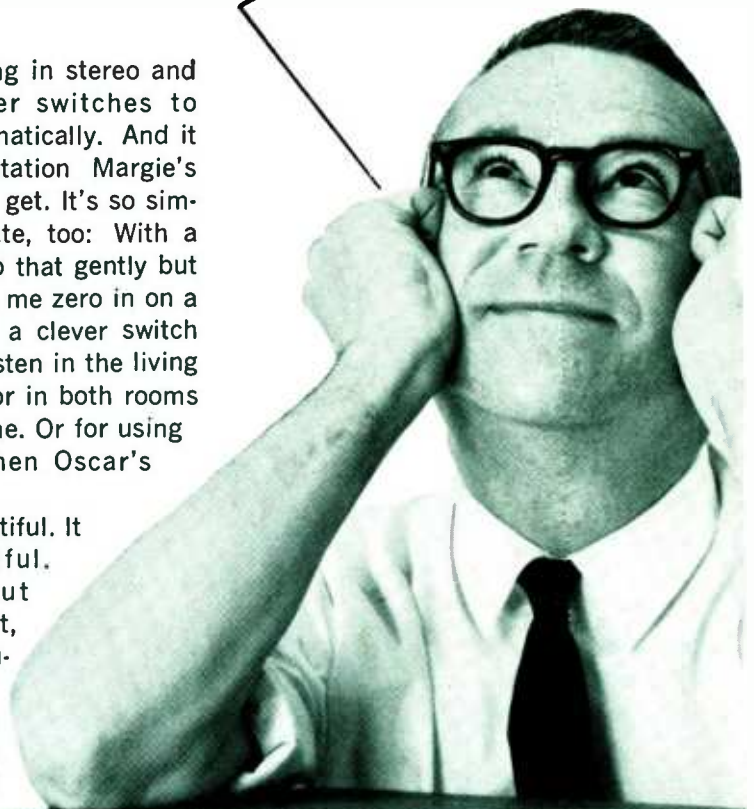
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NOTES FROM OUR CORRESPONDENTS

Continued from page 28

the Vienna Philharmonic in a recording of *Entführung aus dem Serail* planned by EMI's Peter Andry and Electrola's Helmut Storzjohann. Actually, the new taping will be Krips's second go at Mozart's *Singspiel*; he first recorded it for Decca-London, in Vienna more than sixteen years ago.

Krips and Mozartean Cohorts. Krips's Constanze in the current version is Anneliese Rothenberger, who, interestingly enough, made her original essay at the role under this conductor's baton ("exposed myself for the first time to the tortures of all kinds referred to in Constanze's famous aria," as she puts it). The Blonde will be the young soprano Lucia Popp, well known to Mozart fans as the Queen of the Night in Klemperer's *Zauberflöte*. Miss Popp, as it happens, was a last-minute addition to the cast, taking over the part from an ailing Renate Holm and coming to discuss the assignment direct from her concurrent chores in the final rehearsal of Lorin Maazel's *Carmen* production at the State Opera. The uninitiated were understandably much surprised by the sudden appearance at the recording session of a fully costumed Frasquita!

Of the male contingent, Nicolai Gedda sings Belmonte (this tenor is also scheduled for Don Ottavio in the forthcoming Klemperer *Don Giovanni*, by the way). The role of Belmonte has a special and rather sentimental appeal for Gedda, being the part in which he made his final appearance as a student before leaving the Stockholm Conservatory to embark on his professional career. Other members of the cast include Gottlob Frick as Osmin and Gerhard Unger as Pedrillo.

Footnote: A perennial problem with productions of *Entführung* is whether to leave in or to omit the spoken dialogue. For the Krips version a compromise approach has been adopted, with a shortened text especially prepared by the young German musicologist Gisela Storzjohann.

KURT BLAUKOPF

SYRACUSE

Sixty-five music librarians, curators, and collectors of sound recordings, representing sonic archives from Washington to California, gathered on the campus of Syracuse University last February 25 to establish the Association for Recorded Sound Collections. Now that both public and private depositories of cylinders, discs, and tapes—in all varieties, shapes, and forms—are appearing throughout the country with increasing frequency, many curators have felt that the creation of a national organization to pool information and allow for a mutual exchange of ideas and materials was fast becoming an absolute necessity. In the opinion of Philip Miller, chief of the Music Division, Research Library and Museum of the Performing Arts in Lincoln Center, New York and first elected president of the Association, an immediate task facing the new group is the production of a directory to sound collections so that all members will know exactly what each contains.

Brahms in His Own Voice. Just what is reposing in the various archives throughout the country was hinted at by Dr. Jerrold N. Moore, Curator of Historical Sound Recordings at Yale University, in his talk on recordings by nineteenth-century composers and their

Continued on page 32



Entführung cast: Popp, Unger, Rothenberger, Gedda, Frick.



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NOTES FROM
OUR CORRESPONDENTS

Continued from page 30

associates. Dr. Moore opened with a recording of Brahms's *Hungarian Dance*, No. 1, in G minor, caught in 1889 with the composer at the piano. Through an almost impenetrable curtain of surface racket one could still make out Brahms's high-pitched voice as he introduced himself: "Grüss an Dr. Edison; this is Brahms—Dr. Johannes Brahms," followed by the faint but unmistakable sounds of a piano. Next Dr. Moore played the same *Hungarian Dance* in a recorded version by the composer's close friend, the violinist Joseph Joachim (whose ideas of rubato and style would give pause to many of today's custodians of Brahmsian interpretation). In addition we heard performances by the composer's piano pupils Ilona Eibenschutz and Etelka Freund and an excerpt from the Second Symphony conducted by Max

Fiedler. "Such recordings as these," said Dr. Moore, "can show us how many composers of the later nineteenth century conceived the performance of their own music—music which was written with very specific performance expectations in view."

Collecting the precious recorded heritage of the great composers and musicians of the past and present is only part of the picture, for most sound archives are interested in preserving all the sounds of our culture, whether the singing commercials of the Forties or the exciting concert and operatic debuts of today. To keep members up to date with the progress and activities of the numerous archives scattered throughout the United States, the Association shortly hopes to issue the first number of a periodic bulletin. Those interested in keeping abreast with this splendid new venture are invited to write to Mr. Miller at the Research Library and Museum of the Performing Arts, Lincoln Center, New York, N. Y. 10023. P.G.D.

BUDAPEST

Appropriately enough, it was through Bartók Béla Street that we drove in search of our hotel the night my companions and I arrived in this unfamiliar capital. I could not help reflecting on the irony of circumstances, which denied the composer due recognition in his homeland during his most active years, which forced him into exile, and which now, twenty years after his death, have established him as a national musical hero. That very evening Janos Ferencsik was conducting at the Opera House Bartók's three stage works: *The Miraculous Mandarin*, *The Wooden Prince*, and *Bluebeard's Castle* (a triple bill that has been an annual Budapest event for some years); and Bartók of course looms large on the Hungarian recording scene.

At the time of my visit, Ferencsik

Continued on page 34

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NOTES FROM
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Continued from page 32



was engaged in taping with the Hungarian State Orchestra an early Bartók orchestral suite, and I was informed that a new version of *Bluebeard's Castle* is planned for the near future. The latter project, according to Jenő Bors, commercial director for Qualiton (the state-owned recording enterprise), is part of his organization's desire to demonstrate its command of the most up-to-date engineering techniques. Although stereo playback equipment is not as yet generally available on the Hungarian market, multichannel recording became the rule some time ago. Mr. Bors, quite naturally, hopes for a much expanded international distribution of Qualiton discs.

Hungary's Szokolay. Also on the operatic agenda is a recording of a new work by Sándor Szokolay, one of the few Hungarian composers of the younger generation who seems not to have been overwhelmed by the influence of Bartók's musical idiom. Based on García Lorca's *Blood Wedding*, Szokolay's opera not only had great success with this city's critics and music lovers at its premiere performances here but attracted an influx of visitors from abroad. Sessions for the recording should already be in progress as this copy goes to press. Like those for all Qualiton's operas, by the way, they will be held in the Coronation Church, built more than seven hundred years ago and for a time, during the Turkish occupation of Hungary in the sixteenth and seventeenth centuries, used as a mosque.

Hungary's Verdi Et Al. When I met László Beck, Qualiton's a & r director, he seemed a bit apologetic in talking, for the benefit of American readers, about standard operatic fare recorded in Hungarian, but I was able to reassure him on that score. (I reminded him, incidentally, that Gustav Mahler during his engagement at the Budapest opera had insisted on German and Italian operas being performed in Hungarian.) Qualiton has recently made complete recordings of *Cavalleria rusticana* and *I Pagliacci* and has just finished an album of highlights from *Aida*, with Sándor Kónya as Radames. But Hungarian language or no, Qualiton apparently takes great pains to ensure the authenticity of the musical idiom in recording foreign works. Mr. Beck made a special point of informing me that his new *Rigoletto*, also sung in Hungarian, is conducted by Lamberto Gardelli, the Italian maestro known abroad for his Decca, London recordings of Puccini's *Trittico* and Verdi's *Nabucco*.

KURT BLAUKOPF

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Henry "Red" Allen: "Feeling Good."

Columbia CL 2447, \$3.79 (LP); CS 9247, \$4.79 (SD).

Red Allen, a big bear of a man with unquenchable ebullience, is one of the veteran jazzmen who has survived with his musical flavor and spirit intact despite years of playing to audiences that would have been perfectly happy to hear *The Saints* all night. Allen's trumpet still has its crackle and his voice still has its lusty shout in this set, recorded at the Blue Spruce Inn on Long Island with a splendid quartet filled out by Sammy Price on piano; Benny Moten, bass; and George Reed, drums. With Allen in charge, everything is done with romping, swinging joy as Red shouts "Nice! Nice!" in the background. Allen's taste, particularly when he is singing, may not always be exquisite, but that is a consequence of his overflowing good spirits. And he can hold his singing in line when the occasion seems to call for it—his vibrant, practically straight vocal on *Feeling Good* is a fine instance. Yet despite Allen's busy presence as trumpeter, vocalist, and encourager, the swinging heart of this group seems to be Sammy Price. The pianist is in rare form—not just in solos which he lights into with such striding joy that one is immediately reminded of Fats Waller, but in his robust accompaniment and such sly touches as his use of Don Redman's *Chant of the Weed* vamp when Allen shifts from singing to trumpet on *Feeling Good*. Aside from *I'm Coming Virginia*, which is allowed to go on far too long, this is fine, rugged, friendly jazz.

Valerie Capers: "Portrait in Soul." Atlantic 3003, \$4.79 (LP); SD 3003, \$5.79 (SD).

Miss Capers' debut album is full of promise but, like many first sets, it tries to spread out her capabilities and interests to such extent that her best qualities are sometimes lost in the shuffle. Miss Capers, who is blind and whose background was entirely in the classical field until about four years ago, divides her time between teaching at the Bronx Neighborhood Music School by day and leading a jazz trio by night. She is the sister of Bobby Capers, the saxophonist and flutist in Mongo Santamaria's group, and two of the best pieces in this set suggest Bobby's influence. One is *Sub-*

rosa, a moodily atmospheric piece with a gentle Latin feeling on which Miss Capers' excellent touch is shown to good advantage. The other, in the more percussive vein that dominates most of the set, is called *Hey Stuff!*, a close approximation of *Watermelon Man* (one of Santamaria's most successful pieces). The first side of the disc is completed by two pieces on which Miss Capers uses a broad, open gospel style, somewhat formal perhaps yet very swinging. On Side 2 Miss Capers spreads herself too thin, thereby somewhat diminishing her overall impact. The side consists of only two selections: one a long, loose series of solos in which Miss Capers' sidemen get far too much attention, and the other *The Heather on the Hill* (the only piece not composed by Miss Capers), which she plays in a slow, soft, and somewhat flowery fashion.

Ornette Coleman: "At Town Hall, 1962."

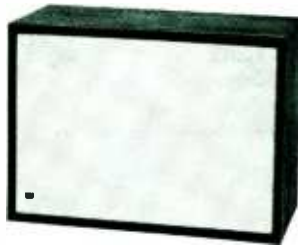
ESP-Disk 1006, \$4.98 (LP); S 1006, \$5.98 (SD).

Ornette Coleman went into retirement for almost three years after his concert at Town Hall in New York in December 1962. This is a recording of excerpts from that concert, played by Coleman and a string quartet with David Izenzon (bass) and Charles Moffett (drums). Coleman, on alto saxophone, has never been recorded to such advantage. He is in command of his horn, playing with a full, clean tone and scarcely any suggestion of the squawks that marked some of his earlier work (and which have since been avidly picked up by his successors in the avant-garde). His use of the string quartet in relation to his trio is peripheral. Of the two selections on which both groups appear, the evocative *Sadness* is most effective as the strings function as a drone background to Coleman's pungent saxophone. By themselves, the string quartet plays a Coleman composition which is pleasant and quite readily accessible but with no apparent relationship to jazz. One side of the disc is devoted to a twenty-four-minute work which involves both strings and trio; this is stretched out so long that Coleman has to make frequent use of the repetitious little jig he resorts to when he has run out of ideas.

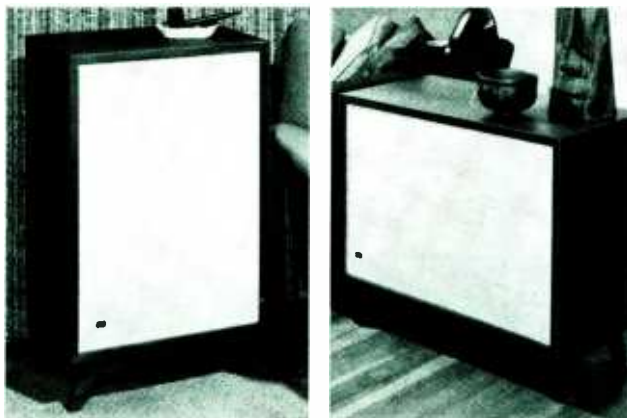
Continued on page 38

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CIRCLE 23 ON READER-SERVICE CARD

JAZZ

Continued from page 36

John Coltrane: "Ascension." Impulse 95, \$4.98 (LP); S 95, \$5.98 (SD).

This is one of the wildest jazz records ever made and, I suspect, a very significant one. It consists of one selection, thirty-eight minutes long, played by John Coltrane's regular quartet—Coltrane (tenor saxophone), McCoy Tyner (piano), Jimmy Garrison (bass), Elvin Jones (drums)—plus trumpeter Freddie Hubbard, bassist Art Davis, and several of the leading avant-gardists: Archie Shepp and Pharoah Sanders (tenor saxophones), Dewey Johnson (trumpet), and Marion Brown and John Tchicai (alto saxophones). It opens with an abrupt plunge into an ensemble of mounting agitation and dissonance which, at first, gives the effect of a mass tuning up until the rhythm section begins to solidify behind the ensemble. The attack starts headlong, driving, and exhilarating and remains so for the next half hour as ensemble passages alternate with solos by each of the horns and, finally, by members of the rhythm section. The recurring clamorous ensembles constantly erupt with a joyous carnival spirit (the liner notes report that bystanders in the recording studio were screaming, but it is difficult to determine if one is really hearing voices or horns). During solos the full fury of the ensemble subsides but there is always a sense of support behind the soloists, often with one dominant accompanying instrument.

Aside from a basic line provided by Coltrane, the entire piece is improvised and, as A. B. Spellman points out in his notes, directly related to the group improvisation of the early New Orleans jazz ensembles. At the same time the work is a culmination of what Coltrane has been working towards on a smaller scale with his quartet for several years. With *Ascension*, Coltrane himself has provided a nucleus around which the frequently chaotic endeavors of the avant-garde can be given a semblance of order.

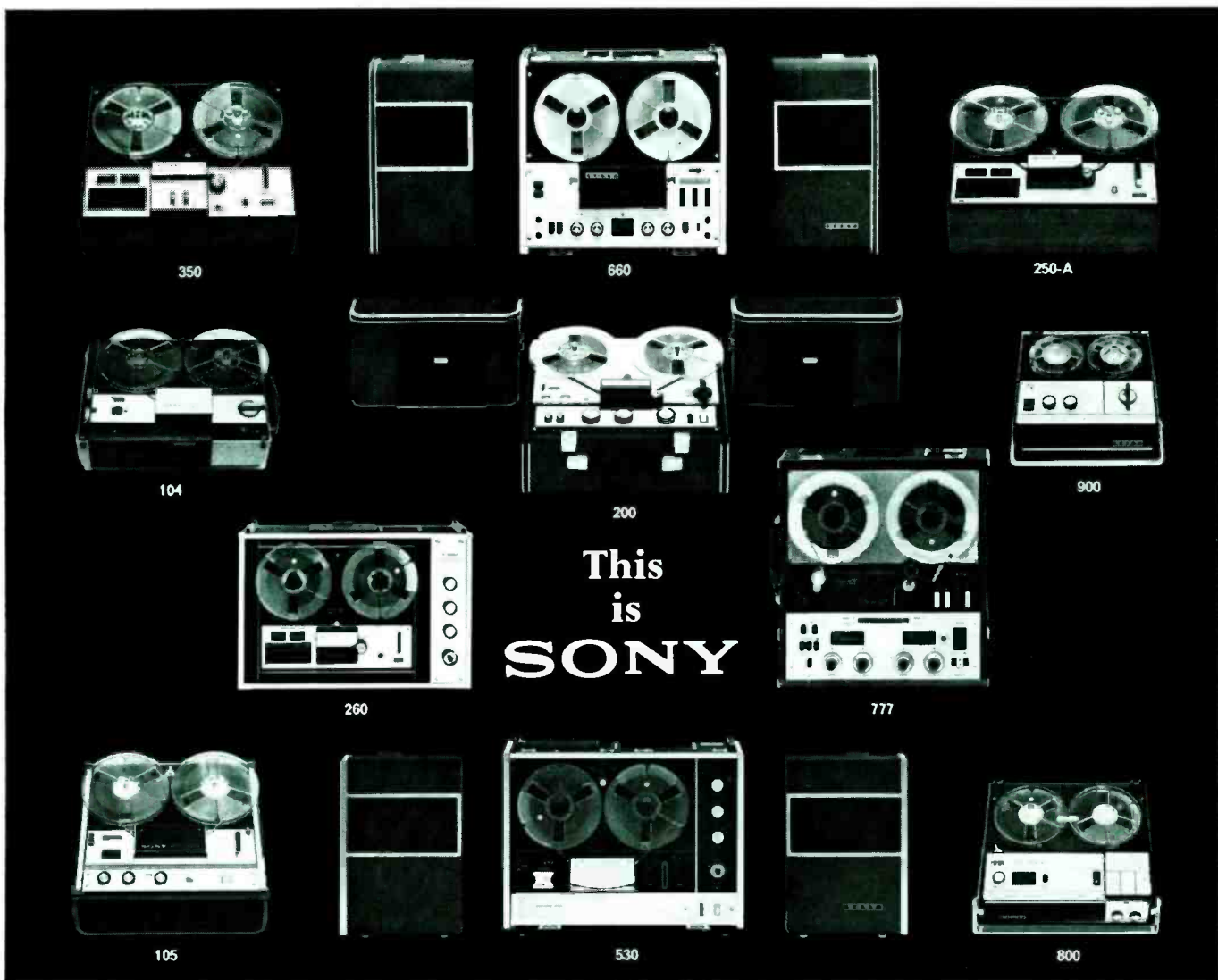
The sheer, torrential continuum of sound which this disc provides for more than half an hour can be exhausting. As might be expected, the solos vary in quality (one of the best is by the relatively unheralded Dewey Johnson) and this naturally affects one's interest. But once caught up in the excitement of the wildy exuberant horns and the incredibly powerful pulsation of the rhythm section, it is impossible not to become totally involved in this fantastic conception and these amazing performances.

Woody Herman: "Woody's Winners." Columbia CL 2436, \$3.79 (LP); CS 9236, \$4.79 (SD).

Woody Herman began leading a "Band That Plays the Blues" thirty years ago. The Herman band has changed radically since those days but it still plays the blues—some of the soundest, guttiest, most swinging big-band blues to be heard today. This set, recorded at Basin Street

Continued on page 40

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CIRCLE 61 ON READER-SERVICE CARD

JAZZ

Continued from page 38

West in San Francisco in June 1965, is divided between several superior Herman blues in a variety of tempos and three ballads (*My Funny Valentine*, *Poor Butterfly*, and *Red Roses for a Blue Lady*), which give Herman an opportunity to show off his warm, singing alto saxophone and his distinctively individual clarinet playing. When the Herman band settles into a medium blues riff such as *Greasy Sack Blues* or Horace Silver's *Opus de Funk*, it's hammock-swinging time with your shoes off. His current saxophone section is a beautifully relaxed team (with notable soloists in Sal Nistico, Gary Klein, and Andy McGhee), while the brass punches out biting fills. At the heart of the band's blues feeling is Nat Pierce's piano, still Basie-tinged but not as dependent on the Count as it once was. Pierce has a long and wonderful solo on *Opus de Funk*, the particular gem of a set which includes, among its other high points, a dazzling bit of up-tempo saxophone virtuosity by Nistico on an updated *Northwest Passage* and several samplings of Dusko Goykovich's muted trumpet.

Eric Kloss: "Introducing Eric Kloss." Prestige 7442, \$4.79 (LP); S 7442. \$4.79 (SD).

Although saxophonist Kloss is only sixteen, it would be ridiculous to consider him as merely promising in the face of his prowess on this disc. Playing both alto and tenor saxophones, he already has such a singing flow of melody in his solos, so much rhythm and—very important—so much structural sense that he is far, far ahead of most of the saxophonists who are recorded with dismaying frequency. Things have not been made easy for him by the choice of some tunes (*Old Folks* and *Close Your Eyes*, for instance) or by the way in which his accompanists on organ, guitar, and drums have been given ego-satisfying space to display themselves. Kloss survives this and, when he is given a good riff tune or a meritorious ballad such as *Embraceable You* (airy and swinging, not the usual slow, dragging approach), he simply gets up and goes. He's a bracing breath of fresh air in the present saxophone world.

Jelly Roll Morton: "Hot Jazz, Pop Jazz, Hokum, and Hilarity." RCA Victor LPV 524, \$4.79 (LP).

Jelly Roll Morton's addiction to hokum—outrageous sound effects and atmospheric introductory dialogue—is the focal point of this reissue. And despite persistent bleating through *Billy Goat Stomp*, an incredible chorus of "haw-haws" on *Hyena Stomp*, some peremptory shouting on *Wild Man Blues*, and the atrociously corny clarinet of Wilton Crawley on a couple of numbers, Morton manages to produce driving, swinging performances with amazing consistency. This collection ranges from 1927, the peak of Morton's Red Hot Peppers period, to the end of his association with

Victor in 1930, after which he dropped into years of obscurity. Johnny Dodds, Red Allen, George Mitchell, Albert Nicholas, guitarist Teddy Bunn, and alto saxophonist Charlie Holmes join with Morton and contribute enlivening solos all through the disc. There are also two versions of an excellent Morton piano solo, *Freakish*, both full of cascading breaks and the rhythmic turns and twists that he loved. Also included is a vocal blues by Billie Young, a girl who worked in Morton's office but who is considerably better than many of the professional blues singers who recorded at the time.

Django Reinhardt: "Le Jazz Hot!" Emarcy 26004, \$3.98 (LP); 66004, \$4.98 (SD).

Although almost all of Reinhardt's recorded work has been reissued in recent years, this disc manages to be worthy of attention even though most of the performances are relatively mediocre. The primary point of interest is Reinhardt's appearance as a violinist on two selections (he was a violinist before three fingers on his left hand were burned and paralyzed in a fire). On one tune, a ballad, Reinhardt's violin sounds very much like that of his companion on the Quintet of the Hot Club of France, Stéphane Grappelly, while on a blues his violin lines suggest his own guitar work. On both pieces, he complements his violin solo with a guitar solo. There are also two meandering, guitar-with-rhythm-section pieces which are not improved by the echoic recording (the entire disc was recorded in Brussels in 1942), while the remaining selections show Reinhardt with large orchestras, turning out lovely, flowing solos here and there and sometimes swinging with the entire group. Many of the selections are standards of the Reinhardt repertory—*Nuages*, *Place de Brouckere*, and *Djangology* are included.

Pee Wee Russell Quartet: "Ask Me Now." Impulse 96, \$4.98 (LP); S 96, \$5.98 (SD).

Pee Wee Russell's association with contemporary jazz was indicated on *New Groove* (Columbia CL 1985/CS 8785), a disc on which he played pieces by John Coltrane and Thelonious Monk as well as Billy Strayhorn and Bennie Moten (but nothing from the old Dixieland repertory with which he was associated for most of his career). Now, with three-quarters of the quartet that played on that disc (Marshall Brown, valve trombone, bass trumpet, and arranger, with Russell George on bass and Ronnie Bedford taking over drums), Pee Wee makes it quite apparent that in the old days, when his strange, squawking flights were looked on as a brilliant oddity among his Nicksieland colleagues, he was merely ahead of his times. Without changing his own musical character one iota, he rips into a John Coltrane piece, *Some Other Blues*, as though it had been written specifically for him. He is completely at home in an Ornette Coleman tune, *Turnaround*. And he finds the warm, Ellingtonian roots in a Thelonious Monk composition, *Ask Me Now*. At the same time, with the

help of Brown's arrangements, Pee Wee also reexamines tunes that have been with him all through the years—he does a fascinating slow version of that blithe bit of nonsense *I'd Climb the Highest Mountain*. Pee Wee has always had a definite individuality in his performance style but he is now carving a unique path by finding his true potential at a time in life (he turned sixty in March) when most jazz musicians are, at best, living on their reputations. He has never played better than he does on this disc.

Gerald Wilson Orchestra: "Feelin' Kinda Blues." Pacific Jazz 10099, \$4.79 (LP); 20099, \$5.79 (SD).

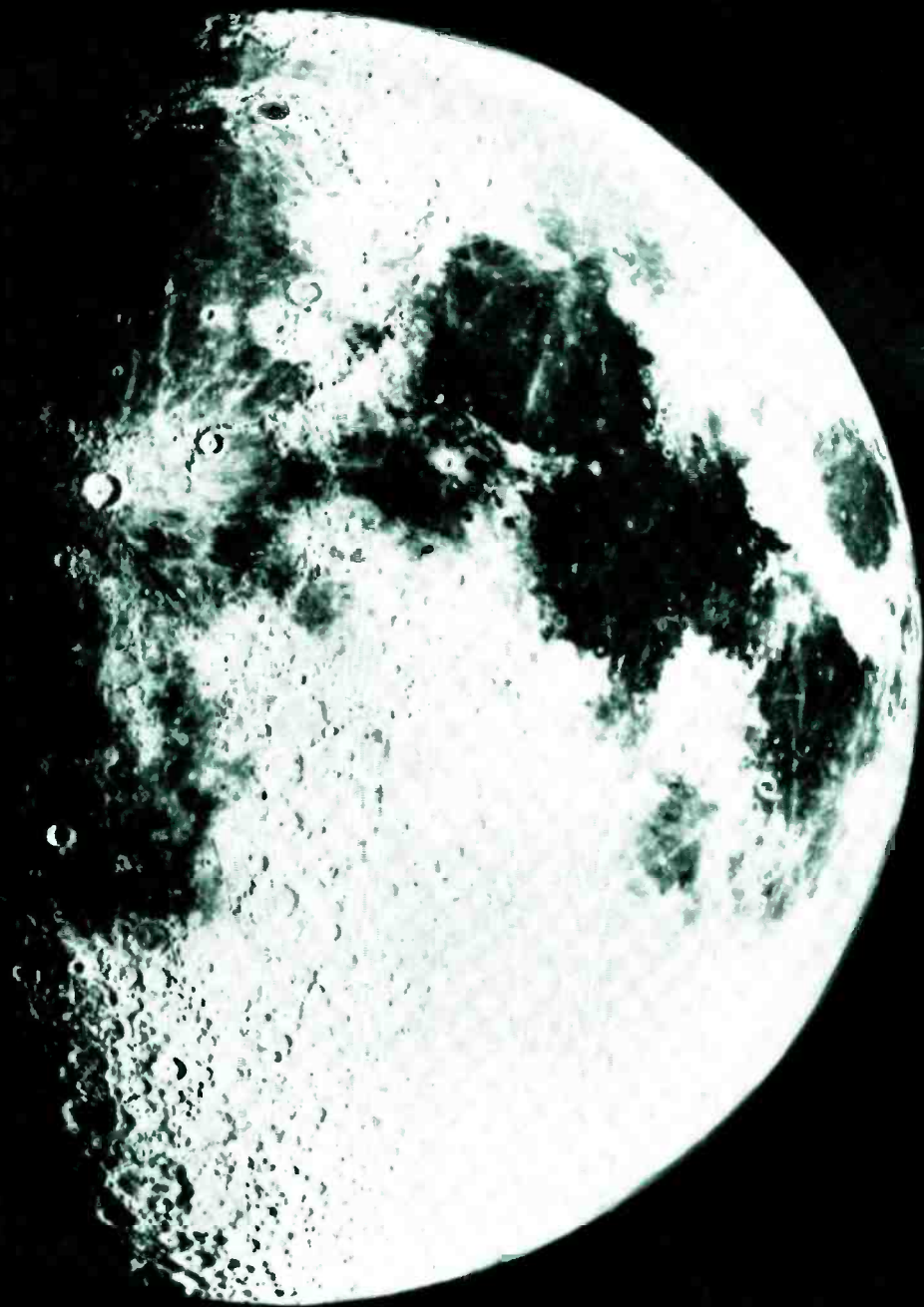
Wilson's West Coast band has settled into a superb style founded on blues and decorated with echoes of contemporary rock and an occasional standard ballad (Cole Porter's *I Concentrate on You* serves here as a showcase for the lyrical side of Teddy Edwards' tenor saxophone). Wilson has tailored his meat-and-potatoes arrangements to a group of soloists who have been associated with him long enough to give the band a brand of individuality and variety that one finds in the Ellington and Herman bands. Tony Ortega (on flute and alto saxophone), Bobby Bryant (a trumpeter with a clean, cutting attack), and Curtis Amy (on soprano saxophone), are, along with Edwards, the most effective solo voices in this collection. It is a rocking, rhythmic set of pieces, geared basically to the blues but including, in addition to the Porter tune, a smooth, easy swinger from the Harry James book, *One on the House*, and Paul McCartney's gentle *Yesterday*.

The Zenith Six: "Play Jelly Roll Morton, Vol. 2." GHB 13, \$4.98 (LP).

This is an English group of apparently varying personnel in which Martin Rodger, a forceful clarinetist, seems to be the key figure. The Jelly Roll Morton pieces dealt with range from the most familiar (*King Porter Stomp*, *Dr. Jazz*, *Wolverine Blues*) to the excellent but neglected (*Sweet Substitute*, *Deep Creek*). In performance, the groups sometimes create an almost idiomatic Morton effect; at other times (particularly in two pieces played by an ensemble which includes a washboard) they sound like Johnny Dodds's frenetic washboard bands. In both cases, there is the underlying jig and tinkle brought to English trad bands by an overly plangent banjo. Rodger, a catholic clarinetist who seems to be essentially out of the Monty Sunshine English tradition, with a leavening of Dodds and even some Bechet-like scoops on *Deep Creek*, gives the pieces light and shade. Trombonist Alan Pendlebury contributes appropriate bluster, and two alternating trumpeters—Alan Dent and George Jackson—provide bite and punch. Even so, the group sound is frequently thin, although everything jells properly on *Black Bottom Stomp*, *Deep Creek*, and *Wolverine Blues*. The only outright failure is *King Porter*, played by a quartet (clarinet, banjo, bass, drums) which turns it into a shrill bit of skiffing.

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Advanced Scott 382 circuitry incorporates Automatic Variable Bandwidth,

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a unique feature which automatically adjusts tuner bandwidth to the quality of the incoming signal. The bandwidth automatically narrows for best reception of weak, distant stations, blocking out noise and interference. When tuned to stronger stations, the bandwidth automatically broadens, providing full frequency wide-range reception. In addition, the new Scott Automatic Gain Control circuit, which increases tuner sensitivity when incoming signal decreases, also increases resistance to cross modulation as the signal gets stronger.

Field Effect Transistor FM Lets You Hear More Stations, More Clearly

The 382 utilizes revolutionary new Field Effect Transistor circuitry for maximum FM sensitivity with virtually no cross modulation, no drift, no more problems caused by changing tube characteristics. Scott is the first, and only, manufacturer to use this important advance in solid-state design.

Direct-Coupled Silicon Output Amplifier Section

Output and driver transformers, major causes of diminished power and distortion, are eliminated from Scott's radically new direct-coupled solid-state amplifier design . . . allowing more power over a wider frequency range, with vir-

tually no distortion. Scott silicon transistors handle more power over a wider frequency range giving much greater power bandwidth.

Silicon IF Circuitry

Scott's all silicon IF strip provides three stages of true IF amplification for strong as well as weak signals plus three additional stages of IF limiting action, giving optimum selectivity and stereo separation. Exclusive Scott "Flat Line Limiting" circuits assure quiet, noise-free reception, impervious to pulses caused by such outside electrical disturbances as automobile ignitions and apartment house elevators.

The 382 includes these popular features found in the most expensive Scott components: Tape Monitor switching; Speaker switching with provision for remote speaker selection; switched front panel stereo headphone output; front panel stereo balance switch; separate-channel clutched bass, treble, and volume controls; fully automatic stereo switching with indicator; and precision tuning meter.

382 Specifications: Usable sensitivity, 2.5 μ v; Harmonic distortion, 0.8%; Drift, 0.02%; Frequency response, 18-25,000 cps \pm 1 db; Music Power rating per channel, 32½ watts; Cross Modulation Rejection, 85 db; Stereo separation, 35 db; Capture ratio, 6.0 db; Selectivity, 40 db. Price, \$339.95.

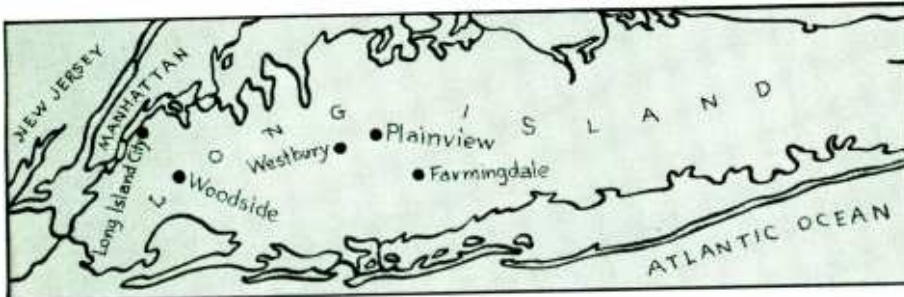
Scott . . . where innovation is a tradition



H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass. Dept. 226-05. Export: Scott International, Maynard, Mass.

Prices and specifications subject to change without notice. Prices slightly higher west of Rockies.

For complete spec sheet and fully illustrated 1966 Guide to Custom Stereo, circle Reader Service #100



And We Don't Mean Potatoes . . . NEW PLANTS SPROUT ON LONG ISLAND

LONG ISLAND, known for generations as a major bedroom for New York City employees, has also been since World War II one of the country's major electronics centers. During the war, Island-based aircraft plants, in order to meet defense quotas, began to make their own electronics. By the end of the war, Long Island was crawling with electrical engineers, and several communities of technical personnel had sprung up. Many electronics firms in Manhattan decided to take advantage of this ready-made labor force (as well as of the lower rents, lower taxes, and more peaceful surroundings) and cross the East River. Among these was a hefty segment of the rapidly expanding audio industry. Since then, audio activity on the Island has steadily increased, reaching what must be some sort of climax during the past nine months, when over a half dozen firms moved into new or expanded quarters on Long Island.

Fisher Radio, for instance, in 1952 left Manhattan for Long Island City, tripling its work space to 15,000 square feet. Two years later capacity was again tripled. But even 45,000 square feet proved inadequate after a time, and last October Fisher moved into a new plant it had built a block away, adding 60,000 square feet to its facilities. During our visit to the bright new place—just one subway stop outside of Manhattan, about as close as you can get and still be on the Island—Avery Fisher showed us through some hush-hush research projects. He also pointed out the firm's foreign-language dictation pools (German downstairs, Romance languages one flight up). At one point, we stumbled upon—and nearly over—a group of engineers testing Fisher's new multiband receiver in the stair well leading to the roof. Was the new plant already so overcrowded that technicians had been squeezed out of their laboratories? No, Mr. Fisher reassured us. It was simply that the antenna leads had not yet been brought down from the roof to the labs, so the engineers had to emulate Mohammed.

Also in Queens, in the Woodside area, is another audio building just completed. The new Marantz headquarters occupies the lower level; the upper level will house the local warranty service stations of both Superscope (California-based and Marantz's parent company) and United Audio (importer of the Dual turntables). The latter two firms are following the usual pattern of moving from Manhattan. Marantz, on the other hand, originated in Queens. In fact, Saul Marantz started his business in the basement of his Kew Gardens house in 1954. When the world began to beat a path to his door, Mr. Marantz rented 1,700 square feet of new work space. In 1958 the growing company moved to Astoria, where it remained until this spring, overflowing into adjacent garages, storefronts, and other people's offices to the extent of some 8,000 square feet. With triple that capacity in his new plant,

Continued on page 48

PHILADELPHIA SHOW A QUIET SUCCESS

The City of Brotherly Love played host to more than sixty high fidelity manufacturers who demonstrated their wares to some 17,000 visitors at the 1966 Philadelphia High Fidelity Music Show, February 18-20, at the Benjamin Franklin Hotel. The show was produced by Mrs. Teresa Rogers, who was responsible for ten previous, and successful, shows in Washington, D.C. When you consider the proportion that 17,000 represents to the total population of Philadelphia, and compare that to corresponding figures for the New York show, the Philly affair must be ranked as one of the best attended yet held.

Exhibitors generally agreed that the show was successful in another, equally meaningful, way: the crowds in attendance were for the most part mature and serious, intent on acquiring high quality music-reproducing equipment. Married couples accounted for nearly half the total, indicating a rising trend towards family interest in audio that we had noted previously at last October's New York show.

In addition to some 300 late models of audio gear for the home, Philadelphians for the first time saw a video tape recorder (the Sony) on public display, and many paused on their way to the exhibits to audition a stereo-equipped Ford parked in the hotel lobby.

THE LEPRECHAUNS ARE BACK

After an absence of six years the green boxes that contain Irish Tape are back on dealers' shelves (the tape had been made for export only). You can't mistake an "Irish reel"—the plastic flanges are cut in the shape of a shamrock and each side carries an embossed little leprechaun, presumably to help the recordist discover new sonic treasures.

The tapes themselves come with lengths of both leader and trailer tape (green, naturally) prespliced, and additionally have three-inch metal strips at both ends for activating the automatic stop and/or automatic reverse features on tape machines that provide them. The line includes all tape varieties, from ½-mil Mylar through 1½-mil acetate, and reel sizes run from 3 to 14 inches. The 5-, 5¾-, and 7-inch reels also include Irish's "signature binding," a leatherette backing for the tape carton on which the owner can make his own gold lettering.

EICO PLANS TO FILL GAP

To fill what it sees as a gap in today's stereo market, EICO plans to release this month or next its first new audio products in nearly two years: a series of low-cost solid-state units in both kit and factory-built form. Included are a control amplifier, a tuner, and a receiver. Prices for the first two are expected to be in the \$70 to \$80 range as kits, about double that for the receiver. Factory-wired models will cost more, although the company aims, EICO V-P Phil Portnoy told us, to keep its highest-priced unit (a factory-wired receiver) at or near the \$200 level. Details as to performance and style will be announced soon.

Equipment IN THE NEWS

A multiband tuner, Model R-200-B, has been introduced by Fisher to meet a rising interest here and abroad in "tuning in the world." So far as we know it is the first tuner designed for reception of world-wide broadcasts as well as of



local FM stereo. The new set is solid-state and contains, in addition to the regular 88 to 108 MHz band for FM mono and stereo, four AM bands: a standard broadcast band, a long-wave band, a short-wave (7 to 16.5 MHz) band, and a 49-meter band (expanded scale short-wave, 5.9 to 6.3 MHz). Price of the R-200-B is \$349.50.

CIRCLE 157 ON READER-SERVICE CARD

Two new speaker systems also can be expected soon from Fisher, each respectively larger and smaller than anything yet offered by this firm. The XP-15 measures 27 inches across and stands 27 inches high on a recessed pedestal. It houses two woofers, four midrange drivers, and a tiny soft-dome tweeter. Price is \$299.50 in walnut. At the other extreme is the SP-33, a mere 13 by 7 by 6 inches. This two-way system uses a 6-inch woofer and a small cone tweeter with a foam center; in walnut it costs \$49.50.

CIRCLE 158 ON READER-SERVICE CARD

Harman-Kardon has upgraded its SR-900 stereo receiver (originally test-reported in HF, April 1965). The new version, SR-900B, is rated at 50 watts per chan-



nel music power, and a company spokesman claims that at this level, the set maintains a response bandwidth from 5 to 100,000 Hz. The receiver also boasts a new, easier-to-read tuning meter and an improved FM stereo indicator. Price has been upped by \$20. to \$449.

CIRCLE 160 ON READER-SERVICE CARD

Reeves Soundcraft tape now comes wound on new reels which include special sections with marked spaces for noting reel number, title, and date of recording; and a numbered index to pinpoint the amount of tape used. Sides of the reel are numbered 1 and 2, and the reel itself is designed for rigidity and

strength, what with a maximum of closed area and a fairly thick gauge of plastic.

CIRCLE 162 ON READER-SERVICE CARD

Garrard's latest record player is a manual four-speed model, the SP 20. Priced at \$37.50, it is offered as a compact



(14¾ by 12½ inches) unit for general use. The arm, which returns to rest after play, will track down to 2 grams stylus force and has an interchangeable pickup head.

CIRCLE 161 ON READER-SERVICE CARD

An all-silicon transistor stereo tuner, the Model S-3300, is being offered by Sherwood with a three-year warranty. Price, less case, is \$167.50. Sherwood also has



updated its S-9000a control amplifier for a music power rating of 80 watts per channel, or 60 watts continuous power with both channels driven. Cost, less case, is \$309.50. This company also offers its Gemini walnut cabinet (\$37.50) for housing in one wraparound a Sherwood tuner and amplifier that may have been bought separately. Single-chassis receivers also are available.

CIRCLE 163 ON READER-SERVICE CARD

Sony's color video tape recorder for the home is expected by the fall of 1967. The machine shown (page 46) is a prototype, essentially a modified version of Sony's black-and-white recorder introduced last year. Cost of the color model will be set after production starts; it is generally felt that it will be under \$2,000. The new recorder will record and play color pictures through stand-

Continued on page 46

LITERATURE . . . Free and Otherwise

Acoustech, Inc.
139 Main St.
Cambridge, Mass. 02142

Acoustic Research, Inc.
24 Thorndike St.
Cambridge, Mass. 02141

Allied Radio Corp.
100 N. Western Ave.
Chicago, Ill. 60680

Coleman Publications
P. O. Box 714
Manhasset, L.I., N.Y. 11030

Harman-Kardon, Inc.
4th and Walnut Sts.
Philadelphia, Pa. 19105

Heath Company
Benton Harbor, Mich. 49023

Lafayette Radio Electronics
P. O. Box 10, Dept. PR
Syosset, L.I., N.Y. 11791

Martel
2356 S. Cotner Ave.
W. Los Angeles, Calif. 90064
Attn.: Tape-Timer

Pofe Electronics
1716 Northfield
Muncie, Ind. 47304

Robins Industries Corp.
15-58 127th St.
Flushing, N.Y. 11356

H. H. Scott, Inc.
Dept. P
111 Powdermill Rd.
Maynard, Mass. 01754

Shure Brothers, Inc.
222 Hartrey Ave.
Evanston, Ill. 60204

Sony/Superscope
8150 Vineland Ave.
Sun Valley, Calif. 91353

Catalogue of solid-state amplifiers (including kits) has sections dealing with importance of specifications and features. Free on request.

Brochure of instructions for building one's own shelf, designed to hold components; mounts onto wall without brackets. Free on request.

Current catalogue, 508 pages, features expanded line of solid-state audio gear, many kits and cabinetry items. Free on request.

"Radio-Hi-Fi, Stereo for Everyone" is 64-page, soft-cover primer; contains simple explanations of equipment and some repair info. Cost, 50c.

1. Color brochure describes Stratophonic, solid-state line of stereo components. 2. Bulletin explains multiple-speaker hookups (stereo and mono) using Stratophonic units. Free at H-K dealers'.

Over 250 kits described and illustrated in 108-page catalogue—covering stereo gear, test instruments, ham gear, TV sets, many more. Free on request.

Catalogue No. 663 contains over 100 pages of Lafayette's own products and those offered by other major firms. Audio, video, CB, kits. Free on request.

"Time Table for the Classical Repertoire" lists running time of classical works, shows how to convert to ips speed of tape recorder. Copies available for 25c sent to Martel.

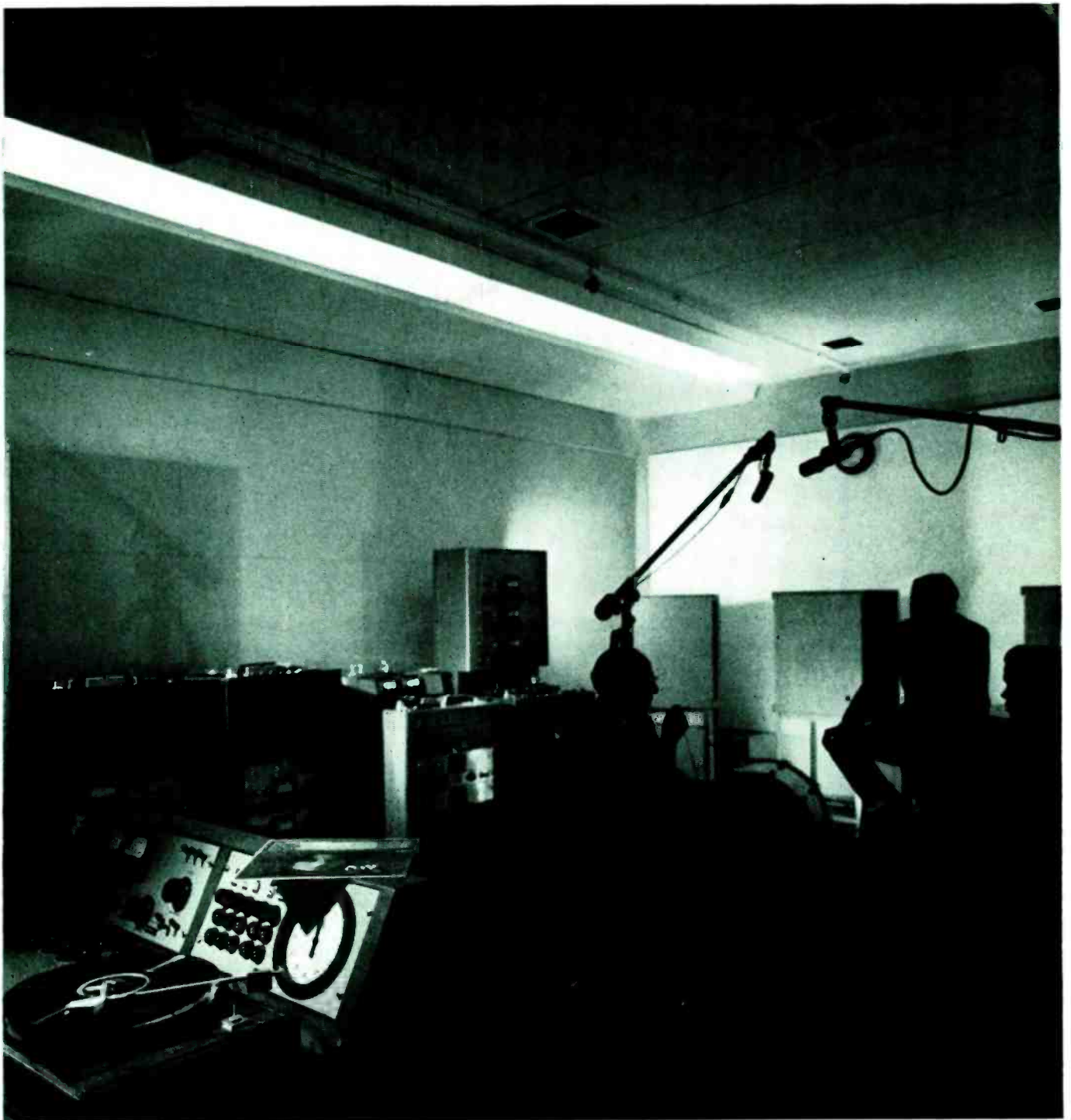
Pocket-size 16-page booklet contains glossary of terms used in tape recording. Free on request.

Hundreds of audio accessories for tape, phono, and general use are listed in Catalogue No. 659C. Free on request.

1. Booklet on field-effect transistors. 2. "Scott Stereo," 20-page color-illustrated booklet describes firm's products, offers general info on stereo. 3. "At Home With Stereo," deals with consoles; has articles written by interior designers. All free.

8-page booklet contains nontechnical explanation of microphone fundamentals; advice on how to choose and use; info on current models. Free on request.

Microphones and accessories—home units and professional models—are detailed in 16-page catalogue. Free at Sony/Superscope dealers' or by request to company.



PHOTOGRAPHED AT CAPITOL RECORDS BY FRANZ EDSON

Good records start with Stanton.

A professional needs to know for sure. When he listens to a test pressing, he needs a cartridge that will reproduce exactly what has been cut into the grooves. No more, no less. Otherwise he would never be able to control the final product. The record you buy in the store.

That's why the professionals keep using Stanton. It tells them the whole truth, and nothing but.

In the photograph above, studio engineers are shown listening to

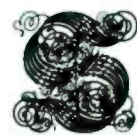
a test pressing. This is a critical stage in record making. The stereo playback system they are listening through is fronted by a Stanton 581 EL Calibration Standard. (The turntable also happens to be a Stanton. Other fine turntables will work, too.) They're getting the whole message. You'll get it, too, in an upcoming release.

Each Stanton Micro FLUX-VALVE® Calibration Standard is custom made. That means that

CIRCLE 60 ON READER-SERVICE CARD

each will perform exactly as the original laboratory prototype. We laboriously adjust them until they do. It also means that you will get the same accuracy that the professionals get. Guaranteed.

Stanton Calibration Standards are hard to make. And the price reflects it. \$49.50. But that really isn't much to pay for uncompromising accuracy.



STANTON Magnetics, Inc.
Plainview, L. I., N. Y.



If you're not impressed with these 10 exclusive features in the new Uher[®] 9000 tape deck,

listen to this.



For a demo visit your hi-fi dealer or write for literature. Martel Electronics, Los Angeles: 2356 South Cotner; New York City: 1199 Broadway; Chicago: 5445 North Lincoln Avenue. End wasted tape. Send for the new Martel "Tape Tabulator" for the timing of classical repertoires (\$2.75 value). Dept. B, California office. Enclose 25 cents for postage and handling. Sound begins and ends with a Uher Tape Recorder.

CIRCLE 44 ON READER-SERVICE CARD

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and recording

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DE LOS ANGELES

120 page issue

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CIRCLE 53 ON READER-SERVICE CARD

EQUIPMENT IN THE NEWS

Continued from page 44

ard color television sets and, with the aid of a camera now being developed, will also take live color pictures. Ac-



ording to a Sony spokesman, the new machine uses standard Sony 1/2-inch-wide tape moving at 12-ips speed past a rotating head. Up to 60 minutes running time may be had with one reel.

CIRCLE 164 ON READER-SERVICE CARD

Ampex is offering its first stereo head-set, the Model 140. Each earpiece contains a 3 1/3-inch-diameter dynamic re-



producer surrounded with molded sponge cushions. Headbands are adjustable to any head size. The set, costing \$36.95, comes with connecting cord and jack.

CIRCLE 159 ON READER-SERVICE CARD

Concord has entered video tape with its VTR-600 recorder. This unit will be



offered as part of a three-piece system which includes a camera and a TV monitor. Price for the entire system is about \$1,500. The Concord model uses 1/2-inch tape at a speed of 12 ips past a rotating head. More details are expected soon.

CIRCLE 165 ON READER-SERVICE CARD

...Now from TelePro



Stereo Music in your Car

and in your Home too!

At last—the same Fidelipac music cartridges so popularly accepted for automobile music systems now have **double-playbackability** with the introduction of Satellite II, the handsomely styled Home Tape Player built to plug directly into your existing home stereo set. No ends to thread, no rewinding. Simply insert your Fidelipac cartridge—stereo or monaural—and enjoy fine music of your own choice instantly. Leaving the house? Take the cartridge with you and listen as you drive! Solid state Satellite II is the natural partner of Porta-Stereo, the original Automobile Music Tape Player! Budget-priced, of course!

SATELLITE II

Dealer inquiries invited

TELEPRO INDUSTRIES INC. Cherry Hill Industrial Center · Cherry Hill, New Jersey 08034 · Tel. 609-424-1234
CIRCLE 65 ON READER-SERVICE CARD

MAY 1966

47

Continued from page 43

When you look at a TR-707A Close your eyes

The TR-707A is a solid-state AM/FM multiplex stereo tuner/amplifier. In short, it's just about the nicest thing that could happen to recorded sound. Stop by the dealer nearest you and close your eyes. You'll see.



Sansui

SANSUI ELECTRIC COMPANY, LTD / 460 Izumi-cho, Suginami-ku, Tokyo, Japan

CIRCLE 55 ON READER-SERVICE CARD

Why spend it all getting there?

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LOWEST AIR FARES TO EUROPE

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STAY LONGER · SEE MORE · ENJOY MORE*

Lowest fares of any scheduled airline! Pay far less than Jet Economy fares. Remember, Thrift Season fares are in effect thru May 21. Commencing May 22 Peak Season fares are in effect Eastbound, but you can still take advantage of a Thrift Season return (Westbound) fare up to July 16. Fly in comfort aboard swift, new Rolls-Royce 400 Jet Props and long-range DC-6Bs. Complimentary hot meals, drinks, snacks. Special Treat, enjoy a one day stopover in Iceland for only \$19.50.

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CIRCLE 33 ON READER-SERVICE CARD

Saul Marantz envisions not only more, but different, Marantz units getting to the market.

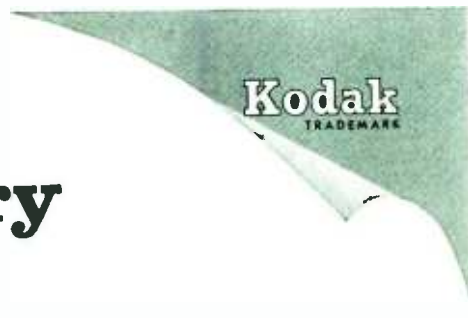
It's less than an hour's drive from Woodside, Queens, to Westbury, where British Industries (importers of Garrard turntables, Wharfedale speakers, and Multicore solder) has had its new offices since last July. This company too started in Manhattan, on lower Broadway, in 1936. But about a decade ago it made the Island hop, to Port Washington on the north shore. Eventually the 30,000 square feet it had here proved inadequate. The move to Westbury has doubled its square-footage and, according to Vice-President Arthur Gasman, the new building can accommodate a second floor, if it is needed.

As British Industries was moving into Westbury, Benjamin Electronics was getting ready to move out—ten miles further east to Farmingdale. Joseph Benjamin started his business five years ago (in yet another Queens community, Corona) to import and distribute Miracord record changers and Elac cartridges. By acquiring the Westbury plant, the company was able to begin its own manufacturing operations, which it did in 1964 with a compact phonograph and in 1965 with a radio phonograph, both using electronics and speaker systems designed and made on home ground. As production increased, more space was needed, and last September Mr. Benjamin moved his facilities to Farmingdale, doubling the company's previous 10,000-square-foot capacity. The Benjamin red-and-white brick building is surrounded by any number of engineering firms and labs—all between New Highway (which is a country lane) and Broad Hollow Road (which is a major highway). Also in the area one sees a section called Engineers Hill—not to be confused with Engineers Hill in nearby Plainview, where Harman-Kardon and Pickering are located.

A block east we visited yet another new location, Audio Dynamics Corporation's Electronics Division, opened last August. It was something of a shock to meet David Lee, vice-president in charge of engineering. We had spoken to him over the telephone, but never (to our knowledge) had seen him. As he greeted us, the surroundings melted away to the more familiar one of our mutual apartment house in New York, where we had been riding the elevators together for two years. We could have avoided the ninety-mile round trip for our meeting simply by walking a flight of stairs from our home! Well, that's New York. Although ADC's main location is in Connecticut, where its tone arms, cartridges, and speakers are manufactured, the new plant was rented for the production of amplifiers and receivers. The building is shared with the Recreation Center for Republic Aviation's employees. Airplane noise, of course, has long been a familiar sound in the area. Now there's a new type of sonic boom to be heard over the Island landscape.

HIGH FIDELITY MAGAZINE

Plain Talk from Kodak about tape:



Giving your tape library a longer prime of life

How long can you keep a recorded tape? As of today, nobody knows for sure. Recording companies have tapes dating back to the late 1940s that are still in fine shape. Actually, the aging problem for tape is somewhat akin to the ones faced by movie-makers. Their problems are tougher, though . . . movie-makers have to worry about latent chemical reactions, greater mechanical strains, etc. And yet, we can see movies made more than a half century ago if the films have been given proper care and expert duping. Like photographic films, many audio tapes are made on ace-

goes for tapes. One obvious safeguard is to keep tapes away from strong magnetic sources like large electric motors or transformers which could demagnetize a recording.

Keep it clean. Tapes hate dirt just as much as regular records do. Thanks to sturdy, one-piece construction, Kodak's new "library décor" box helps keep dirt out . . . won't fall apart over the years as conventional tape boxes sometimes do. And this new box looks better. Play it clean too, of course. Clean your recorder heads, capstans, rollers and guides regularly with a cotton swab moistened with one of

keep your tapes in the "tails out" format rather than rewinding them. The uneven winding induced in the tape by fast rewinding can cause physical warping of the tape over a period of time. Here too, you're better off with KODAK Tapes because KODAK 5" and 7" Thread-Easy Reels are of dynamically balanced, one-piece construction. This gives you freedom from wobbles and pulsations on both "record" and "rewind". . . keeps the tape under smoother tension . . . just what the doctor ordered for long tape life. The need for smooth winding can not be overemphasized.

Last but not least, it's a good idea to dupe your really old tape recordings onto fresh KODAK Tape in order to standardize on KODAK Tape quality. That's an interesting subject all by itself, and we'll try to devote a "Plain Talk" to it soon!

KODAK Tapes on DUROL and polyester bases are available at electronic, camera and department stores. To get the most out of your tape system, send for free 24-page "Plain Talk" booklet which covers the major aspects of tape performance. Write Department 940, Eastman Kodak Company, Rochester, N. Y. 14650.



tate base. Ours is Kodak's famous DUROL Base, the stronger, tougher triacetate (we also make KODAK Tapes with a tempered polyester base for extra toughness or for long-play applications). Lab tests show that DUROL Base holds up as well as photographic film. So . . . tape wise, there's no reason your great grandchildren won't be able to enjoy your present efforts.

T.L.C. makes the big difference. Tender loving care is a must when saving anything worthwhile. The same

the commercial cleaners sold for that purpose. Use a degausser periodically to remove any magnetization of recording heads.

Keep it cool. Tapes should be kept away from extremes of temperature and humidity. High temperatures may affect the plastic support and increase the possibility of print-through . . . the transfer of magnetic signals from one layer of tape to the next.

Keep it "backwards." For truly valuable recordings, a good trick is to



EASTMAN KODAK COMPANY, Rochester, N. Y.

CIRCLE 20 ON READER-SERVICE CARD

Warm!
Wonderful!
Wunderbar!
Wunderlich!

FV/FVS-9023



A thrilling recording of the rich romantic tenor of Fritz Wunderlich. Opera fans discovered him first. And the rest of the world is catching on fast. You'll know why when you hear him give a rousing new ring to such old favorites as *Granada; I Kiss Your Hand, Madam; Be My Love* and others. It's warm. It's wonderful. It's Wunderlich!

on

Verve
FOLKWAYS
(International Series)
(Natürlich!)

Verve/Folkways is distributed
by MGM Records, a division
of Metro-Goldwyn-Mayer Inc.

CIRCLE 70 ON READER-SERVICE CARD



"Early American Psalmody/Mission Music in California." Psalmody sung by Margaret Dodd Singers; Mission Music sung by Coro Hispanico de Mallorca. Padre Juan Thomas, cond. Folkways FH 5108, \$5.79 (LP).

A very good idea that went awry. Singing excerpts from *The Bay Psalm Book*, published in Massachusetts in 1640, the Margaret Dodd group turns in a strong performance, atmospheric even to a precursor who lines-out the melody for the chorus. Unfortunately, these Puritan settings of Davidic psalms do not span a wide melodic spectrum. Even the resourceful musicianship of the singers cannot avert a certain sense of sameness. Although the Catholic church music introduced into California about a century later by Spanish missionaries possesses a somewhat brighter, folklike coloration, it wears no better than its Protestant counterpart—at least not in the leaden interpretations of Padre Thomas' Coro. Thick, somewhat muffled sound does nothing to enhance the record.

"Toragee: The Romantic Music of Asia." Orchestra, Leopoldo Silos, cond. Epic LF 18042, \$3.79 (LP); BF 19042, \$4.79 (SD).

Maestro Silos, himself a Filipino, has arranged traditional songs of his native land along with others from Japan, Korea, Malaysia, China, and Thailand into a kind of musical *tour d'Asie*. In my book, attempting to inflate simple folk-songs into orchestral murals and compounding it by playing the music of one culture in the instrumental context of another leaves the maestro two strikes down. Yet, in the end, he knocks out a solid base hit. His transcriptions are tasteful and restrained, and he skillfully suggests the original instrumentation. In addition to the now inevitable *Sakura*, Silos fashions gemlike readings of the Korean *Toragee*, the Chinese *Boating on the Lake*, and a short but lovely medley of Philippine airs.

"An Evening with Belafonte/Mouskouri." RCA Victor LPM 3415, \$3.79 (LP); LSP 3415, \$4.79 (SD).

No matter one's opinion of Belafonte, it is undeniable that he possesses a unique courage. Instead of playing things safe on familiar ground, he repeatedly reaches out to the traditional music of other lands—Japan, South Africa, and now Greece. In candor, I think his success in every case—including the present—has been indifferent. But he tries, and tries intelligently. With these Greek songs, he

suffers from overarranging in an idiom that is basically clean and sinewy. The tempos drag through Belafonte's solos, guitars and bass tend to eclipse the characteristic *bouzouki*, while a chorus harmonizes in the background. Nana Mouskouri almost saves the day—despite the smothering settings—with her lovely, crystalline soprano, but interested parties would do well to investigate her solo recordings on Fontana. I will always be fond of RCA's annotation as the most fatuous in print. Sample: "In Nana Mouskouri, Harry Belafonte has found an artist equal to his dedicated desire for perfection in performance. She reaches for his standards and grasps them." Did the Greeks have a word for *this*?

"Authentic Cowboys and Their Western Folksongs." RCA Victor LPV 522, \$4.79 (LP).

Anyone interested in the music of the American West contracts a genuine debt to RCA by virtue of this release. All of the principal performers have worked the cattle trails sometime around the turn of the century and learned their cowboy ballads by word of mouth. RCA recorded them on a series of single discs between 1925 and 1935. Now, in expertly restored sound, the voices of these honest-to-God cowpunchers come out of the past to bring us as close to the rollicking, lonely, extinct world of the cowboy as we are ever likely to get. The most distinctive, and perhaps the most interesting of the singers are Carl T. Sprague—who abandoned the range to seek a college education but to this day preserves the old Western way with a song—and J. D. Farley. The songs are all familiar—e.g., *The Old Chisholm Trail, Texas Ranger*—but the styling is rough and loose. Intriguingly enough, one selection, *Bucking Broncho* sung by Mildred and Dorothy Wood (who were *not* cowpunchers), illustrates the first attempts to refine this material as it passed from prairie to studio. An important addition to recorded Americana.

"The Dubliners in Concert." Vanguard VRS 9187, \$4.79 (LP); VSD 79187, \$5.79 (SD).

With the best will in the world, I can muster no enthusiasm for this often raucous, always ragged group. Liam Clancy's annotation would have us accept them as gloriously disorganized: and disorganized they are, but with a disarray that reflects no glory, just inepti-

Continued on page 52

IS THIS ~~WAS~~ THE WORLD'S FINEST PREAMPLIFIER



PAS-3X
Kit \$69.95
Assembled \$109.95

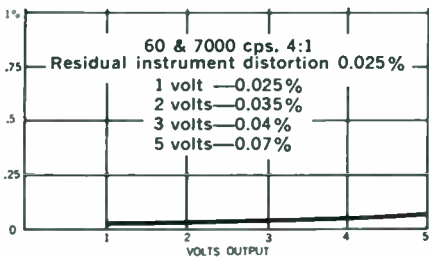
For years since its introduction, the Dynaco preamplifier design has been generally accepted as one in which the noise and distortion are so low and the quality so high that attempts to improve it would be laboratory exercises rather than commercial enterprises. Yet we have always been questioned as to why we did not gild this lily by adding step type tone controls. The enthusiastic audiophiles who ask this tell us that they want to be sure that their tone controls are out of the circuit when not being used. Our answer has always been that continuous controls give a range of flexibility which cannot be attained with step type controls, and that the "neutral" position of our con-

trols produces a flat response characteristic adequate for the most critical need.

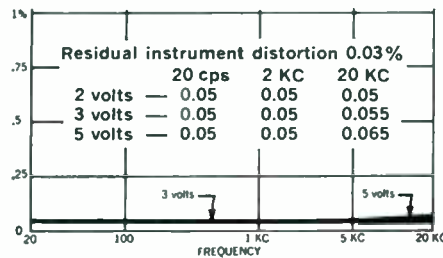
However, our avowed philosophy of perfectionism has kept us working on the possibility of some improvement in the circuit—and this work has now led to the first major change in our preamplifier design since it was initiated. This development (on which patents are pending) is applicable to all continuous tone control systems and immediately makes them superior to the far more expensive step type controls. What we have accomplished is to keep the infinite resolution capability of the continuous control, but to remove all frequency and phase discriminating networks from the circuit when the control is rotated to its mechanical center. This new design is incorporated in the PAS-3X (PAS-2X, too) which is now at your dealer's at the same low price.

Further, for the nominal charge of \$10.00, a conversion kit TC-3X is available to update any Dyna PAS-2 or PAS-3.

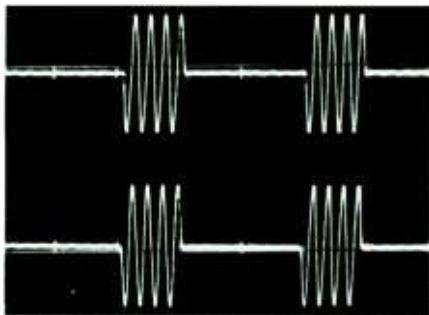
Can you hear the difference? We doubt it. The preamp was amazingly good in the past. We have improved it for the sake of improvement, not because we think it needed it. It has always surpassed every other preamp without regard to cost. And, it is superior on more than measurements—listening tests prove that the Dyna preamp adds no coloration to the sound and that its inclusion in the hi fi chain is undetectable. Partially diagrammed below is the performance you can expect from the PAS-3X—why you can never get better overall quality regardless of how much money you spend.



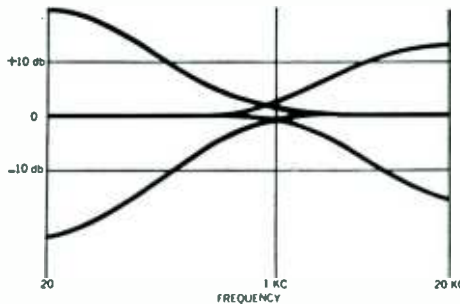
Intermodulation Distortion



Harmonic Distortion



Four cycle 20KC tone burst from generator (above) matches PAS-3X (below)



Tone Control Range



10 cps Square Wave



1 KC Square Wave



10 KC Square Wave

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2 Mark IIIs
60 watts/
channel
Kits
\$79.95 each



Stereo 70
35 watts/
channel
Kit
\$99.95



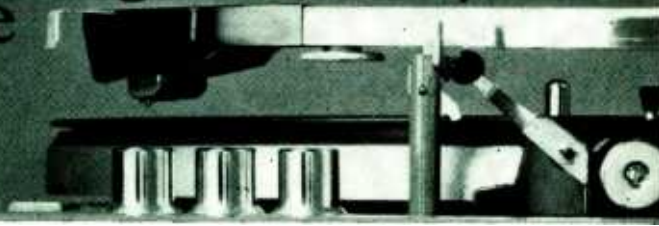
Stereo 35
17.5 watts/
channel
Kit
\$59.95

Complete specifications and impartial test reports are available on request. In Europe write Audiodyne a/s Christian X's vej 42, Aarhus, Denmark.

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Miracord 40 Series Cueing Device



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HF 56B

CITADEL RECORD CLUB

CIRCLE 11 ON READER-SERVICE CARD

FOLK MUSIC

Continued from page 50

tude. As the apotheosis of their shortcomings I would choose their funereal interpretation of the mocking *Old Orange Flute*. Limping tempos and a catatonic solo manage to defang this biting ballad. Like so much else of the Dubliners' material, it comes out all gums. The sound, unfortunately for the singers, is bright and translucent.

"Something New." Herb Metoyer. Verve-Folkways FV 9012, \$4.98 (LP); FVS 9012, \$5.98 (SD).

A Negro singer out of Louisiana. Herb Metoyer writes his own songs, drawing upon Anglo-Saxon antecedents as well as the two mighty currents—blues and spirituals—that have shaped the music of his own people. Despite a certain unevenness, his ballads at their best—*It's a Long Way Down That Road. You But the Reason*—command both interest and respect. Unlike the majority of his unadventurous contemporaries, Metoyer is attempting to blaze a new trail by striving towards a synthesis of folk idioms: he deserves attention. As a singer, he possesses a pleasant baritone that occasionally slides up and down the scale in a strange echo of John Jacob Niles.

"Best-Loved Songs of Sweden." Saga Sjöberg and Kai Soderman. Monitor MF 440, \$4.79 (LP); MFS 440, \$4.79 (SD).

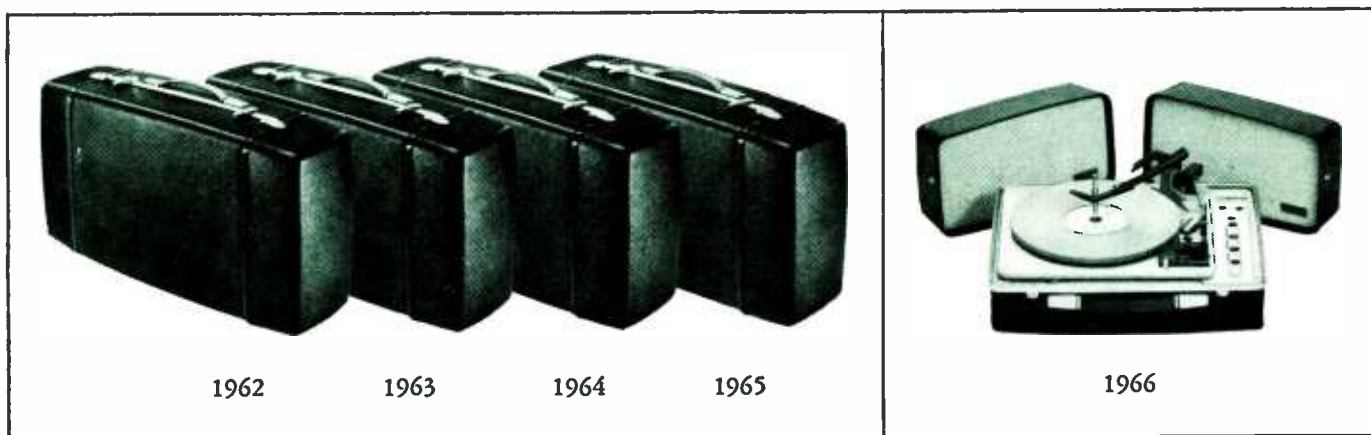
It is curious indeed that Sweden, with its long, dark winters, should produce so many sunny ballads. With the flashing brightness of a Northern spring, soprano Saga Sjöberg and baritone Kai Soderman present an enchanting glimpse of their country's music. Popular songs alternate with folk themes in a shimmering cascade of melody. Among the most appealing selections—and there are no clinkers of any kind in this recital—are a tender love song, *Den Forsta Gang Jag Sag Dig* (The First Time I Saw You); a poignant traditional air, *Vallflickan Fran Mora* (The Shepherdess from Mora); and several swinging waltzes. Monitor includes Swedish texts and English précis of the songs. An unusually attractive offering.

"Sueños." Laurindo Almeida, guitar. Capitol T 2345, \$3.79 (LP); ST 2345, \$4.79 (SD).

Almeida is well into the second dozen of his listings in the Schwann catalogue, yet there is a freshness and variety to his art that precludes any sense of *déjà entendu*. Equally at home in the classics and jazz, in bossa nova and folk melodies, he plays without pretension but with unwavering musical assurance and a total mastery of his instrument. Here he has shaped a quiet recital for solo guitar, ranging from his own transcriptions of *Laura* and *Tea for Two* to Ernesto Lecuona's *Malagueña*. All the edges are rounded; all the legatos glisten. But the guitarist is not purveying profundity, just pleasure. And he does it splendidly.

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That's what high performance is about at KLH: our obligation to you to continually review our products and make them better whenever and however we can.

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Dynamically balanced, counterweight-adjusted tone arm, built of Afrormosia wood for light weight, low resonance.

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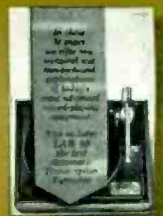
Exclusive super-sensitive magnetic trip, with Dupont Delrin® to offset friction... performs perfectly with highest compliance pickups at correct minimal tracking force.

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Stereo on Wheels

THIS MONTH we take a second look at a burgeoning sonic phenomenon: stereo for the car. Since our last report (June 1965), when this new industry was just emerging from its chrysalis, every major record company and car manufacturer in America has entered the act. Car stereo is suddenly big business. Moreover, the expansion is one of quality as well as quantity: a growing classical repertoire makes the automobile tape cartridge of real interest to sophisticated listeners. You can now begin to command the music of your choice—rather than a disc jockey's choice—while getting from one place to another, and to command it in remarkable stereophony, without the frustrations attendant upon the vagaries of radio signals.

Car stereo, however, does take a bit of getting used to. The hand will instinctively dart for the volume control as a tunnel looms into view—until the realization finally sinks in that tunnels don't affect the tape cartridge sound. And the mind may be tempted to wander. A sonic bath of stereo in your car is not unlike a shower in your tub: you will probably find yourself singing along with the music while horns and sirens try to make themselves heard. You can even get so carried away by the sheer immediacy of the sound that a sudden entrance of the cellos, over there by the glove compartment, could cause your attention to waver from the road. Foot-tapping to a vigorously rhythmic passage is another distinct danger. We don't really foresee a sharp upturn in road accidents from stereophonic euphoria. (When radios were originally installed in cars there was talk of outlawing them as road hazards.) Still, when first driving with a new stereo system, it might be wise to stick to your right—and leave the window open a bit, so that the other fellow's horn can penetrate Siegfried's.

To the new medium itself, the primary dangers lie not so much on the highway as in some still unresolved problems. For years one has heard a legitimate cry for both standardization and standards in tape cartridge systems. None of the several avail-

able systems is compatible with any of the others. If, for example, a particular work appears on only one type of eight-track cartridge, you will not be able to play it on either a four-track player or on another type of eight-track player. By the beginning of March, however, all the major record companies and automobile manufacturers had opted for the same system (see our report beginning on page 58), and standardization was seemingly imposed upon the field from above. Or was it? The other systems were certainly holding their own as we went to press, and the "war of the cartridges" appeared to be little closer to resolution.

Another problem, particularly irksome to the serious listener, concerns an inherent drawback of the continuous-loop principle itself: the tyranny necessarily imposed upon channel shifts by the length of the tape. As discussed in the following article, much could be done to mitigate the consequent disadvantages if record companies and duplicators were to plan their recording sessions and final packages with some consideration of the new medium's idiosyncrasies. RCA Victor's George R. Marek has predicted that within five years sales of automobile tape cartridges will approximate the dollar volume of discs. If this is so, it should not be too much to expect that the industry begin to treat the tape cartridge as a separate product, with its own separate programming needs.

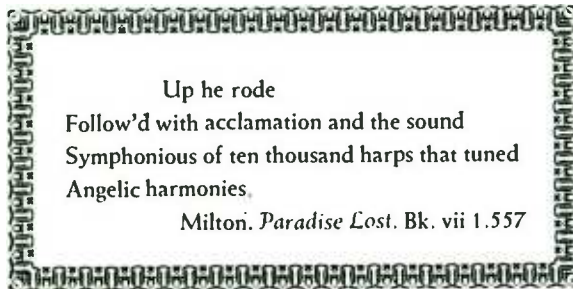
It would also be a distinct step forward if more tape cartridge machines were to take advantage of tape's greatest benefit: the ability to record. Considering the presently limited prerecorded repertoire available, a record/playback unit holds great attraction to the serious music listener. Unfortunately, most car stereo equipment is strictly of the playback-only variety.

These difficulties are being considered by various segments of the young tape cartridge industry. The sooner they are effectively dealt with the better. The new medium is too impressive a development to be allowed to bog down in its own birth trauma.

STEREO IN YOUR CAR



BY LEONARD MARCUS



IN CASE YOU HAVEN'T HEARD, there's a bull market in stereophony for the automobile. Everyone is getting into the act—the giant automobile companies, the major record labels, the leading tape recorder manufacturers. Stereo on wheels is moving fast—even faster than when we first reported on this development in June 1965.

The reason for the excitement will be apparent as soon as you step into a stereo-equipped car. The effect is like listening to stereo through headphones—only without the discomfort of headphones. Music swirls around the car's interior with vibrant presence and thrilling stereogenics. It may not be "realistic" sound in terms of the concert hall, but on its own terms—and despite low power and tiny speakers—it's very impressive.

Several months ago we started to test-drive cars equipped with the new tape cartridge players and with FM stereo radios. A good many interested listeners went along for the ride, and we made careful note of their queries. Following are answers to their most-often-asked questions.

What stereophonic systems are available for cars?

At present there are three tape cartridge systems on the market, and there are two sources of FM stereo radios. The tape systems are the Conley, the Lear Jet, and the Orrtronics. The Conley system employs the Fidelipac cartridge, which contains four-track tape; Lear and Orrtronics cartridges are both eight-track. All three cartridges use ¼-inch tape running in a continuous loop at 3¾ inches per second (see "How the Continuous Loop Works," page 60). By the end of this year, a fourth system

will be introduced, by Norelco (American outlet for Philips of Holland); basically, it will be a stereo version of the company's portable reel-to-reel Carry-Corder, which runs at 1⅞ ips. It will use four tracks on ⅛-inch tape—effectively, half an eight-track tape. General Motors' Delco Radio Division is presently the major producer of stereo FM radios for the car, but by the time this issue appears Lear Jet should be offering one in conjunction with its tape cartridge player.

From the foregoing, am I to assume that you can't play a cartridge designed for one system on players designed for the others?

That's right. These tape cartridge systems are at present incompatible. However, tape players can be devised to accommodate both four- and eight-track cartridges. The Japanese are reportedly working on the problem, and several American firms have announced compatible models.

How did this situation of incompatibility arise?

Until the Ford Motor Company announced its 1966 line, Conley's Fidelipac was somewhat of a "standard" cartridge, with a dozen manufacturers making players to accommodate it and at least that number of tape duplicators using it for their own tape catalogues. By last spring there were between a quarter and a half million cars on the road



equipped with tape cartridge players, most of them designed for the four-track Fidelipac.

Then Ford announced that it would offer, as optional equipment in its more prestigious lines, a Motorola eight-track player that would accept only the hitherto relatively uncommon Lear Jet cartridge. Ford's action was accompanied by RCA Victor's decision to make its catalogue available exclusively in Lear cartridges. Soon Chrysler decided to put its money on this dark horse in the automobile race and announced that it too was offering a Lear Jet player for its 1966 cars. Unlike Ford's Motorola, Chrysler's Mopar player is the actual Lear Jet machine, manufactured at the source. General Motors' Delco Division has already told its executives that it will have a working model of a similar eight-track player ready for next year's line of GM cars. At the end of February, Columbia and Capitol Records both announced plans to make their catalogues available to this system, while Decca Records hedged its bet by going with both Conley and Lear.

Orrtronic, meanwhile, had scrapped its unsuccessful two-track AutoMate in favor of a new eight-track system. Rather than let itself be stranded while the other two systems drove towards a mass market, Orrtronic interested the Sears, Roebuck chain in marketing its player with a Sears label. More recently, two more giants—Goodyear and Bendix—have announced plans to distribute the Orrtronic system.

Norelco's forthcoming stereo system will add interest to the race. The mono Carry-Corder has the advantage of being widely known throughout Europe and Japan as well as in the United States. Recently, it has been adopted by 3M, which is now selling it as the Wollensak Cordless Cartridge Tape Recorder, and by Philips-owned Mercury Records, which reportedly will have put out its own brand by the time this issue appears.

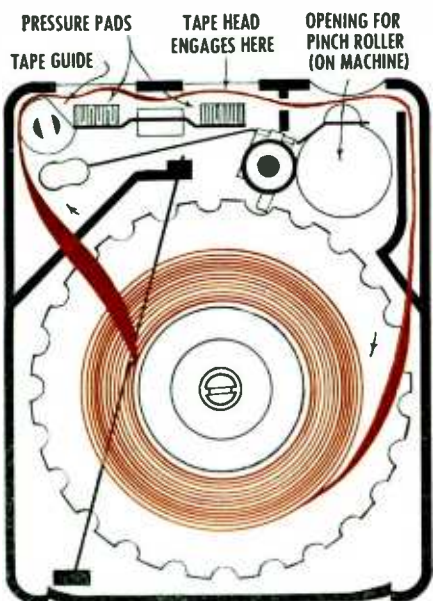
Is there much repertoire available in tape cartridges?

Yes, but as yet not much for the serious music listener. Each system has its own repertoire, and at present there are more four-track Fidelipacs available than either Lear Jet or Orrtronic cartridges. Muntz Stereo-Pak has the largest four-track catalogue, with about 2,500 items, Autostereo has over two thousand, and the International Tape Cartridge Corporation (ITCC) lists over one thousand tapes. In all, there are some ten thousand tapes available in Fidelipacs, though many of these are the same recordings duplicated by different firms. And about ninety-five per cent of the output runs the gamut from rock 'n' roll to the Melachrino Strings.

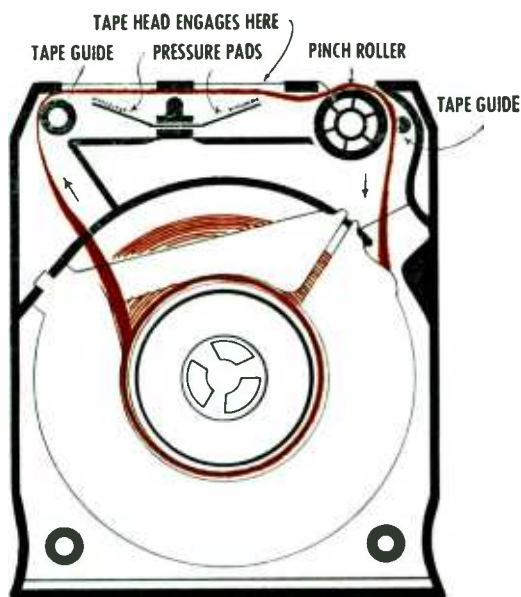
Now that the major record companies have made their catalogues available to Lear Jet, the system has gained considerably in both quality and quantity. By late spring there will be 250 RCA Victor cartridges

Opposite page, the Lear Jet system; built-in radio is optional. This page, right, Norelco Carry-Corder and its under-the-dash mounting bracket; far right, the Craig, one of many models that handle Fidelipac cartridges. Below, left, the Orrtronic system with tape storage rack under a dash; right, the Martel Auto-Sonic, speakers bolted to deck, fits over hump on floor of car; also may be mounted under dash with speakers separated and permanently fitted as in other systems.

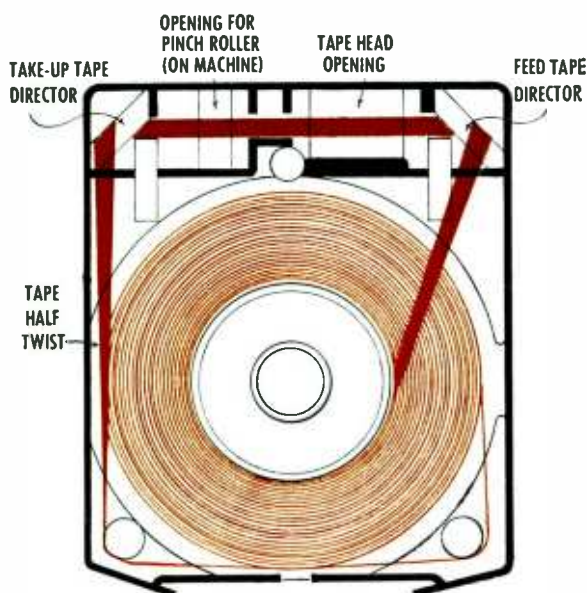




FIDELIPAC



LEAR JET



ORRTRONICS

on the market, fifty of them classical. Neither Columbia nor Capitol has released any cartridges as yet, but should be doing so before long. ITCC has up until now had the only other major eight-track library, with about four hundred items in both Lear and Orrtronics cartridges, but this month Ampex is issuing its first eight-track tapes, again for both cartridges.

Works such as Beethoven's Fifth Symphony and the *1812 Overture* are produced for all systems. Once you leave such best-selling albums, however, the classical repertoire is still fairly patchy.

Is there any difference in sound quality between the four- and eight-track tapes?

Since the tracks in eight-track tapes are much closer together, there is obviously a greater likelihood of cross-talk between them. There is also a greater possibility that tape heads will get out of alignment in eight-track players. But as for actual sound quality, if your unit is working well you should not be able to tell the difference. Some industry sources claim that four-track cartridges are inherently superior to eight-track models, and that some of the four-track amplifiers have a wider frequency response than the Lear Jet. But we were not able to hear this distinction. None of the units, after all, uses large speakers, and the quality seems more dependent on the physical characteristics of the enclosed car than on the bandwidth of the tape.

HOW THE CONTINUOUS LOOP WORKS

The three continuous loop tape cartridge systems have at least one feature in common: in each the tape peels off from the center and is returned to the outer lap of the reel. As the drawings show, however, there are significant differences which make each cartridge unique with respect to the others.

In the Fidelipac, the tape passes around a fixed capstan or guide, across twin pressure-pads, past the tape head, between the pinch-roller and its drive-roller, and finally returns to the loop. The pinch- and drive-rollers are part of the tape deck, and are introduced to the tape through openings in the cartridge housing.

In the Lear Jet, the tape passes around a guide, across the twin pressure-pads, past the head, around the drive- and pinch-rollers, past another guide, and thence returns to the loop. Here, the roller is part of the cartridge itself and is engaged via an opening in the housing by the drive-roller on the tape deck.

In the Orrtronics, the tape passes over a tape "director"—a guide that causes it to move in a horizontal, rather than a vertical, attitude across the top of the cartridge. The head engages it from beneath. The drive- and pinch-rollers are introduced through openings in the housing. The tape passes another guide and as it comes off it is given a half-twist; it then runs around two more guides at the opposite end of the cartridge before returning to the loop.

You say "enclosed car." Do the windows have to be shut to achieve a stereo effect?

No. There is hardly any difference with one or two windows open, although when all of the windows are open you may notice a slight lessening of the stereo effect, in part due to road noises. We have not tested a stereo-equipped convertible with the top down, but reports from those who have tried it indicate that stereo is still very much there. At any rate, some auto accessory dealers advise you not to keep all the windows shut, even if you have air conditioning in your car, due to the danger of carbon monoxide poisoning. Shutting all the windows also increases the danger that you will miss hearing important sirens and horns on the road.

Do bumpy roads affect performance?

We found no trouble at all with road bumps although there have been reports that tape heads sometimes get out of alignment. The Orrtronics system, by the way, copes with this problem by introducing a half-twist to the tape as it leaves the cartridge, so that it meets a horizontal tape head horizontally (see diagram, page 60). The other systems work in the vertical plane. (Cartridges, to be sure, are *inserted* horizontally, but except for Orrtronics' the edges of the tape are on top and bottom when it meets the head.) Orrtronics claims that its method eliminates any distortion or tape-head misalignment that *might* result from vertical road shock.

What is the advantage of the continuous-loop cartridge over reel-to-reel?

Mainly, its ease of operation. Inserting the cartridge is easier than replacing a cigarette lighter in the dash. You need not take your eyes off the road. The only slight inconvenience comes in trying to find the cartridge you want while you are driving and, in RCA's packaging, trying to get the cartridge out of its case (and back in) with one hand.

Are there any disadvantages?

A unique feature of the endless-loop cartridge is that the tape is ready to play again when it reaches its "end." On the other hand, the serious music listener may find this a mixed blessing. For instance, if you have missed the beginning of the selection you want—or, if the last time you played it, you arrived at your destination before it was finished—you must listen all the way through to the end of the track before you can start from scratch.

Also, by the very nature of the continuous-loop principle, each track is as long as the others. This means that if you have a four-movement symphony or four shorter concert pieces on four stereo tracks in an eight-track cartridge, the tracks will shift at exactly one-fourth, one-half, and three-fourths of the way through the total time, not between move-

ments or selections. A typical example: the cartridge begins with the *Rumanian Rhapsody*, No. 1; just before the end of the piece, the tape is automatically switched to the second pair of tracks; the *Rumanian Rhapsody* finishes and *The Moldau* begins. Then, in the middle of a phrase in *The Moldau* there is a switch to the third pair of tracks; *The Moldau* finishes and the *Hungarian Rhapsody*, No. 2 starts. Before the Liszt is ended the final pair of tracks takes over; the *Hungarian Rhapsody* concludes and *The Bartered Bride Overture* is heard all the way through. On four-track stereo tapes the situation is less annoying since there is only one shift required.

But most of these annoyances could be avoided if the duplicators were just a bit more careful in their selection of concert material. For example, with a four-movement symphony on four-track tape, the duplicator could put enough tape in the cartridge to assure a tape switch between the second and third movements. If the first two movements are five minutes longer than the last two, a five-minute encore piece could be included at the end. If the first two movements are only ninety seconds longer than the last two, a pair of concert selections could be found, one about ninety seconds longer than the other, to balance the two halves of the tape. In eight-track tapes the solutions would require somewhat more thought. But since eight-track cartridges hold up to eighty minutes on a reel, or twenty minutes between track shifts, two symphonies (each less than forty minutes) could be packaged in a single cartridge, with filler material added to one or both halves to make up the time difference. With a program of many short pieces, there is even greater flexibility. "Twin-packs," with their longer thread of tape, ameliorate the problem somewhat.

Can you actually hear when the tape tracks shift?

Not only can you hear it, but in all four-track players you have to shift the tracks yourself—with a little control—or else the same track will repeat itself endlessly. On both eight-track systems, the tracks switch automatically. At the simultaneous end of the tracks, there is a small piece of metallic sensing tape that actuates the tape head to move down to the next pair of channels. This process takes five seconds.

Does the cartridge automatically disengage from the player when you turn the unit off?

Only in the Orrtronics player, although the monophonic Audio Spectrum, and Craig Panorama's stereo C. 503, both four-track, automatically disengage their cartridges when the car's ignition is turned off. In most other four-track units you generally flick a lever to disengage the cartridge, and in the Lear Jet system you pull the cartridge out slightly. If you leave the cartridge engaged, you might find a flat spot developing on the pinch roller.

Do you have a choice of tracks or must you go through the entire tape to get what you want?

Nearly all players incorporate a button that will let you choose the channel you want.

Would it be possible to construct a player that could get you back to the beginning whenever you wanted?

One engineer has said that it would take only a five-dollar improvement to accomplish this through the use of sensing tape and a fast-forward control.

Do the players contain fast-forward or reverse?

Rewinding a continuous-loop reel back into its center poses a basic physical problem (see diagram, page 60). For this reason, the reverse feature is not included for these cartridges. Fast-forward could be included although none of the present players has it.

How much does a car stereo tape system cost?

Prices generally vary from about \$100 to about \$150, although higher- and lower-priced systems are also available. (See "Buyer's Guide," page 63.)

What does installation cost?

It is impossible to say for certain due to the newness and diversity of this field. The buyer should make sure at the outset whether the retail cost of the tape machine includes installation. Some dealers recently queried indicated that installation costs—when not included in the unit's price—average from somewhat below \$25 to \$40. We also know of one \$75 bill for a very difficult Ferrari installation.

Can any car accept a tape cartridge system?

Most players are designed for a negative-ground 12-volt system, but some foreign autos are positive-ground, as are some American trucks. A few manufacturers offer positive-ground players at the same price as, or slightly higher than, their negative-ground machines. If you have a 6-volt car (a Volkswagen, for example), you will have to install either a converter or a separate 12-volt battery. Converters cost between \$20 and \$25, but since they work by high-frequency oscillation, they may cause distortion in some systems. Wally's Auto Radio Service in New York reports using a 12-volt rechargeable lawn-mower battery for some Volkswagen installations, placing the battery under a seat but leaving one terminal exposed for recharging—which is required about every three weeks.

If you have a stereo system installed in your car, will it work as well as a factory-equipped car?

It may very well work even better than a system

installed at the factory. First of all, if you buy a factory-equipped car, you will have to settle for the brand of player which has been chosen by the car's manufacturer whether or not that would be the brand of your choice. In the tape-equipped Ford, for instance, you would get a Motorola system. Then again, if you buy your car already equipped, you have no choice of speaker placement. On the factory-equipped General Motors car, for example, the left channel of the FM multiplex system comes from the left front speaker and the *right* rear speaker, the right channel from the right front speaker and the *left* rear speaker. This crossed arrangement may be fine for the noncritical listener who simply wants to impress his passengers with an enveloping spread of sound, since the effect will be uniform for every seat in the car. But for the critical listener, it destroys all separation. In the factory-equipped Chevrolet Caprice, the two front speakers are in the kick panels, where there is little or no baffling, and the two rear speakers are in the platform between the rear seats and the rear window, where the entire trunk acts as a baffle and the rear window as a reflector. On a test drive it was impossible to get a balanced sound—even using the front-to-rear balance control. But if the factory-equipped car has sensible speaker placement, it can sound as good as a custom installation.

What is "sensible speaker placement"?

For stereophonic reproduction you must obviously have at least one speaker on the right and one on the left, although some installations have unaccountably (well, there's the saving in cost) used the front and rear radio speakers. But in the better systems you get four speakers, a left and a right for the front, and a left and a right for the rear. For the front speakers you will want to use the front doors (or the front of each door in two-door cars) since the hollow space inside the door will act as a baffle. If the doors are cluttered with wiring or other electrical equipment for a gadget-loaded car, you may have to use the kick panels. Cadillac's front speakers are mounted facing up, in the dash, but that is a more difficult arrangement for a custom installer to manage, since he would have to cut through the metal. For the rear speakers, you can use the rear doors (or the rear of each door in two-door cars), or the ear-level spots directly behind the rearmost side windows, or the platform between the rear seats and the rear window. While this last will sound the most impressive, you should not use it if your front speakers have to be placed in the kick panels, as indicated in the previous answer.

Do the stereophonic systems have a front-to-rear balance as well as a side-to-side balance?

Not as part of the unit, except for Delco's FM stereo radio and Automatic Radio's four-track TapeDek II. A front-to-rear balance control, however, is an

CAR STEREO TAPE PLAYERS—A BUYER'S GUIDE

MACHINES THAT ACCEPT THE FOUR-TRACK FIDELIPAC CARTRIDGE ONLY

	MODEL	SPEAKERS	PRICE	TRADE NAMES
ARC ELECTRONICS	ARC 880	supplied	\$120	ARC
AUTOMATIC RADIO	TapeDek II	supplied (4)	\$109	Automatic Radio
AUTOSTEREO	3 models	optional	\$90-\$160	Autostereo
CRAIG-PANORAMA	2 models	supplied	\$90-\$130	Craig
MARTEL ELECTRONICS	2 models	supplied	\$120	Martel, Auto-Sonic, SJB
METRA ELECTRIC	4 models	extra	\$80-\$170	Metra, Traveltime
MUNTZ STEREO-PAK	4 models	supplied	\$70-\$100	Muntz Stereo-Pak, Ward's Riverside, Weston's Truetone
QUALITY AUDIONICS	2 models	supplied	\$100-\$130	Autophonic, also private labels
TAIKO	CS-3E	extra (4)	\$130	Private labels
TRANS WORLD	Model K	supplied (4)	\$120	Trans World
VIKING	AutoTape 500	supplied	\$150	Viking

MACHINES THAT ACCEPT THE EIGHT-TRACK LEAR JET CARTRIDGE ONLY

	MODEL	SPEAKERS	PRICE	TRADE NAMES
KINEMATIX	1 model	supplied	\$130	Kinematix
LEAR JET	3 models	extra (4)	\$125-\$150	Lear Jet, Mopar for Chrysler cars, Sears, Stereo 8
MOTOROLA	6 models	supplied	\$128 and up	For Ford cars

MACHINES THAT ACCEPT THE EIGHT-TRACK ORRTRONICS CARTRIDGE ONLY

	MODEL	SPEAKERS	PRICE	TRADE NAMES
ORRTRONICS	622100	optional	\$100	Orrtronics, Sears, Goodyear, Bendix, other private labels

MACHINES THAT ACCEPT BOTH THE FIDELIPAC AND LEAR JET CARTRIDGES

	MODEL	SPEAKERS	PRICE	TRADE NAMES
KINEMATIX	1 model	supplied	\$100	Kinematix
LIVINGSTON AUDIO	1 model	optional	not available	Livingston, Audiosphere
QUALITY AUDIONICS	2 models	Information not yet available.		
TENNA	1 model	Information not yet available.		

Although this chart was up to date at press time, changes in data on some of the models listed and announcements of new models may be expected in view of the unsettled nature of this new industry. Prices shown have been rounded off to the nearest dollar. In addition to the stereo units listed, mono decks for playing through a car radio are offered by Audio Devices (the 4-track Audio Spectrum, \$70), by TelePro (the 4-track Porta-Tape, \$70), and by Orrtronics (the 8-track Model 62200, \$80). One of the Lear Jet stereo models (the ASFM 850) includes a stereo FM radio. Norelco provides its portable record/playback Carry-Corder with an adapter for use in a car. This mono unit uses the Norelco cartridge and may appear in a stereo version by the end of this year. Some tape cartridge players are available in home models. Finally, since prices are generally not fixed, significant variations may be encountered.

absolute necessity in a four-speaker installation, and Ford has added this extra control to its player-equipped cars, generally placing it under the dash and separate from the actual Motorola knobs. For a custom installation, be sure to have your installer add one also. Front and rear speakers are going to have different impacts simply because of the location of the seats in a car. If there is dissimilar baffling for the various speakers, this differentiation will become more exaggerated. A front-to-rear balance control will often be crucial to your enjoyment of the music.

You get a bonus with this extra control, too. Should you be chauffeuring less music-minded friends and relatives who keep telling you to turn the volume down, you can arrange the balance so that most or all of the sound is coming from the speaker in your corner. You may lose the stereophony, but you have solved what has long been the greatest bane of the downtrodden mobile music lover.

Do all the tape cartridge systems require mounting speakers into the car?

There are several monophonic players and at least one stereo player that need no speaker installation. The monophonic units play through the car radio. Martel Electronics' stereo Auto-Sonic comes with its own two built-in speakers. Even the player needs no installation, since it can ride on the hump in the floor of the car and it takes its power from the cigarette lighter. An AC converter for using this player in the home costs \$19.50.

Other than on this model, can I play a tape cartridge, bought for my automobile installation, at home?

You will have to buy a separate home player—which is offered by most manufacturers of the auto units. Don't expect it, however, to sound as good as fast-speed prerecorded tapes played on a standard open-reel deck.

How long will a cartridge last?

The life of the tape in these cartridges depends largely on the effectiveness of its lubricated backing. Once the lubrication wears off, the tape will no longer slip upon itself but will tighten up and eventually break. Poor quality tape may last only a few months before it begins to tighten, but the better brands will last a long time. (It is difficult but possible to relubricate tape. A free manual containing information on this procedure as well as on other servicing and loading problems—at least for the Fidelipac—is offered by TelePro Industries. You can get one by writing to TelePro Industries, Cherry Hill Industrial Center, Cherry Hill, New Jersey 08034.)

The cartridge housings themselves are nearly indestructible as long as you keep them out of the sun or a hot glove compartment.

What about FM stereo? Can any car be equipped to receive it?

Not at this writing, at least not without first solving a great many installation problems. General Motors' Delco radios are made to fit the dashboards of various 1966 GM models as well as the 1965 Chevrolet. Any 1966 GM car or 1965 Chevrolet with a Delco AM/FM mono radio has provisions for a multiplex adapter.

Lear Jet's FM stereo radio will be available as a hang-on unit as well as for dashboard installation, and should be suitable for any car that has a 12-volt negative-ground electrical system.

How much does an FM stereo radio cost?

The prices of Delco's FM stereo radios, which also include AM, vary according to the model, but they are in the \$250 range. Cost of the Lear Jet cartridge/FM combination unit will probably have been announced by the time this report appears in print.

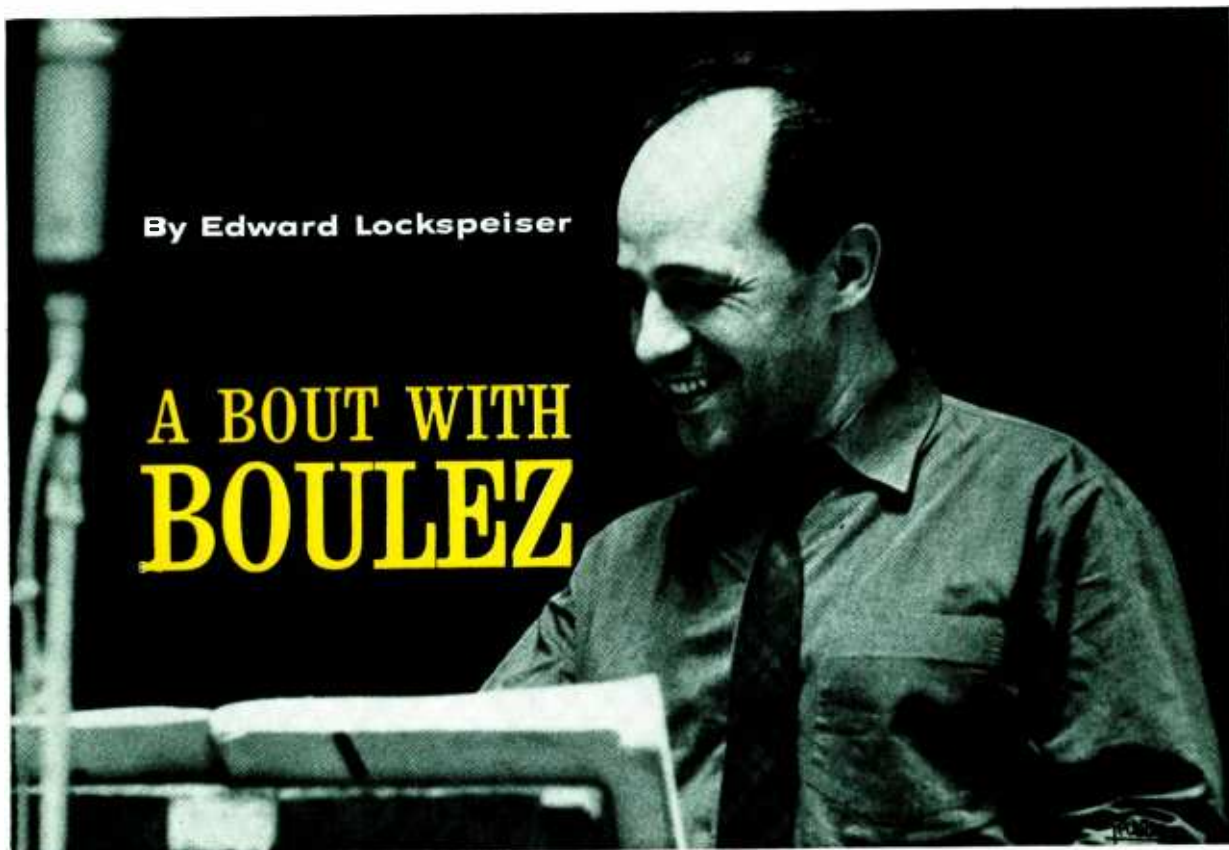
Since antenna placement seems to be so critical in receiving multiplex FM, don't you lose the signal every time you turn a corner?

Not necessarily, as long as you are driving within a small area with strong signals. In the New York metropolitan area we found that passing tall buildings and turning corners did not significantly impair our enjoyment of the stereophony.

When the signal was weak, however, stereophony became annoyingly distorted. A 150-mile drive into the hills of New England revealed some additional pitfalls. Stations that sounded fine on the crest of a hill would disappear at the dip. On fairly flat terrain major signals seemed to last for about forty miles of driving before quality began to deteriorate seriously. In sum, FM stereo is fine for short drives within range of a good transmitter, but for long cross-country trips stereo tape is indicated.

How will a stereophonic installation affect the trade-in value of my car?

No one knows for sure yet—but the consensus is not very much. When trading your car in for a new one, the dealer might give the impression that he is offering a better deal, say \$75 or \$100 more, because you have a stereophonic setup. But you could probably get the same discount simply by getting up and pretending to walk out of his showroom. At any rate, you will undoubtedly want to have your equipment reinstalled in the new car, and several installers will charge no more than the regular installation fee for removing the system from one automobile and setting it up in another. Incidentally, you need not worry about leaving holes in your car when the speakers are removed. The installer can leave the grilles in the old car and back them up with black cardboard.



By Edward Lockspeiser

A BOUT WITH BOULEZ

IF A VOTE were taken on the dominant musical figure of the postwar generation, a 41-year-old Frenchman named Pierre Boulez would undoubtedly win by acclamation. On sporadic journeys to the United States he has already made a striking impression as composer, conductor, lecturer. Now that he has embarked on an extensive series of recordings for Columbia Records (see "Notes from Our Correspondents," page 12), his work will become even better known on this side of the Atlantic. To gain an insight into the man and his musical beliefs, we asked Edward Lockspeiser—the noted biographer of Debussy and a Francophile of long standing—to visit Pierre Boulez in Paris and write his impressions. Before beginning Mr. Lockspeiser's essay, however, the reader may find a few biographical details about the interviewee helpful.

Boulez was born March 26, 1925, at Montbrison, in the Loire Department of France. After studying music and higher mathematics at Saint-Étienne and Lyons he turned to Paris and worked, in and out of the Conservatoire, with Olivier Messiaen and René Leibowitz. Among early influences on his outlook and style were Debussy's *Jeux*, Messiaen's *Trois petites liturgies*, Schoenberg's *Pierrot Lunaire*, Oriental music, and all of Webern. He has long been interested in the poetry and aesthetics of Baudelaire, Mallarmé, and René Char.

As a composer, a writer, a teacher, a conductor, and the animator of the Domaine Musical concerts in Paris, Boulez quickly established himself as one of the powers in the post-War-II European avant-garde. He has, however, often surprised his public and his disciples by withdrawing from extremist positions as soon as they seemed to him untenable. Thus today, in comparison with men like Stockhausen and Cage, he can be called a conservative modernist.

He has composed for voice and orchestra *Le Soleil des eaux*, *Visage nuptial*, *Le Marteau sans maître*, and *Pli selon pli*; for orchestra *Polyphonie X* and *Doubles*; for orchestra and tape *Poésie pour pouvoir*; for the piano three sonatas; for flute and piano a sonatine; and for two pianos *Structures*. He has a marked tendency to revise or add to his works.

In recent years Boulez the conductor of standard works has rather outshone

Boulez the avant-gardist. He has appeared with the following orchestras, among others: the National, the Lamoureux, and the Conservatoire in France; the New York, Berlin, and Vienna Philharmonics; the London Symphony; the Cleveland; and many of those created by the radio stations of West Germany. He has conducted *Wozzeck* in Paris and Frankfurt, and will take over *Parsifal* at Bayreuth this summer.

THERE IS SOMETHING TAURINE about him, headstrong, determined, unrelenting. People who belong to this category are inclined to be overpowering; in argument they are not exactly flexible. Yet they are not always hostile. Pierre Boulez, it is true, has frequently taken a violently hostile attitude to certain sham aspects of contemporary music, and for a good reason: there is much in the vagaries of fashion to be hostile about. But he is by no means a forbidding personality.

Relaxing in the apartment where he normally stays in Paris, overlooking the Boulevard Raspail and sumptuously furnished with Persian carpets and ornate period furniture, he almost took on the air, as he unraveled the complexities of his intricate theories, of an oriental seer. Perhaps I was fortunate, in talking with Boulez, that we were both drawn to Baudelaire and Mallarmé, the two great iconoclasts of nineteenth-century literature whom Boulez regards as his guides and who built their philosophies on the sensuous ideal which, they recognized, was bound to be undermined by disillusionment. Certainly I was fortunate in that we shared important musical affinities. As everyone knows, the aesthetic of Baudelaire and Mallarmé is reflected in the musical sphere in the work of Debussy. Boulez is an expert not only on the music of Debussy but on the many aphorisms in Debussy's letters. "How much one has to tear away and suppress in order to reach the naked flesh of feeling," Debussy exclaimed in his search for purity in the musical ideal. This too marks the fearless spirit of the composer who in recent years has sought to intensify those very disturbances which Debussy first brought to the surface in the musical world.

"Intensify" is the operative word here, and in essence the career of Boulez has taken the form of a large-scale, intensifying crusade to reach this same ideal, the musical expression of "the naked flesh of feeling." Has he succeeded? It is doubtful. No one will deny that the spirit of Debussy is carried forward in the work of Boulez, though sometimes, in the instrumental effects of Boulez, this spirit becomes coarsened, not to say alarmingly magnified. Debussy believed in understatement, in "the economy of means," often in the single eloquent chord. Boulez

is the opposite of reticence of this kind. Not for nothing have Paris wits called his *Marteau sans maître*, remarkable for its highly colored, deliberately garish texture, *L'Après-midi d'un vibraphone*.

OUR CONVERSATION ranged over the many acute psychological problems with which a composer is nowadays confronted. We went fairly deeply into some of the technical problems on which Boulez has written so eloquently—or as deeply as I was prepared to become involved in theories of such labyrinthine complexities as to make Bach's *Art of Fugue* seem the merest child's play. And we argued about social and political questions—I was anxious to discover how it came about that a composer born and bred in France and upholding what he believes to be the most distinctive French traditions has chosen to exile himself to Germany, of all countries, for Boulez lives at Baden-Baden. "We must sink our differences and form a musical alliance against the greater powers," came the astonishing reply. I think I was able to form some kind of synthesis of Boulez's ideas as I saw them, but before attempting to bring the character of this commanding figure into relief there are two phenomena in the musical world today to which I am bound to draw attention.

The first is the tendency in all modern arts—first noted, I believe, by Philip Toynbee—"to carry every new element, whether of idea or of technique, further and further forward until it reaches an ultimate extreme." I should be inclined to describe this grotesque goal not so much as the "ultimate extreme"—which sounds as if the situation is still under control—but as the region where the rational in art crosses over into the irrational. Toynbee cites in illustration of this theory the works of Samuel Beckett, where, he says, "We can see a writer who is always trying to go further in that direction [of alienation]—trying to present a human situation ever more hopeless and ever more deprived of our conventional view of what constitutes humanity."

Whatever may be one's personal feelings about the highly complex music of Boulez, I think it is essential to refer to this same intensifying process noted by Toynbee in the work of other contemporary artists. In the music of Boulez we are dealing, in fact, with the phenomenon of alienation discerned by Toynbee in Beckett. It is not necessarily a derogatory opinion, therefore, to say that Boulez's first important work, the *Soleil des eaux*, is Ravel's *Jeux d'eau* gone mad. Nor is it a mere quip to state that the *Structures* by Boulez, for two pianos, deriving in a sense from Debussy's work for this instrumental combination, *En blanc et noir*, might more appropriately be called *En noir et noir*. This work of Boulez does indeed suggest the black despair of madness. But, again, this is not necessarily a condemnatory criticism. Madness is the cherished theme of modern art as Beauty—the idealized, self-conscious concept of Beauty—was the cherished theme of an earlier period.

The other phenomenon of the present-day musical world which I must note is a kind of hardened indifference on the part of concert audiences. At least I think we must describe in this way the unresponsive attitude of the public to the musical avant-garde. Time was, as contemporary accounts make perfectly plain, when the musical ideas of then new composers were held to be so outrageous that the public was simply unable to contain itself. Demonstrations were frequent and protests were so vociferous that much of the new music was simply not heard by the alert critical audiences of those times. I suppose this explosive period started with the whistling and catcalls at the Paris performance of *Tannhäuser*; it reached its highest point of tension before the First World War, when the concert hall was turned into a public place of slander; and it entered its final phase in the late 1920s, when avant-garde works, now more brazen and impertinent than ever, were greeted with nothing more than a few half-hearted boos obligingly supplied by the last effete descendants of the sturdy old critical school. Thereafter criticism was stifled in the minds of concert audiences. Anything in the way of sound or noise—the grating of iron for ten minutes on end, for instance, in a ballet of Merce Cunningham—could be heard in the theatre or concert hall and no eyebrow was raised.

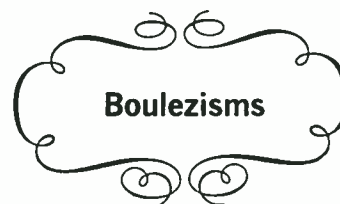
This digression into the social behavior of musical audiences over the last hundred years or so is necessary in order to assess the meekness with which the major works of Boulez were greeted at, for instance, last summer's Edinburgh Festival. Emphasizing the "good manners" attitude of present-day audiences to advanced forms of contemporary music, Desmond Shawe-Taylor wrote in all bewilderment of the Boulez performances at Edinburgh that "there was never a bleat of dismay, not a boo, not an ostentatious or even a furtive exit; only quiet attention, decent applause at the end, an occasional cheer from the back rows." And he adds apropos of the turning point in audience behavior to which I have referred: "Audiences have lost their fine old nerve, and so have the critics who suffer (to quote a witty colleague) from 'the Hanslick complex': at least they are not going to be wrong in that downright, quotable, old-fashioned way." I do not think that in this age critics can be seriously "wrong" in their assessment of the recent works of Boulez. Earlier audiences were outraged because the nerves of their inner feelings had been reached. Probably they had bigger hearts. The truth is that Boulez, like Mallarmé in his later years, and Debussy too for that matter, stands for developments that lead away from the heart towards the mind. You cannot build an intimate union on affairs of the mind alone. That way lies estrangement.

I am not suggesting, of course, that Pierre Boulez in his important activities as a conductor, or as a lecturer, or as a talker with friends, is an estranged or an aloof figure. The contrary is true. In talking with Boulez you are required to be pretty high-

powered, also hard-hitting—that is to say, you must be ready to fling back an alternative theory in the ping-pong manner of a tennis match.

"Are you an admirer of Schoenberg?" I naïvely hazarded the question with the knowledge that Boulez in his condemnation and subsequent adulation of Schoenberg had provided an acrobatic example of dialectics. "Schoenberg's use of the classical form is wholly artificial and meaningless," came the unambiguous reply. "But would you not grant his inspired novel effects in orchestral color?" I persisted. This, of course, Boulez was not only ready to concede: Schoenberg was the unsurpassed master of novel orchestral effects, he proclaimed, particularly in the third piece, *Farben*, of Opus 16. Looking further into this two-pronged impact made on Boulez by Schoenberg, I think it may fairly be said that this forward-looking composer sees both the dangers of the Schoenberg theories and the vast new fields they open. We were in agreement on the fact that it is absurd to use the classical forms, built on the tensions of tonality, in serial music where, by its very nature, these tensions are conspicuously absent. On the other hand, he goes some way to contradicting his thesis when he demands an even wider application of the serial theory than Schoenberg himself would have endorsed.

Boulez, like Ansermet, has an expert knowledge of mathematics—he took an intensive course in higher mathematics at Lyons University before taking up composition—and in conversation he frequently uses



"I have never understood why a musician, in particular a composer, should have as his first duty the relegating of his intelligence to the warehouse of dangerous accessories. . . ."

"I confess that a sensibility which catches cold in the slightest intellectual draft seems to me pretty feeble."

"Music is a science as much as an art."

"We must get used to it: the history of music goes through periods of mutation. . . ."

"You don't make history without taking sides."

"The general public expresses itself through the individual the most capable of assuming his responsibilities before history; sometimes the general public does not recognize itself immediately in the person who has thus expressed it—much as a painter's model may be shocked by a portrait. . . ."

". . . the fundamental question has been posed: how to base musical systems on exclusively musical criteria."

"Musicians have always been a bit behind other people with their revolutions. . . ."

mathematical terms of a technical nature. He refers, for instance, in the matter of serial music to the vectorial nature of composition. This I take to mean the awareness in a cluster of notes or a texture of what we might call the focal point: in mathematics "vector" signifies "the quantity determining the position of one point in space relative to another." It is of course natural that once one admits the application of the theory of dodecaphony to pitch, it should logically be applied to note values, dynamics, and timbre as well. This is the vast domain which Boulez has mapped out: total serialization. In what he calls the "sonorous universe"—"music" is too simple or old-fashioned a term for the art forms now contemplated—some kind of superhuman machine is envisaged in the brain of a composer. We are back to the theory of extremes again. It is the age of all or nothing.

One must not expect Boulez to indulge, then, in the half lights of a poetic conversation. When I first met him some years ago, with Hermann Scherchen at a small London hotel, we fell to talking of the orchestration of Debussy's ballet *Jeux*. I was able to tell this forthright, outspoken composer, as he impressed me at the time, that in a recently discovered letter of Debussy it appeared that the effect the composer wished to achieve was that the orchestration in this work "should seem to be illuminated from behind, as in certain effects in *Parsifal*." How suggestive was this luminous image, I thought. But I could see that it meant nothing to Boulez, gazing fixedly at the bare wall above my head. And I imagine he must have been outraged by the association, historically accurate, of Debussy with the aesthetic of *Parsifal*. Wagner was his *bête noire*, so was Schoenberg at that time, and he was beginning to enter upon his Stravinsky phase. But time changes everything and can even bring about another acrobatic feat. This summer Pierre Boulez is to conduct *Parsifal* at Bayreuth.

There have been Stravinsky conductors in the past, among them Monteux, Ansermet, and Desormière, who have been aware of certain temperamental affinities between Debussy and Stravinsky, and who have consequently tended to give rather mellower readings of the works of Stravinsky. Boulez is a Stravinsky conductor of the 1960s. His readings of *Le Sacre*, the *Symphony of Wind Instruments*, and *Renard* are granitelike, unassailable. I am ready to admit that in the first two of these works the effects he achieves are irresistible: the explosive, dynamic personality of Stravinsky becomes in these works greater than it was, larger than life. But in *Renard*, which I heard him give recently at the Paris Opéra in a memorable Stravinsky evening, together with *Le Sacre* and the *Histoire du Soldat*, one could have done with a little less glitter and, in compensation, an attempt at that unexpected hesitation in the phrasing that Desormière conveyed so cunningly.

Boulez is technically and mechanically excited by the music of Stravinsky, and the current of this excitement runs through his audience at a constant

high voltage. "No waste!" exclaimed a colleague when I asked him what he thought of the spare, economical gestures used by Boulez when conducting the works of Webern, Stravinsky, and Debussy with which he had earlier triumphed in the United States. Indeed, one approaches an almost computerlike efficiency in conductors of this school. All the same I couldn't help reflecting that this culinary metaphor, suggesting the lean diet now in vogue, must necessarily exclude some of the more acceptable undulations of the despised romantic school. I suppose one cannot have it both ways. Boulez conducts in the modern style, *sans* baton, *sans* score—and also, as one is bound to accept, *sans* schmalz.

EVERYTHING HE TOUCHES turns to success. And this itself, when you come to think of it, is one of the phenomena of our time. There have been successful composers of the past, of course, Meyerbeer and Offenbach among them, and, reaching out to composers on another level, Lully and Handel. But I should not say Beethoven was a successful composer of this kind. He was not successful in that he was able, unrelentingly, to impose his will on the public. Nor was even the adamant Wagner primarily concerned with subjugating the musical public of his time. These were figures who were constantly wrestling with themselves; the public, for whom their works were written, came second.

Nowadays musical power, like political power, is vested in a few leading figures. It may be the need for idolatry, or the demand in our alarming musical world for a father-figure, but it has come about that success, as manifested in the careers of composers today—continued prolonged success, that is to say—has often little relation to the aesthetic values which these composers represent. I am aware that this may seem an overbold statement. And I am aware too that it is the critic's humble duty to record success where he is fortunate enough to see it and to be satisfied that he has performed a useful service to his enquiring readers. When one reflects, however, that Stravinsky and Schoenberg—whatever their merits, and they are great—are composers who, in their avant-garde ideas, have dominated the musical world for over half a century, a period far longer than that enjoyed by any other dominating figure of the past, then one is justified in seeking some psychological rather than aesthetic motive in the power they have been able to wield.

All this is pertinent to the spectacular career of Boulez. He too is a musician *à succès*. It is wonderful to carry off triumphant concerts, together with ballet and opera performances night after night, to lecture, to engage in fierce polemical discussions and, if this were not enough, to set down on paper the most involved scores ever conceived by a composer. The energy released here itself suggests genius. In my opinion it is precisely this release of energy for which Boulez stands that has ensured for him his commanding

Continued on page 118

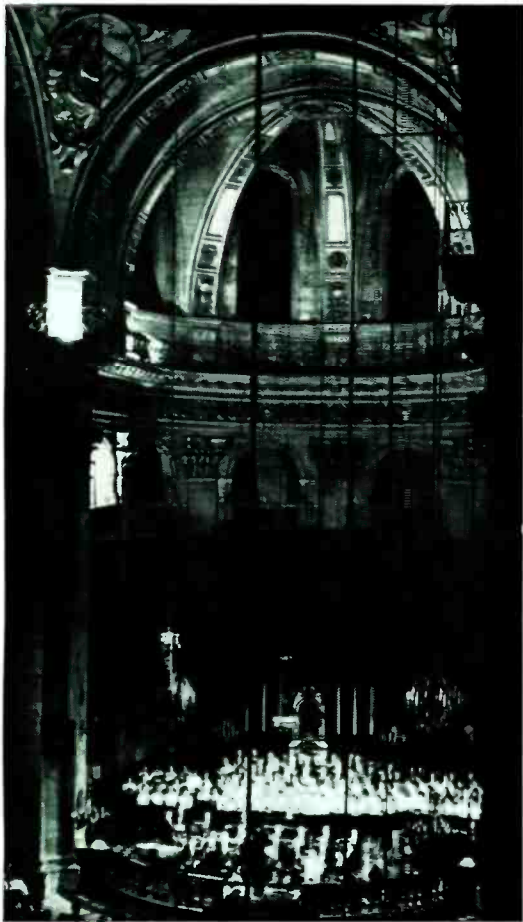


Music in the Marais

By Roy McMullen

MUSIC ENHANCED by a view of a venerable monument has long been one of the standard European warm-weather pleasures. The five-year-old Festival du Marais, which will occupy Parisians this summer from June 7 to July 7, is nevertheless an unusual enterprise, and an unusually attractive one quite apart from the high quality of its programs and monuments. For in this instance the aim is not just to add architectural to musical delight but to use music to save architecture. Not, of course, by raising money for restorations. In spite of near-capacity crowds and the willingness of staff people (who include many young Americans) to work for nothing, the show is too lavish to make a profit in a month-long run. It is intended to be what festival president Michel Raude calls a "revealer": a musical and dramatic spotlight on a marvelous old quarter of Paris whose churches and town houses, most of them dating from the seventeenth century, have been menaced by neglect and by the proposals of city planners.

The Marais—or "Swamp," so called because that is what it was in part until the Middle Ages—deserves some help from music, for in its centuries of prosperity it was generous in its appreciation and support of the art. To enter the quarter through the square in back of the Hôtel de Ville, as tourists normally do, is to embark on an agreeable little musical pilgrimage. In front of you, for instance, is the partly classical but mostly Gothic St. Gervais Church, where the organist was a Couperin from 1653 to 1830, except for a brief period when François the Great was too young for the post and Michel Richard Delalande filled in for him. Back of the church is



At left, a performance of Honnegger's Le Roi David given at the Church of St. Paul and St. Louis.

Messiaen listens intently in the Church of Saint-Merri.



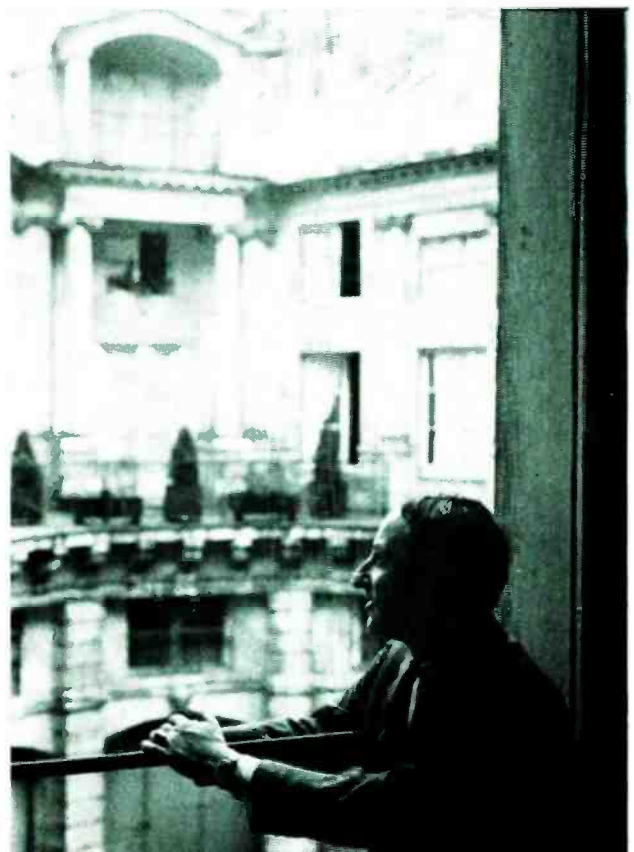
The Place des Vosges, in the seventeenth century the center of French musical life.



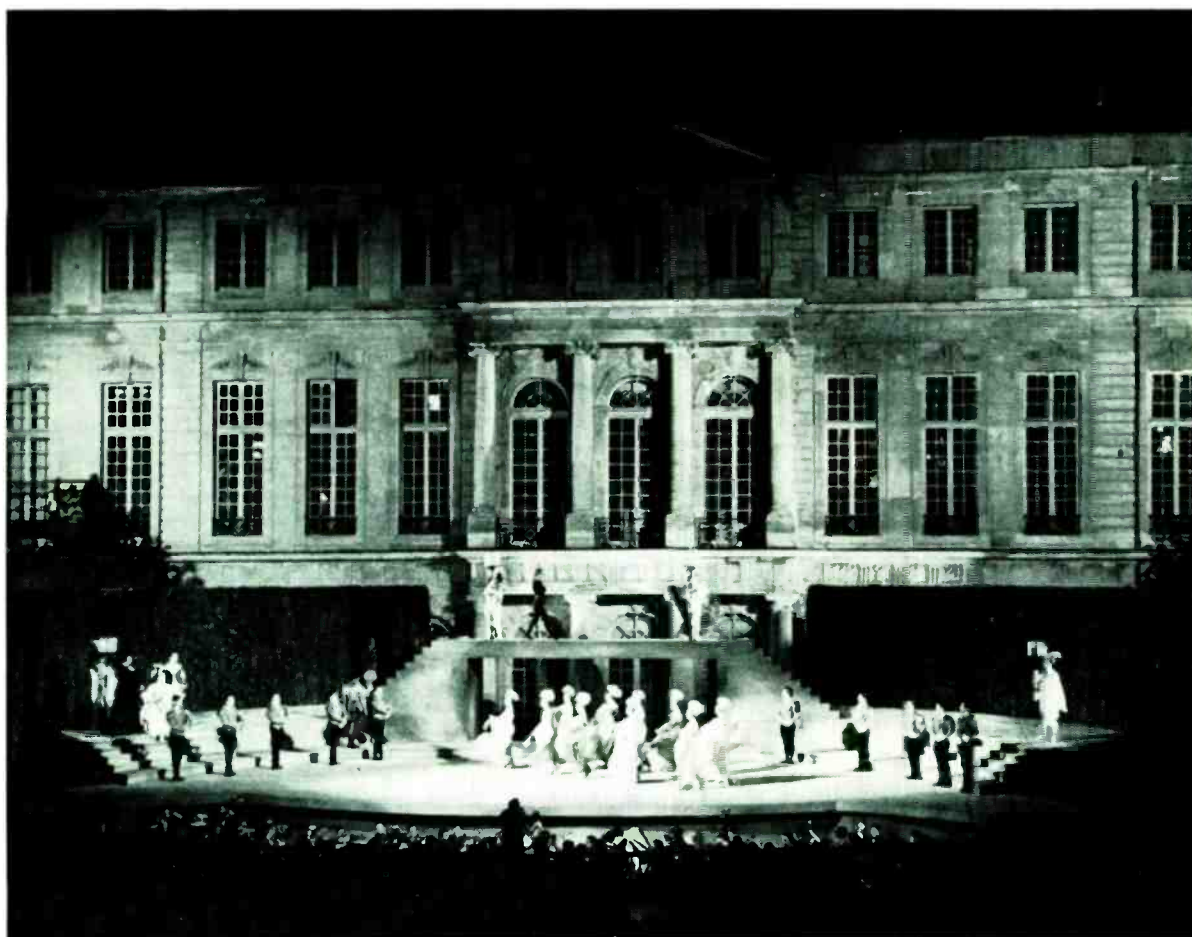
The Hôtel Hérouet, a late-medieval Marais monument which still awaits restoration.

an eighteenth-century building in which the Couperins lived. A short distance down the winding Rue François-Miron (a segment, in spite of its curves, of a Roman road) is the Hôtel de Beauvais, built by Louis XIV's first, and very aggressive, mistress. Here the seven-year-old Mozart, his sister, and Leopold stayed in 1763. Farther on, in the broad Rue Saint-Antoine, is the Church of Saint Paul and Saint Louis, where Delalande was also organist, and Marc-Antoine Charpentier was the *maître de chapelle*. Down and across the street is the Hôtel de Sully, recently cleaned and restored. (In the eighteenth-century Turgot map at the head of this article you can see its courtyard and garden under the word "Saint" and to the extreme left of "Music.") The original owner's taste in music, to judge from an ancient account, was simple and sincere: "Every evening, until the death of Henri IV, a valet of the King played on a lute the dances of the time, and Monsieur de Sully danced them all alone."

The photographs on these pages, taken by Edouard Boubat during the 1965 festival, may



Rafael Puyana, at a window of the Hôtel de Beauvais.



The ballet of the Zagreb Opera performs in the courtyard of the Hôtel de Rohan.

suggest the variety of attractions organized by M. Raude's music director, Georges Blanchon. This season's program was still subject to change as we went to press but it promises to include the Harkness Ballet, dancing Ravel's *Daphnis et Chloë* in the courtyard of the Hôtel de Rohan; Jean-Claude Hartemann conducting the French radio's Orchestre Lyrique and a cast drawn from the Paris Opéra and the Opéra-Comique in Cimarosa's *I Traci amanti*, at the Hôtel de Sully (the local branch of Deutsche Grammophon has scheduled a recording of this production); the Ensemble Baroque de Paris, including Jean-Pierre Rampal; the Radio Symphony Orchestra of Berlin; the chamber orchestras of Prague and Rouen; and a group of musicians selected from those who perform regularly in the Domaine Musical avant-garde concerts—the organizers of the festival want to make it clear that they do not think of the Marais as a quarter belonging only to the past.

A splendid addition to the list of monuments to be used this year is the Temple Sainte-Marie, designed by François Mansart in 1634. A small church with a large dome, it will be a fine theatre-in-the-round for harpsichord recitals.



Nicaour Zabaleta in a concert at the Hôtel de Sully.

TEN YEARS OF **the** **tape** **deck**

*A long-time enthusiast
seizes a tenth anniversary*

as occasion for a summing-up. by **R. D. Darrell**

THE FIRST HUNDRED YEARS well may be the hardest, but it's the first ten that can be the most unpredictable, the most formative, and the most fun! It was, indeed, a bare decade ago, in May of 1956, that I was asked to inaugurate "The Tape Deck," HIGH FIDELITY's monthly review of recorded tapes—and thus found myself directly participating in one of the most exciting developments to have affected home music listening. Not all the potentials of the new medium have even yet been realized, but surely it is appropriate to begin the celebration of a tenth anniversary by recalling the challenge of those early days and the triumphs which did materialize.

Young tape collectors and new converts, accustomed to today's regular releases of taped musical programs, may be unaware that in the spring of 1956 the long monopolistic supremacy of discs remained undisputed. Although the initial tapes of commercially recorded music had been issued some five years earlier (by the A-V Tape Libraries, as I recall) and these had been followed by a very gradually increasing number of others, few musical connoisseurs paid any attention to their existence. As time went on, tape captured the fancy of a small group of enthusiasts (some of whom naïvely believed that reels would soon supersede discs entirely), but for the most part it seemed that the voice of the *status quo* would prevail.

In fact, toleration was demanded even from tape devotees. What were then—and often still—called "pre"-recorded tapes (redundantly, in my opinion) were woefully handicapped. Recording and playback equalization characteristics lacked standardization. Many producers did not have proper technical experience or merchandising know-how, to say nothing of their lacking access to the services of the better-known performing artists. Most dealers in phonograph records were disinterested if not antagonistic: hence sales outlets for recorded tapes were largely limited to direct-mail houses and to camera and appliance shops dealing in tape recorders. Essentially, the situation was this: record producers,

merchandisers, customers, and commentators were mostly unfamiliar with tape; tape and tape equipment manufacturers, distributors, and propagandists were mostly inexperienced musically.

Yet such seemingly insuperable handicaps can act, for certain temperaments, as a potent stimulus. For myself, even while I was protesting that my mind, like Coleridge's, was "in a state of doubt as to . . . Magnetism," I instinctively tingled with the anticipation of sharing in a pioneering development. Such an experience was especially intensified for me by its familiarity and its Faustian promise of a kind of rejuvenation. For, back in 1926, when I left the New England Conservatory of Music to find my first full-time job, it was to assist in the founding of the first American journal devoted to recorded music (the historically memorable *Phonograph Monthly Review*)—and thereby to play an active part in the movement we then called "phonography," the direct ancestor of high fidelity.

I must confess too that in early 1956 I was not unmoved by an arresting coincidence, which I thriftily utilized in writing my first "Tape Deck" column. Thirty years earlier, the major album I had been assigned to review in Vol. 1, No. 1 of the *PMR* was the later celebrated Weingartner/Columbia 78-rpm version of Berlioz's *Symphonie fantastique* (not the very first electrically recorded complete symphony, but the earliest completely successful one). What did I receive among the first stereo reels sent me for review in "The Tape Deck" but a Munch/RCA Victor taping of the same music? "*Fantastique*," indeed!

PRESENT-DAY tape collectors may, however, be less interested in recollections of the similarities between the early days of electrical disc recording and those of reel music than in the story of recorded tape itself. At the time "The Tape Deck" was getting under way, reels were being issued on twenty-four labels, a number which in the next couple of years grew fantastically to total sixty-three. (Of this early

TEN YEARS OF **the** tape deck

group, only fifteen—including the names of the major recording firms—are to be found on current reel releases.) The standard speed already was 7.5 ips, with an occasional 3¾-ips alternative (then of markedly inferior technical quality), and at first most releases were of monophonic half-track recordings. Shorter programs were issued in a 5-inch reel format which nowadays seems almost as rare commercially as the once familiar 10-inch LP disc.

By 1957, it had become unmistakably evident that the hopes of recorded tape were inseparably intertwined with those of stereo sound, yet for several years those now legendary stereo tapes were, in some respects, startlingly unlike today's releases. In the first place, they seldom were called "stereo." The full word "stereophonic" was occasionally employed, but the habitual term was "binaural" or "BN"—this, despite the fact that audio engineers knew that "binaural" could be applied correctly only to two-channel recordings made with microphones mounted like human ears on a dummy head and intended for playback solely by headphones. (To the best of my knowledge, no such true binaural tapes were generally marketed, although some were made privately and for public demonstrations—like those by the Magnecord Company which were the sensation of the 1952 and some later New York audio shows.)

In the second place, all early stereo tapings were 2-track and many were issued in a choice of "staggered" or "stacked" editions. The former characteristic meant that tapes were playable in one direction only and had to be rewound before every replaying. The latter meant that each type of edition was playable exclusively on machines equipped with the appropriate type of heads. The superiority of the now standard stacked type was unquestioned right from the beginning, but for some time it was more practicable to design and manufacture entirely separate heads, mounted a fixed distance apart, for two-channel recording and playback. As a lingering consequence, enough staggered-head machines remained in active home use to justify at least some producers' continuing to issue alternative "staggered" recorded-tape editions right up to the sudden end of the 2-track era.

That end came in the tumultuous year 1959, and, as no veteran tape collector will need reminding, the crisis resulted from the loss of tape's monopoly on stereo sound following the unexpected emergence

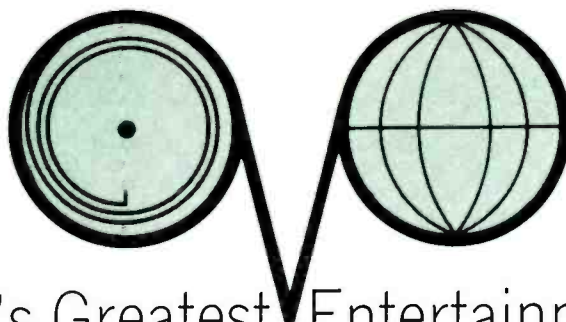
of stereo discs from the laboratory to which "expert" opinion had been mistakenly convinced they would be confined for several more years. Sales and production of recorded tapes collapsed precipitously with the discovery that they simply could not compete, in 2-track form at least, with the new stereo discs. The latter might have been inferior technically, but they were infinitely more convenient to use and considerably less expensive than the unconscionably high-priced stereo reels of the time (\$5.95, for example, for the stereo disc edition of the Monteux/RCA Victor Tchaikovsky *Pathétique*, as against \$18.95 for the tape). Complete catastrophe was averted only by the prompt industry standardization of a 4-track stereo tape format (with appropriate recording and playback equipment modifications)—a feat sponsored by the MRIA (Magnetic Recording Industry Association) and paced in practical application by the Ampex Corporation via its newly formed subsidiary, United Stereo Tapes, Inc., which provided processing and distribution means for recording companies that (unlike Angel/Capitol, Columbia/Epic, RCA Victor, and perhaps a few others) lacked such facilities.

The future of recorded tape remained highly dubious for some time, of course, even though the newly established 4-track repertory grew with unbelievable speed—thanks in no small part to the prodigal representation, for the first time on tape, of Decca/London's catalogue with its many celebrated opera recordings. Some fainthearted pioneer collectors dropped out in the obstinate belief that 4-track technology never would be able to match that of 2-track tapes. Some fainthearted recording companies, badly hurt by the economic consequences, abandoned tape releases (or went out of business) entirely. But new collectors and other recording companies gradually came in, first to fill and eventually to overflow the gaps. In the course of the next few years, during which tape technologies continued to develop and repertories to grow, the mushrooming sales of tape recorders (now nearly all featuring 4-track playback, if not also recording, facilities) provided steadily expanding new audiences and the promise of incalculably large potential ones.

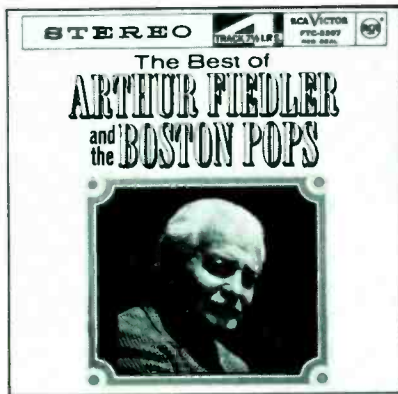
THE VARYING FORTUNES of recorded tape have, of course, been reflected in "The Tape Deck." In the eight 1956 columns from May through December, ninety-one reviews of mono releases and thirty-six of stereo issues appeared. In 1958's twelve appearances, 314 reviews—all of stereo tapes—were published. The débacle of 1959, with the nonappearance of new tape releases, brought about "The Tape Deck's" suspension from these pages for a three-month period, but the years since have found the department again appearing regularly.

Rereading "The Tape Deck's" back pages is an exhilarating experience, but it can also be a sobering reminder of errors of omission and commission, for which both tape

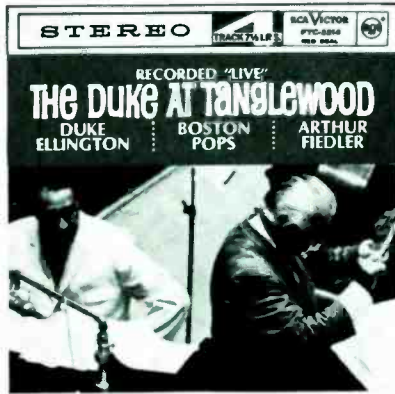
Continued on page 119



The World's Greatest Entertainment is on
RCA Victor 4-Track Recorded Tape



FTC-2207



FTC-2214



FTO-5032



FTP-1305



FTP-1322



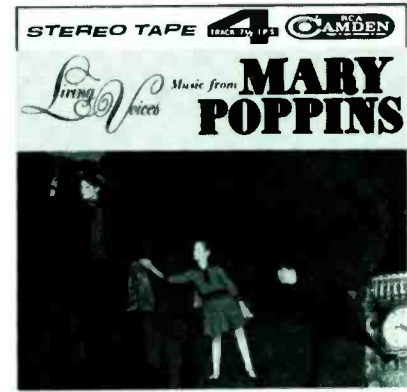
FTC-2209



FTC-2212



FTO-5033



CTR-881

RCA Victor
The most trusted name in sound

RCA's superlative "Red Seal" Magnetic Tape is used in recording RCA pre-recorded tapes.

CIRCLE 51 ON READER-SERVICE CARD

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ALL THE MOST WANTED FEATURES



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15° TRACKING, ELLIPTICAL STYLUS

Professional performance at a modest price. Compares favorably to the incomparable Shure V-15, except that it is produced under standard Shure quality control and manufacturing techniques. Remarkable freedom from IM, Harmonic and tracing distortion. Will definitely and audibly improve the sound of monaural as well as stereo records. A special value at \$35.50. Upgrade M44 cartridge (if you can track at 1 1/2 grams or less) with N55E stylus, \$20.00

THE "FLOATING" CARTRIDGE



M80E GARD-A-MATIC®
WITH ELLIPTICAL STYLUS

Bounce-proof, scratch-proof performance for Garrard Lab 80 and Model A70 Series and Dual 1009 automatic turntables. Especially useful where floor vibration is a problem. Spring-mounted in tone arm shell. Stylus and cartridge retracts when force exceeds 1 1/2 grams . . . prevents scratching record and damaging stylus. •

Model M80E

For Garrard turntables. \$38.00

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V-15
WITH

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For the purist who wants the very best, regardless of price. Reduces tracing (pinch effect), IM and Harmonic distortion to unprecedented lows. 15° tracking. Scratch-proof, too. Produced under famed Shure Master Quality Control Program . . . literally hand-made and individually tested. In a class by itself for mono as well as stereo discs. For manual or automatic turntables tracking at 3/4 to 1 1/2 grams. \$62.50

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SHURE SME

Provides features and quality unattainable in ANY other tone arm. Made by British craftsmen to singularly close tolerances and standards. Utterly accurate adjustments for every critical factor relating to perfect tracking . . . it realizes the full potential of the cartridge and record. Model 3012 for 16" records \$110.50; Model 3009 for 12" records \$100.50

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HIGH FIDELITY

EQUIPMENT REPORTS



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

SCOTT MODEL LT-112 STEREO TUNER (KIT)

THE EQUIPMENT: Scott LT-112, a stereo FM tuner in kit form. Dimensions: front panel, 15 by 4½ inches; chassis depth (including clearance for knobs and connectors), 13½ inches. Price: \$179.95. Manufacturer: H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass. 01754.

COMMENT: Tuner kits always have been somewhat tricky for the novice builder because of the alignment requirements—after construction—for optimum performance. Solid-state tuner kits, based on a new form of technology, would seem to be even trickier. It is a genuine joy therefore to report that the Scott LT-112 is a kit-builder's dream: it goes together smoothly, it permits of a quick and flawless final touch-up alignment without the need for professional instruments, and it performs on a level equal to higher-priced and/or factory-built tuners. Our sample, which we built from a kit following the instructions supplied, could not be improved on by professional alignment and did in fact meet or exceed its published specifications just as it left the kit-builder's hands.

The set is a basic tuner designed for hooking into an existing stereo (or mono) playback system. The tape feed jack on the front panel also doubles as a high impedance headphone jack; we found that it can drive low impedance headphones too (albeit at reduced, but listenable, volume), and so the LT-112 can be used for private listening without any equipment other than a headset. It is about average size for a quality FM tuner, although lighter in weight due to its extensive use of transistors.

Attractively styled, the set features the same gold and black escutcheon found on other Scott units. A generous-size FM tuning dial combined with a station-logging scale is provided. To its left is a combination meter which, used in conjunction with a meter selector switch below the dial, serves three uses: it indicates incoming signal strength; it shows precise center-of-channel tuning for the weakest of signals; and it guides the kit builder when making the final touch-up adjustments after wiring the set. There is a function control which turns the set on or off and selects normal FM reception or one of two filter positions for noisy signals. Next to it is a mono/auto-



matic stereo selector; in the latter position, the set switches itself to stereo operation when a suitable signal is received. There is the tape feed (or headphone) jack, and a stereo indicator light.

The rear apron of the LT-112 contains screw-connections for 300-ohm (twin-lead) antenna lead-in, a fuse-holder, the AC line cord, and two sets of RCA-type output jacks, for stereo hookups to both an amplifier and a tape recorder simultaneously. The signals from these jacks and from the front panel jack may be adjusted by potentiometer controls located on the chassis directly above.

The circuitry of the LT-112 employs solid-state devices except for the front end where four Nuvistors (subminiature vacuum tubes in metal envelopes) are used. The power supply is a full-wave rectifier with zener diode regulation for increased stability in such critical areas as the biasing and multiplex supplies.

In tests at Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.), the Scott LT-112 proved to be an exceptionally fine performer, kit or no. The accompanying graphs and data chart tell the technical story: sensitivity was very high at 2.2 microvolts and varied only by ±0.1 microvolt across the FM band. Harmonic distortion was remarkably low; signal-to-noise ratio very high; capture ratio very favorable. Monophonic frequency response was uniform and smooth across the FM audio band; stereo response was just as good. Channel separation was excellent. Dial calibration was accurate, and tuning by the meter yielded on-the-nose station selection with minimum distortion. These superb results, again we must emphasize, were obtained from a kit-built tuner "as is"—with no additional adjustments required (the actual touching-up procedure required of the kit builder is fairly simple and carefully explained in the manual). In use, the LT-112 has proved to be one of the most sensitive and

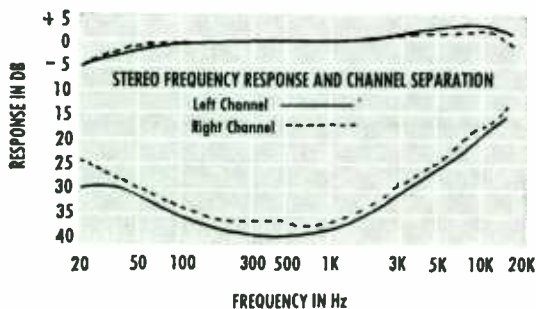
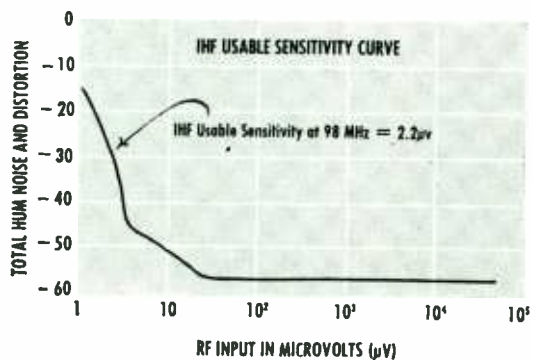
REPORT POLICY

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by Nationwide Consumer Testing Institute, Inc., a subsidiary of 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 Nationwide Consumer Testing Institute, 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 the publisher.

cleanest-sounding FM tuners we have yet had the pleasure to audition. Thanks to careful engineering, the use of quality parts, the conscientious prealignment of critical stages at the factory, and the more-than-normally lucid, attractive, and informative instruction manual, the LT-112 is truly a remarkable kit that—in about ten hours time—evolves into an exceptional tuner.

CIRCLE 151 ON READER-SERVICE CARD

Scott LT-112 Tuner Kit	
Lab Test Data	
Performance characteristic	Measurement
IHF sensitivity	2.2 μ V at 98 MHz; 2.3 μ V at 106 MHz; 2.1 μ V at 90 MHz
Frequency response, mono	± 1.5 dB, 40 Hz to 16.5 kHz
THD, mono	0.13% at 400 Hz; 0.27% at 40 Hz; 0.13% at 1 kHz
IM distortion	0.24%
Capture ratio	4 dB
S/N ratio	65 dB
Frequency response, stereo	
l ch	± 2.5 dB, 40 Hz to 15 kHz
r ch	± 1.5 dB, 45 Hz to 15 kHz
THD, stereo, l ch	0.23% at 400 Hz; 0.58% at 40 Hz; 0.22% at 1 kHz
r ch	0.34% at 400 Hz; 0.7% at 40 Hz; 0.25% at 1 kHz
Channel separation, either channel	better than 35 dB at mid-frequencies; 24 dB at low end; 14.5 dB at 15 kHz
19-kHz pilot suppression	-46 dB
38-kHz subcarrier suppression	-72 dB



THORENS MODEL TD-150AB TURNTABLE

THE EQUIPMENT: Thorens TD-150AB, a two-speed manual turntable with integral tone arm; supplied on walnut base. Dimensions: 15 $\frac{7}{8}$ by 12 $\frac{7}{8}$ by 5 inches. Price: \$99.75. Optional dust cover, \$6.00. Manufactured by Thorens of Switzerland; distributed in the U.S.A. by Elpa Marketing Industries, Inc., New Hyde Park, N.Y. 11040.

COMMENT: The TD-150AB is Thorens' entry in the unisuspension turntable class; that is to say, both the arm and the platter share a common suspension system in the form of an aluminum crossbar beneath the deck-plate and isolated from it by three large springs. The 5 $\frac{1}{4}$ -pound platter is covered with a rubber mat and has a built-in pop-up 45-rpm adapter. It is belt-driven by two small synchronous motors operating simultaneously through a common shaft.



Speed change between 33 and 45 rpm is accomplished by a stepped pulley on the shaft. The weight of the platter, the size of the twin motors, and the drive and suspension system all are carefully chosen to complement each other and make for smooth, quiet operation—which they most certainly do.

The arm is a well-balanced, low-mass, metal tubular type, fitted with a removable lightweight head that accepts any of today's cartridges. A cuing lever is provided for lowering or raising the arm gently and quickly; the arm is pneumatically damped during this action, and the damping of course is removed when the pickup contacts the record. The pivot end of the arm has a double counterweight which may be adjusted, in conjunction with a removable stylus force device, to balance the arm and set the required downward tracking force. A calibrated scale—found in our test to be accurate to within plus-or-minus one-tenth of a gram—is provided. Following this guide, the user can readily adjust the arm for correct stylus force without the need for an additional gauge. Once the arm is balanced, the device is removed and the ensemble is ready for use.

A handsome unit, the TD-150AB is also a ruggedly built machine and a topflight performer. The usual measurements were made at Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.). Rumble, as per the NAB standard (of 1.4 cm/sec at 100 Hz) was a very low -40 dB and of course completely inaudible. Wow and flutter were clocked at 0.07% and 0.05% respectively, and are of no significance in listening. The arm had no measurable resonance at all, which is outstanding. Speed accuracy was good, measured as 1.95% fast for the 33-rpm setting, and 0.9% fast for the 45-rpm setting. Speed was unaffected by line voltage changes.

Tracking ability of the arm was on a par with the

best. The crossbar and spring suspension system can be credited with providing excellent isolation from the chassis, a factor that contributes to the very quiet operation of the ensemble and minimizes its susceptibility to external shock. All told, the TD-150AB is a very commendable, carefully built unit that should find a welcome place in many a high quality disc playback system.

CIRCLE 152 ON READER-SERVICE CARD

KNIGHT MODEL KG-415 TAPE RECORDER

THE EQUIPMENT: Knight KG-415, a stereo tape deck with built-in recording/playback preamps. Transport factory-built; electronics in kit form. Dimensions: 14½ by 14 by 9⅝ inches. Price: \$249.95. Walnut base, \$19.95. Carrying case, \$29.95. Manufacturer: Knight Electronics Corp., 2100 Maywood Drive, Maywood, Ill. 60153.

COMMENT: The Knight KG-415 consists of two sections: the factory-built transport (a Viking unit), and the solid-state recording/playback preamps which are supplied by Knight in kit form. Building the machine involves wiring the electronics section, and interconnecting it to the transport. Thus assembled, the KG-415 is a quarter-track stereo/monophonic recorder designed for playback through an external sound system or through headphones that may be jacked into the front panel.

The machine has features and performance that belie its relatively low cost. It is a handsome unit, finished in matte black and satin aluminum. In addition to regular recording and playback functions, it can be used for sound-on-sound and echo effects.



During recording, either the source or the tape itself can be monitored (three heads are used for erase, record, and playback respectively). The transport is powered by two motors: one for the capstan drive, the other for tape take-up. As in most Viking transports, the head assembly and tape path are positioned above, rather than below, the tape reels.

Transport controls include a speed selector (3¾ or 7½ ips), and a combination mode control: the inner knob selects "play" (to move the tape at normal speeds), "neutral" or stop, and "cue off" (to permit rocking the reels to locate a specific passage for editing). A red button in the center of this knob must be pressed for recording. The outer knob is used for fast-forward and rewind. Centered between the reels is a three-digit tape index counter with a reset button.

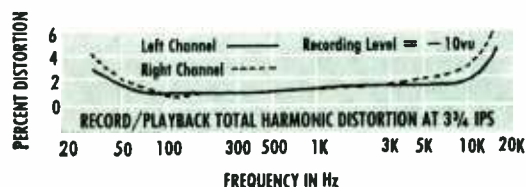
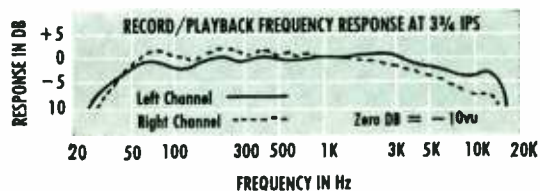
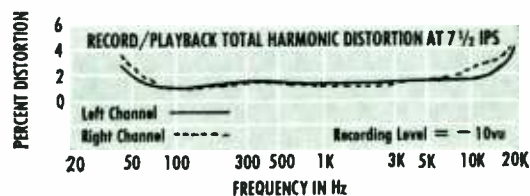
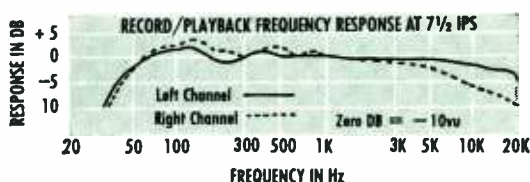
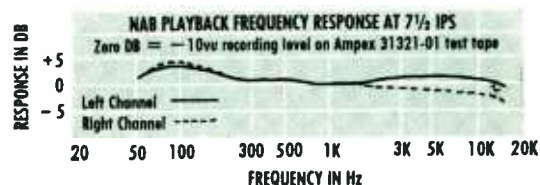
Below the transport are three rows of electronics

controls. At either end of the top row is a VU meter for each channel, and an associated source level control. Between these devices are six illuminated indicator panels and a recording lamp which show what function and mode the machine is in at any given time. The main selector knob itself is centered just below them. The next row contains four slide switches: an equalization selector for the two speeds; the monitor (source or playback) switch; a switch to choose sound-on-sound, echo, or normal recording; and the power off/on switch. Along the bottom of the panel are playback level knobs for each channel, and separate recording level controls for line and microphone inputs on each channel. Centered between them are left and right channel microphone jacks and a stereo headphone output jack.

The rear of the transport contains the necessary wiring between transport and preamp; on the rear apron of the preamp itself are a stereo pair of line input phono jacks, and two more stereo pairs for line and monitor outputs. There also is a special jack for using a built-in test oscillator and a switch to permit this test. The transport is powered from an AC outlet on the apron; there is another outlet for powering other equipment. A fuse-holder and the AC line cord complete the rear complement.

The transport is well built; the solid-state electronics are neatly laid out on six printed circuit board modules which fit into slots atop the chassis. Circuit parts are of high quality.

In tests run at Nationwide Consumer Testing In-



stitute, Inc. (a subsidiary of United States Testing Company, Inc.), the KG-415 met all of its published specifications and shaped up in general as a reliable, better-than-average recorder in its price class. Listening tests—including playback of commercial tapes and of those made on the KG-415—confirmed the measurements. The machine's operation and its special features are not hard to master, and the well-written instruction manual will help even the novice recordist through the required hookups and control settings. The electronic wiring of the kit portion is not the easiest do-it-yourself project encountered, but again, the instructions and packaging of parts are of great help. Construction time, with work slowly and carefully done, was about 30 hours.

CIRCLE 153 ON READER-SERVICE CARD

Knight Kit KG-415 Tape Recorder

Lab Test Data

Performance characteristic	Measurement
Speed accuracy, 7½ ips 3¾ ips	1.1% fast at 120 VAC 1.2% fast at 120 VAC
Wow and flutter, 7½ ips 3¾ ips	0.04% and 0.06% respectively 0.12% and 0.08% respectively
Rewind time, 7-in., 1,200-ft. reel Fast-forward, same reel	1 min., 18 sec. 50 sec.
NAB playback response 7½ ips (ref. Ampex test tape No. 31321-01 l ch r ch	+3.5, -1.5 dB, 50 Hz to 15 kHz ±4 dB, 50 Hz to 15 kHz
Record/playback response (-10 VU recorded signal) 7½ ips, l ch r ch 3¾ ips, l ch r ch	+2, -3.5 dB, 45 Hz to 15 kHz +3, -8.5 dB, 37 Hz to 15 kHz +0.25, -2.5 dB, 46 Hz to 12 kHz +1.5, -5 dB, 38 Hz to 6.4 kHz
S/N ratio (ref. 0 VU, test tape), playback record/playback	l ch, 56 dB; r ch, 55 dB l ch, 52 dB; r ch, 51 dB
Sensitivity (for 0 VU recording level) line inputs mic inputs	l ch, 79 mV; r ch, 106 mV l ch, 1.58 mV; r ch, 1.7 mV
Max output level with 0 VU signal with -10 VU signal	l ch, 0.7 V; r ch, 0.85 V l ch, 235 mV; r ch, 275 mV
THD, record/playback (with -10 VU signal) 7½ ips, l ch r ch 3¾ ips, l ch r ch	under 2%, 47 Hz to 14 kHz under 2%, 54 Hz to 9 kHz under 2%, 45 Hz to 10 kHz under 2%, 50 Hz to 5 kHz
IM distortion, record/ playback, -10 VU level	l ch, 2.9%; r ch, 3.2%
Recording level for max 3% THD	either ch, 0 VU
Accuracy, built-in meters	either meter accurate at -10 VU; 1 VU low at 0 VU

SHURE/SME MODEL 3009 TONE ARM

THE EQUIPMENT: Shure/SME 3009, a professional tone arm for use with manual turntables. Price: \$100.50. Manufactured by SME Ltd., Steyning, Sussex, England. Distributed in the U.S.A. by Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. 60204.

COMMENT: Today's improved combinations of turntable-with-arm notwithstanding, it is safe to say "there always will be an SME"—for the confirmed audio eclectic who insists on assembling his own record-playing machinery from the latest and best elements at hand. Additionally, an arm such as the SME, which can elicit maximum performance from a very wide variety of cartridges, becomes virtually a precision audio tool of special interest to experimenters, professionals, and equipment testers. As such, it is logical to expect that refinements in its design keep pace with improvements in pickups and this is exactly why the new model SME has been released.

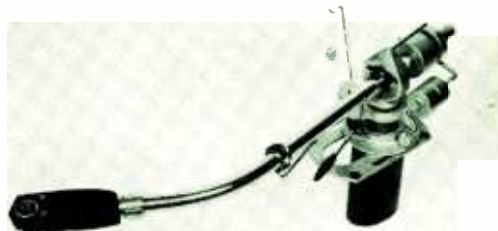
Compared to the version we reported on just three years ago (May 1963), the new model is not visibly very different. The refinements nonetheless are real, albeit subtle, and in keeping with the state-of-the-art philosophy that motivated the design of this arm in the first place. To begin with, the arm has a new counterweight assembly, and the end-cap has been drilled out to permit a greater range of weight adjustment—which permits the use of a new perforated pickup head of very light weight. This combination facilitates the use of relatively heavy cartridges such as the Ortofon or the Shure V-15 while reducing the effective mass of the combined pickup system. The perforated shell, in fact, is always preferable as long as the weight of the cartridge permits its use; with ultralightweight cartridges, an alternate shell of cutaway design may be used.

The new model arm comes in a more preassembled state than the earlier version, thus speeding up installation. Its cable-plug assembly is sturdier and better shielded and insulated than in the past, and in place of the former single ground lead for both channels, it now has separate channel ground leads and an arm ground, so chance of hum pickup is about nil.

The arm must be installed on a turntable deck-plate and then adjusted for balance, tracking force, arm height, tracking alignment (overhang of the



Perforated head at left; below, SME arm with cutaway head.



stylus), and bias (antiskating)—with respect to a particular cartridge. These adjustments are not as formidable a chore as may seem at first glance, thanks to the improved instruction booklet. Moreover, everything fits and slides with true precision and professional smoothness; in fact, performance aside, the SME arm can be appreciated as a work of art from the machine-shop. The mounting hole for the arm's base-plate is an elliptical slot which the owner must drill himself. The manufacturer also offers a pre-punched mounting board specifically designed to mate the SME arm with a Thorens TD-124 turntable.

The arm includes a built-in hydraulic cuing lever which may be used to lower the pickup to the record very gently (regardless of how abruptly the user flips the control). The bias adjustment consists of a small weight at the end of a nylon string which exerts a constantly changing force directly proportional to the angle made by the string with the arm's axis, so that there is effective and accurate antiskating control across the entire record. The bias adjustment must be made with respect to the tracking force adjustment. The latter, depending on the precision weights used, is calibrated in increments of $\frac{1}{2}$ or $\frac{1}{4}$ gram and was found, in NCTI tests, to be accurate to within one-tenth of a gram. The maximum theoretical antiskating force was calculated to be 3.95 grams, which is an ample margin to cover any high fidelity pickup.

As one would expect from an arm of such all-out design, performance is as close to perfection as we have yet encountered. The arm does take some patience to install, but once set up it handles easily and smoothly, with virtually no bearing friction and excellent tracking ability. Its resonance is highly damped and is well below 10 Hz. If there is such a thing as a universal arm to permit any cartridge to perform at its best, the SME certainly is such an arm.

CIRCLE 154 ON READER-SERVICE CARD

McINTOSH MAC-1500 STEREO RECEIVER

THE EQUIPMENT: MAC-1500, a stereo receiver (FM mpx tuner and stereo control amplifier on one chassis). Dimensions: 16 by 16 by 5½ inches. Price: \$499. Manufacturer: McIntosh Audio Co., 2 Chambers St., Binghamton, N.Y. 13903.

COMMENT: The first stereo receiver from this well-known audio firm, dubbed the MAC-1500, is a handsome, high-performing instrument that easily meets its specifications and offers on one chassis excellent stereo and monophonic FM reception plus a full complement of controls and clean, high power output.

Styled in the distinctive black and gold of McIntosh equipment, the set's front escutcheon is divided into two sections. The upper part contains a generously proportioned FM station dial with a logging scale. A stereo indicator is at its left; a tuning meter and then the tuning knob are at the right. The lower portion is given over to five knobs and six slide switches. The knobs include a six-position input selector, channel balance, bass, treble, and volume controls. The bass and treble controls both are friction-coupled, dual-concentric types that may be used independently or simultaneously on each channel. The volume control is coupled with the power off/on switch.

The slide switches provide facilities for stereo/mono selection, tape monitor, low and high frequency filters,

interstation muting, and loudness contour. Between the last slide switch and the bass control is a low-impedance headphone jack.

The rear of the set contains five stereo pairs of input jacks and a pair of output jacks for feeding a tape recorder. Speaker connections are made to a barrier strip with individual terminals for 4-, 8-, and 16-ohm impedances. A triple-screw terminal strip provides for 75-ohm and 300-ohm antenna hookups. The rear also has a muting threshold adjustment; a system grounding post; three AC outlets—one unswitched, two switched; a fuse-holder; and the power cord. Finally there is a speaker switch: in its off position, plugging a headset into the front panel jack cuts out the speakers; in its on position, both speakers and headphones may be heard at once.

Circuitry of the MAC-1500 is part solid-state, part tube design. The transistorized sections are mounted



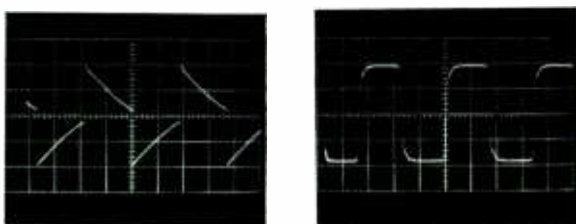
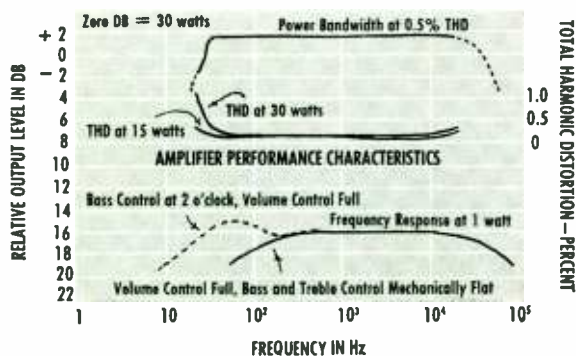
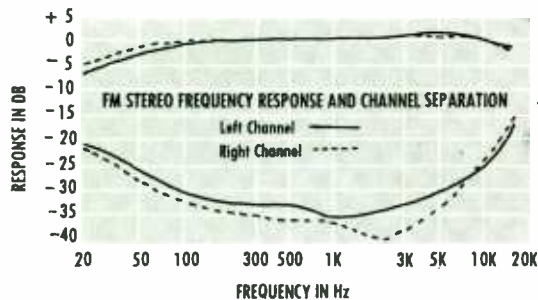
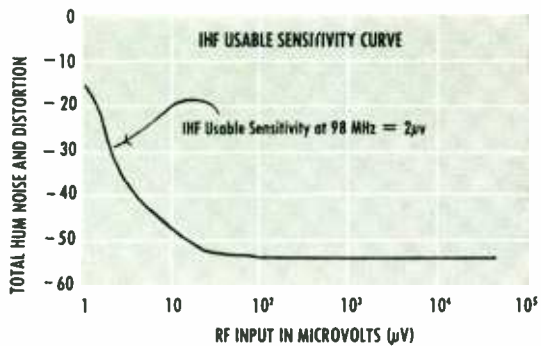
on military-grade circuit boards; construction and wiring are, in the McIntosh tradition, exemplary. The amplifier output stages employ two type-7591 tubes per channel. Each of these tubes can deliver 28 watts alone, so an ample safety margin is evident in the design to permit reliable operation for the life of the tubes within the rated output of the set.

Measurements of both the tuner and amplifier sections of the 1500 were made at Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.) and are detailed in the accompanying charts. They add up to a highly sensitive tuner and a clean, responsive amplifier in the high power class. Tuner sensitivity was a very fine 2 microvolts, which remained constant across the FM dial. FM frequency response, in both mono and stereo modes, was uniform across the band. Channel separation was excellent, distortion quite low. Minimum distortion, incidentally, could be obtained when tuning in a station by relying on the signal strength meter. Other FM characteristics, such as signal-to-noise ratio, IM distortion, capture ratio, and calibration of the tuning dial all were found to be of unimpeachable quality. The tuner, in a word, is easily one of the best available.

Complementing it is a conservatively rated and well-engineered control amplifier. A noteworthy feature of its performance is the fact that its clipping power remained the same whether each channel was measured alone or when both were driven simultaneously—a characteristic that bespeaks excellent design and a very well regulated internal power supply. The power bandwidth extended beyond the "normal" audio range; within the 20 Hz to 20 kHz range it was virtually a flat line.

Harmonic distortion for the amplifier's rated output (of 30 watts) was a mere 0.3% across the band; at half-power (15 watts) it was even less. The power output of the MAC-1500, vis-à-vis its distortion, in a word well exceeds its published specifications.

The amplifier's frequency response (and its RIAA and NAB equalization characteristics) was found in our sample to vary somewhat according to the setting of the bass tone control, and with this control set to the 2 o'clock position, response was uniform within less than ± 1 dB from below 20 Hz to above



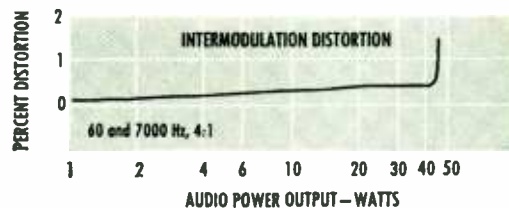
Square-wave response to 50 Hz, left, and 10 kHz.

20 kHz. In subsequent MAC-1500's, we are advised by McIntosh, the mechanically flat position of the bass control is exactly electrically flat.

IM distortion was very linear and low up to, and beyond, rated power output. Tone control and filter characteristics were all favorable from a musical standpoint. Damping factor was measured as 13.3, which is better than the specified 10. Input sensitivity and S/N figures all were well suited for today's program sources.

The MAC-1500 is a pleasure to operate and to listen to. It is capable of driving just about any speaker system you'd care to mate it with. The set's use of tubes and output transformers does lend it a degree of bulk and weight that its all-transistor contemporaries lack; in any case, the 1500 is a rugged, well-built set that, in view of its excellent performance, seems to say tubes will be around for a while on the audio scene.

CIRCLE 155 ON READER-SERVICE CARD



Lab Test Data

Performance characteristic	Measurement
Tuner Section	
IHF sensitivity	2 μ v at 98 MHz; 2 μ v at 106 MHz; 2 μ v at 90 MHz
Frequency response, mono	+1.75, -2.5 dB, 50 Hz to 15 kHz
THD, mono	0.19% at 400 Hz; 0.21% at 40 Hz; 0.24% at 1 kHz
IM distortion	0.21%
Capture ratio	2
S/N ratio	68 dB
Frequency response, stereo	
l ch	+0.5, -3 dB, 50 Hz to 15 kHz
r ch	+0.5, -2.25 dB, 50 Hz to 15 kHz
THD, stereo, l ch	1.2% at 400 Hz; 1.6% at 40 Hz; 1.5% at 1 kHz
r ch	1.1% at 400 Hz; 1.4% at 40 Hz; 1.4% at 1 kHz
Channel separation, either channel	35 dB at 1 kHz; better than 30 dB, 100 Hz to 5 kHz; 15 dB at 15 kHz
19-kHz pilot suppression	-35 dB
38-kHz subcarrier suppression	-45 dB
Amplifier Section	
Power output (at 1 kHz into 8-ohm load)	
l ch at clipping	36.9 watts at 0.14% THD
l ch for 0.5% THD	41.9 watts
r ch at clipping	34.4 watts at 0.12% THD
r ch for 0.5% THD	37.8 watts
both channels simultaneously	
l ch at clipping	36.9 watts at 0.14% THD
r ch at clipping	34.4 watts at 0.12% THD
Power bandwidth for constant 0.5% THD	22 Hz to 42 kHz
Harmonic distortion	
30 watts output	under 0.3%, 30 Hz to 20 kHz
15 watts output	under 0.25%, 22 Hz to 20 kHz
IM distortion	0.1% at 1-watt output; under 0.4% up to 37 watts output
Frequency response, 1-watt level	with bass control at 2 o'clock: \pm 0.8 dB, 18 Hz to 25 kHz
Damping factor	13.3
Characteristics, various inputs:	Sensitivity S/N ratio
phono 1	5.2 mV 60 dB
phono 2	2.2 mV 60 dB
tape head	3.7 mV 60 dB
tape monitor	430 mV 77 dB
auxiliary	430 mV 77 dB

BENJAMIN MIRACORD PW-40A AUTOMATIC TURNTABLE

THE EQUIPMENT: Miracord PW-40A, a four-speed automatic turntable. Supplied with automatic spindle, single-play spindle, and single-play 45-rpm adapter, and with Elac Model STS 240 cartridge. Dimensions: 14½ by 12½ inches; requires clearances above and below deck plate of 5⅝ inches and 3¾ inches respectively. Price: \$99.50. Manufactured by Elac of West Germany; distributed in the U.S.A. by Benjamin Electronic Sound Corp., 40 Smith St., Farmingdale, N.Y. 11736.

COMMENT: The Miracord PW-40A might be called an integrated record-playing ensemble: it comprises automatic turntable, preinstalled arm, and a stereo cartridge (which itself retails separately for \$19.95). As such it strikes us, especially in view of its performance, as an attractive audio bargain.

The turntable/arm assembly itself is essentially a refined version of the older Miracord 10H of the Studios series (see *High Fidelity*, December 1961, for a report on the Studio H), long regarded as a very well-made, smooth-performing automatic. The present model has an improved suspension system and fea-



tures Miracord's latest tone arm, a newly designed metal tubular type that has lower mass than the former arm, will trip the automatic mechanism at very low stylus tracking forces, and features a built-in direct-reading stylus force gauge.

The PW-40A may be used as a record changer to play a stack of records in sequence. In this mode, the long spindle is used; its built-in retracting levers hold the records in place without the need for an overhead arm. For single-play, or manual use, the shorter spindle is used. An interesting option with this spindle is the repeat feature: if the short spindle is inserted upside down, the PW-40A will continue to play one record repeatedly until manually shut off. For any type of operation, the speed (16, 33, 45, or 78 rpm) is selected, and the unit is then activated by pressing one of three buttons marked for the size record to be played: 7-, 10-, or 12-inch. Alternately, in single-play mode, the user can cue manually; lifting the arm up and over starts the platter.

The fourth button, marked "stop," may be used at any time to interrupt the sequence. Otherwise, the

Benjamin Miracord PW-40A Turntable

Speed	Speed Accuracy		
	117 V	129 V	105 V
33 rpm	2.2% fast	2.4% fast	2% fast
45 rpm	2.1% fast	2.2% fast	1.8% fast
78 rpm	1.9% fast	2% fast	1.8% fast
16 rpm	2.6% fast	2.7% fast	2.5% fast

machine will shut itself off automatically when the last record in a stack has been played, or when—in single-play mode—the one record has been played.

Construction of the PW-40A is first-rate throughout, with evidence of careful workmanship and precision finishing and fitting of parts. The platter, made of a single nonmagnetic casting and very well balanced, is covered with a thick rubber mat and weighs just under six pounds. It is driven via an idler wheel by a heavy-duty four-pole motor. The arm employs an adjustable rear counterweight for balance; when correctly set up, it tracks very well—even with the ensemble tipped considerably off true level. The cartridge is installed on a platform (removable), which slides easily and securely into the arm itself. An armrest, with a safety latch, is mounted on the deck-plate. The owner's instruction book is unusually well written and amply illustrated.

Performance tests were run at Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.). Turntable rumble, by the NAB standard (ref. 1.4 centimeters per second at 100 Hz), was -34 dB and inaudible, even with the unit playing through wide-range speakers. Wow and flutter were measured as 0.13% and 0.17% respectively, both low values and not important in listening terms. Speed accuracy was about average for an automatic; exact data are given in the chart.

The cartridge included in this ensemble is a late model Elac fitted with a 0.7-mil diamond-tip stylus suitable for both stereo and mono microgroove discs. In listening tests, we found it had a clean, agreeable sound with excellent separation characteristics; certainly it seemed well suited to make of the ensemble an attractive, smooth-performing record player.

Several optional accessories are available for use with the PW-40A, including a hydraulic cueing device (\$12.50) which may be mounted by means of pre-drilled holes on the deck-plate. There also is a variety of mounting boards, bases, and covers, ranging in cost from \$3.00 to \$14.95. A carrying case for the PW-40A retails for \$29.50, and an automatic 45-rpm spindle for stacking doughnut discs costs \$5.00.

CIRCLE 156 ON READER-SERVICE CARD

REPORTS IN PROGRESS

Pilot R-1100 Receiver

Ampex PR 10-4 Tape Recorder

Dynaco PAS-3 Preamp-Control

The uncut version of a masterpiece that changed the course of Opera...



Gluck's *Orfeo ed Euridice*/Shirley Verrett, Anna Moffo, Judith Raskin. Renato Fasano conducts The Virtuosi di Roma and Instrumental Ensemble of the Collegium Musicum Italicum.

Before Orfeo. Before Gluck staged "Orfeo" in 1762, opera often staggered along under a weight of *da capo* arias, recitatives and florid passages. Plots were stylized, often bearing little resemblance to life. Singers sang, often leaving whatever dramatic talents they had outside the theater. The dramatic role of music—as an auditory mirror to action—had not been fully realized.

How Orfeo created a new epoch, through realism. In a single opera, and with several surgical strokes of genius, Gluck and his librettist cut away many of the superfluities of operatic tradition. Here for the first time is an opera without *recitativo secco*. They tied music more closely to action and speech, made orchestral music of greater moment and filled the recitatives with an unheard-of dramatic and psychological significance. Gluck's influence made itself felt on such composers as Mozart, Beethoven, Berlioz and others.



Myths into mortals. In "Orfeo"—the oldest plot in opera—Gluck turned myths into mortals. Gluck's Amore is no neutral phantom but a warm, pitying youth. Euridice is no longer the "ideal" spouse, so much beloved by Classicists, but a passionate and jealous one.



Shirley Verrett and Anna Moffo. Shirley Verrett triumphs in her first major starring role on records as Orfeo, the god of music. She displays the compass of her voice and dramatic talent in a role that has been called "a symbol of the singer's most exalted art." Anna Moffo portrays the pathos and excitement of Euridice with fire and vivid realism.



A rich and rewarding performance. The mourning ceremony with which "Orfeo" opens is widely considered the most impressive in opera. The second act, dramatic and terrifying, is, in particular, a masterly fusion of music and drama. This Red Seal production of "Orfeo," includes the *entire* ballet music—a rare feast indeed. Renato Fasano conducts The Virtuosi di Roma, forty of Europe's finest musicians. 3 L.P.s with libretto. Recorded in brilliant *Dynagroove* sound.



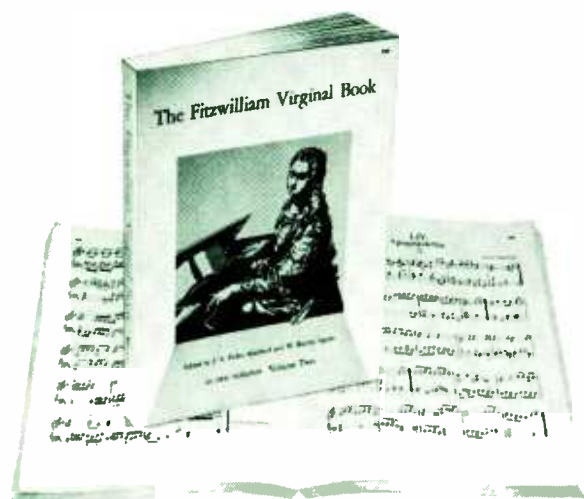
RCA Victor
The most trusted name in sound

CIRCLE 50 ON READER-SERVICE CARD

reviewed by NATHAN BRODER
O. B. BRUMMELL
R. D. DARRELL
PETER G. DAVIS
SHIRLEY FLEMING
ALFRED FRANKENSTEIN



HARRIS GOLDSMITH
BERNARD JACOBSON
CONRAD L. OSBORNE
ERIC SALZMAN
DENIS STEVENS
JOHN S. WILSON



by Eric Salzman

A Musical Panorama Of the Elizabethan Age

THE COMPOSERS of Tudor England were skilled in many kinds of music but they were most astonishingly original at the keyboard. While Continental keyboard music was closely identified with vocal-contrapuntal technique until well into the baroque period, idiomatic keyboard music appeared in England before the middle of the sixteenth century and continued to be written well into the seventeenth.

Even granting the general excellence of English music in the days of Henry VIII and Elizabeth I, it is not easy to grasp the preëminence of the English virginalists, but perhaps part of the explanation can be found in the popularity of the virginals as a solo instrument among the cultivated classes of the time. Like the sonnets of Sidney and Shakespeare (and unlike a good deal of other music), virginal pieces were generally not printed but circulated in manuscript among the aristocracy and the well-to-do. Something over six hundred survive, most of them in "commonplace" books compiled for personal or family use. Over half of the extant pieces are represented in the largest of these albums, the so-called Fitzwilliam Virginal Book, named for that Lord Fitzwilliam who gave it to Cambridge University, where it now resides. In the eighteenth and nineteenth centuries it was known as Queen Elizabeth's Virginal Book. Good Queen Bess was a capable performer on the instrument, as was her father, Henry VIII, and virtuoso players had been attached to Henry VII's entourage. But the Fitzwilliam volume had no connection with the English court: it was, scholars agree, compiled after Elizabeth's

death by a member of the wealthy Roman Catholic Tregian family, and it seems to have been written in prison, in exile, or both. As recusants, the Tregians spent most of their lives locked up or locked out; they had plenty of time on their hands to copy music and idle away the hours at the virginals.

Indeed there are many hours' worth of music represented in the 418 pages of the Fitzwilliam manuscript; it is a kind of musical panorama of a great age. More than twenty composers are represented, including one non-Englishman, the Dutch organist-composer Sweelinck, the leading English lights of the day, and others of greater or lesser excellence (many known as keyboard composers principally or uniquely through this single manuscript). Although the origin of most of this music is distinctly secular, there seems to be a preponderance of Roman Catholic composers, many of whom, like the Tregians themselves, are known to have been exiles. The fact that many of the pieces exist here in unique copies may be partly explained by the conjecture that they were written expressly for the Tregian family, most probably in the Netherlands.

There is a great range of styles and types, from elaborate Renaissance contrapuntal compositions to simple arrangements of popular airs and dances. But most of it can be divided into two general categories: the linear music derived from and sometimes modeled on the great Italian Renaissance tradition; and the idiomatic, figured music generally based on an original variational

technique. In the first category belong the actual madrigal arrangements of the type popular in Italian keyboard music and the contrapuntal fantasias. These last-named include some of the finest pieces in the collection and (although perhaps conceived for the organ rather than the harpsichord or virginals) often develop in the direction of a genuine keyboard elaboration. But the bulk of the matter and the really original contributions fall in the second category. Aside from a small group of noodling preludes of a rather indeterminate character, they are based on original conceits or popular tunes of the day, often of a distinctively swinging English character. Even the shortest and simplest of them are ornamented in an engaging way, and the longer ones are built up into variational structures of extraordinary scope and power.

The first complete printed edition of the Fitzwilliam Virginal Book (brought out in the 1890s) was reprinted a few years ago by Dover Publications, which is now issuing a recording of selections played by Blanche Winogron. Coincidentally, a much larger selection by Joseph Payne is being released in a three-disc Vox Box. Miss Winogron uses the virginals—actually a pair of them with a small, "octave" instrument set on top of the bigger box below. Mr. Payne uses a modern harpsichord and a modern tracker-action organ in King's Chapel, Boston.

A perusal of the music and a careful audition of these very different recordings—they overlap in some half a dozen pieces and complement each other in

many ways—yield some fascinating conclusions. One is that William Byrd emerges as just about as great a composer of keyboard music as he was of vocal music. Another is that John Bull is too often put down as a merely facile and decorative composer; unfortunately, his great “Ut, re, mi, fa, sol, la,” with its incredible enharmonic modulations, is not represented on either recording, but his marvelous pair of *In Nomines* are equally masterpieces. A third is that the rather obscure Giles Farnaby was a keyboard master of the most prophetic sort and, improbable as it may sound, his *Woody-Cock* is a kind of *Diabelli Variations* of the Elizabethan age; it is not only that the figuration sounds two hundred years ahead of its time but, more importantly, it is meaningful figuration, far transcending the role of mere decoration. A further conclusion: even the “lesser” composers of a great age—some of them obstinately anonymous—could achieve delightful and prophetic things.

Farnaby, the most “modern” of all, is often the most clearly tonal. The theoretical organization of most of this music, particularly in the contrapuntal pieces, is still modal but, especially where the idiom is influenced by popular song and dance, there are striking tendencies towards modern tonality. Many of the pieces are basically homophonic with contrapuntal richness reintroduced actually as a decorative or ornamental feature. The harmonic writing can be extremely full, rich, and occasionally exotic. The famous Elizabethan “cross-relation” (generally F natural against F sharp) is everywhere in evidence. Occasionally, as in the Bull mentioned above or the Tisdall *Pavana chromatica*, there is a real chromatic adventurousness which suggests that equal temperament must have been known and used (in the prevailing tuning of the period—so-called just intonation—such modulations would have been hideously out of tune). Most commonly, a simple, strongly directional harmonization is adopted with a half-cadence on what we would call the dominant; there are strong sub-dominants in the “major” modes, use of the relative major in the “minor” modes (i.e., F major in D minor context and sometimes following on a D major cadence), and the raising of the minor third to make a major triad at the principal cadence points (the so-called *terce de picardie*); in short, all the strong, directional effects of tonality in support of clear song-dance forms filled with figurations and divisions. The rhythmic range is extremely wide: from simple dotted fours and popular 6/4 Gigg types to hemiola rhythms (sixes divided alternately in twos and threes) and even exotic groupings adding up to odd numbers like eleven. Within the variations themselves, all kinds of divisions appear including threes against twos, hockets, and so forth. The variations generally begin with simple melodic filling in, proceed to more sophisticated devices—chains of suspensions and the like—double up to sixteenth-note running figures, and, in the most complex sets, on

to all kinds of figural fantasy of a kind that can scarcely be found elsewhere before the days of Scarlatti, Handel, and Rameau.

A great deal more than the notes is in the hands of the player. There is, most prominently, the matter of ornamentation. Ornament is everywhere in this music; even the initial thematic statements are to be ornamented (each strain of the main melody of most of these pieces is varied immediately; thus the first statement of the tune is, at the same time, also the first variation). Some of the ornaments are written out; others are indicated by one or two conventional and ambiguous signs, gentle hints to the performer. Even more difficult are the problems of tempo (the tempos must surely vary considerably from piece to piece and perhaps also within the sections of a single piece), of rhythmic and tempo flexibility within even single sections and, most puzzling of all, of articulation and phrasing. Finally, there are the notes themselves, the considerable technical, textural, and textual problems; the enigma of the *musica ficta*, of a make-shift modal notation in which the introduction of written accidentals is inconsistently applied and with which the performer must constantly make his own deductions and conclusion. When to make a leading tone on a secondary cadence? To cross a relationship or un-cross it? Leave the tritone stand or exercise the *diabolus in musica*? There are rules of thumb for this sort of thing; but sometimes, in the actual nature of the thing, the player cannot follow one rule without breaking another. The use of accidentals becomes almost another form of performer embellishment.

The most obvious differences between these recordings stem from the character of the instruments used. The virginal, the small, table-model form of harpsichord most popular in England, seems specifically the instrument for which much of this music was intended. It has a plucked sound but a rounder, gentler one than the harpsichord; it has great clarity—it is surprisingly effective in contrapuntal music—and almost none of the characteristic harpsichord jangle. On the other hand, the harpsichord was by no means unknown in England, and many of the Fitzwilliam pieces were certainly written for the organ and sound uncommonly good on that instrument. Just to confuse the issue, Miss Winogron plays organ pieces on the virginals while some of Mr. Payne’s choices for the organ half of his set should certainly have been left to a stringed keyboard instrument.

In general, in spite of the obvious suitability of the organ for works like the two Bull *In Nomines*, Payne is much better off in the harpsichord half of his recording. His organ tempos are slow, heavy, and stiff; he seems at a loss as to what to do about ornamentation; and the instrument does not come off in sound especially well. With the harpsichord he is much more relaxed and closer to the sources of style and character. He is especially effective in the short dances and little sketches such as *Farnaby’s Conceit*, *His Rest*, or *Peerson’s*

The Fall of the Leafe. Miss Winogron’s choice (although almost half of it is duplicated on the Vox set) leans towards larger-scale works; the magnificent *Woody-Cock* alone would make her record a bargain. The playing is excellent and idiomatic and through the persuasiveness of her interpretations, she makes an excellent case for the virginals. Her ornamentation is at once much closer to the indications in the manuscript and yet much freer than Mr. Payne’s; her execution of the endless turns, mordants, and trills is precise yet spontaneous-sounding—and that is just the way it should be. In general, her tempos are livelier but also more flexible, more subject to interpretative variation; also she is a little more daring in her choice of accidentals. The sound—reviewed from a mono test pressing only—is close and a little dry but it benefits very much from the suggested low volume level. This record also has excellent notes by Sidney Beck, Miss Winogron’s husband, and a knowledgeable man in this area. Mr. Payne’s selection is naturally much more comprehensive and the recording is not without points in its favor. But Miss Winogron is so good, her selection so choice, and the disc so reasonably priced that it is a winner hands down. And, incidentally, for another \$6.25 you can get the whole two-volume reprint and explore for yourself this veritable storehouse of treasures.

BLANCHE WINOGRON: *The Fitzwilliam Virginal Book* (selections)

Byrd: *Monsieurs Alman; Coranto; Pavana and Galliard*. Anon.: *Barafostus’ Dreame; Pakington’s Pownde*. Tomkins: *Worster Brautes*. Peerson: *Alman*. Stroggers: *Fantasia*. Farnaby: *Woody-Cock*. Johnson: *Alman*. Philips: *Amarilli di Julio Romano; Galliaro*. Munday: *Munday’s Joy*. Tisdall: *Pavana chromatica*. Bull: *In Nomine; The Spanish Paven*.

Blanche Winogron, virginals.

- DOVER HCR 5266. LP. \$2.00.
- • DOVER HCRST 7015. SD. \$2.00.

JOSEPH PAYNE: *The Fitzwilliam Virginal Book* (selections)

Byrd: *Fantasias; Miserere; Pavana; Monsieurs Alman; La Volta; Alman; Wolsey’s Wilde; A Gigg; Pavana & Galliard; The Carman’s Whistle*. G. Farnaby: *Fantasia; Bony Sweet Robin; Loth To Depart; Tower Hill; A Toye; Giles Farnaby’s Dreame; Farnaby’s Conceit; His Rest*. Bull: *In Nomine; The Duke of Brunswick’s Alman; The Duchesse of Brunswick’s Toye*. Philips: *Pavana; Pavana dolorosa*. Gibbons: *Pavana*. Munday: *Goe from my window; Munday’s Joy*. Anon.: *Why aske you; Can shee; Barafostus’ Dreame; Muscadin; Alman; Watkin’s Ale; Coranto*. R. Farnaby: *Fayne would I wedd*. Johnson: *3 Almans*. Peerson: *The Fall of the Leafe*.

Joseph Payne, organ and harpsichord.

- Vox VBX 72. Three LP. \$9.95.
- • Vox SVBX 572. Three SD. \$9.95.



From Filippo Bonanni's
Gabinetto Armonico, 1723.

Four Fine Virtuosos Of the Honorable Oboe

by Bernard Jacobson

A WELTER OF OBOE records has lately been let loose on the market. The four I shall consider here share a remarkable level of technical accomplishment and, with one exception, an equally impressive standard of musicianship. They also embrace a stimulating breadth of repertoire, much of it unfamiliar, and most though not all of it drawn from the eighteenth century, when increasing refinement in the build of the instrument and in its playing began to reveal its expressive possibilities to composers for the first time.

Comparison of the four soloists represented on the discs here under consideration shows that, just as the Romans used to say about men and opinions, there are as many varieties of oboe tone as there are oboists. There is a common belief that tone varies along national lines, and French players are, predictably enough, credited with a sound of exceptional fineness and fastidiousness in comparison with the broader production attributed to performers of other nationalities. But in this batch of records far the richest, fattest tone is

that of Frenchman Pierre Pierlot. For Angel, he has recorded five of the earliest oboe concertos ever written. The Venetian violinist and composer Tommaso Albinoni published his Opus 7 about 1716, and Pierlot's disc includes the four solo oboe concertos of this set as well as No. 2 of Opus 9, which followed six years later.

The Opus 9 Concerto, in D minor, is the best-known and the most ambitious of the five, and the long-breathed, caressing sensuality of its central Adagio would alone justify its celebrity. But the Opus 7 concertos, if smaller in scale, still display a good measure of Albinoni's quality. No. 9 in F major, for instance, has a springy first movement with some engaging echoed phrase endings, and the slow movement of No. 12 in C major is another eloquent Adagio. The finales tend to be fairly similar in their brisk triple rhythms, but there is plenty of variety in the textures, and No. 12 has an irresistibly perky main theme.

Pierlot is an artist of rare sensitivity, and his playing is as elegant in expres-

sion as it is effortless in technique. Inevitably, with tone as sumptuous as his, the intensity of the vibrato occasionally pushes long sustained notes to the point of tonal impurity, and I do not feel that it is the ideal sound for this kind of music, but the virtues of Pierlot's playing far exceed its one passing defect. Lively, stylish accompaniments by the Antiqua Musica Chamber Orchestra under Jacques Roussel, and enterprising continuo-playing from an unnamed harpsichordist, further increase the pleasure to be derived from this well-made record.

Of about the same date as Albinoni's Opus 7 is another Venetian oboe concerto, the famous D minor work formerly attributed to Benedetto Marcello but now believed to be by his elder brother Alessandro. This is included in an attractive record by the 26-year-old Swiss oboist Heinz Holliger, who is also building an impressive reputation as an avant-garde composer. Personally, I find the Marcello Concerto somewhat overrated, at least as far as its quick movements are concerned, but the Adagio is undeniably lovely, and in any case there is a good deal else to recommend the record. It contains the Bach Concerto for violin and oboe (probably scored originally for this combination, not reworked from the two-harpsichord version as the liner note states), and a fine E flat major Concerto by C. P. E. Bach, completely *galant* in style, with an expressive and well-constructed slow movement. The early Concerto by Bellini is pretty thin stuff, and it is given in an unauthentic edition from which the wind parts have been omitted, but it wastes only a few minutes of record time.

Holliger's tone is at the opposite extreme from Pierlot's, beautifully pure and even. If you don't like this kind of production, you would call it thin, but I find it both agreeable of itself and admirably in style. The J. S. Bach is almost as good a performance as the ravishing one on Philips by Dutch oboist Leo Driehuys and Roberto Michelucci: indeed, this new one is rather more stylish at some points, and Auberson directs a vigorous accompaniment, again distinguished by some enterprising but anonymous continuo playing. An occasional muzziness in the sound of the orchestra is probably due to the recording, which is serviceable rather than exciting, but the excellence of Holliger's playing makes the disc a thoroughly worthwhile one.

Tone of a similar kind, but with a more beautiful bloom to it, is offered in Volume 4 of Vanguard's "Virtuoso Oboe" series, with André Lardrot. The plum on the record is the Boccherini Quintet. The second of its two movements, a Minuet, combines subtly etched rhythms with Boccherini's special and touching brand of major-mode sweetness—a lovely piece. Salieri's Concerto for Flute and Oboe, though not on the same level of inspiration, is a very agreeable piece of *galanterie*, full of bubbly tunes and *opera buffa* high spirits. Bellini's Concerto turns up again on this disc; so far as I am concerned it needn't have bothered, but at least it is pre-

sented here in a clean edition. Donizetti's English horn piece, more ambitious for all its title of "Concertino," is quite a different story—and "story" is the right word, for as flutist Raymond Meylan points out in his intelligent liner this is essentially a lyric drama in form and in spirit. Good run it is, too.

Lardrot's phrasing is of a high order of artistry: he seems to have time to spare for every nuance. This is in every way the finest oboe playing I have ever heard. Raymond Meylan is an admirable partner in the Salieri, and the accompaniments directed by Janigro are appropriate in scale and scrupulously polished. The recording is well balanced, spacious, natural, and entirely worthy of the performance.

At least as much care has gone into the making of Columbia's "Baroque Oboe" record, and a good measure of skill too. The Telemann, Vivaldi, and Handel pieces have all been carefully edited by James Goodfriend and provided with embellishments in the baroque tradition. But in this case the effort seems to me to have misfired, and the prevailing atmosphere of the record is one less of authenticity than of pretentiousness. Apart from anything else, what kind of authenticity is it we aim at in this supremely musicological age? Baroque composers expected performers to show their taste by the way they extemporized their ornamentation, not by choosing skillful middlemen to write it out for them beforehand. Perhaps I should feel less strongly about this if the liner note didn't ask for trouble by talking about nothing else. At some points, moreover, it talks about it in English of such obscurity that it's impossible to tell what the editor has done. And if it is true of eighteenth-century repeat marks that "They exist not for purposes of form and balance, nor as a matter of tradition, but they afford the soloist a chance to show what he can do by way of varying the repeat," then why do they exist in works where there is no soloist? Mr. Goodfriend has a case, but he overstates it.

The worst thing about this record, though, is that, even granted the somewhat labored and unspontaneous musicological approach, the actual playing lives in an entirely different world of romantic superexpressiveness. The constant little swellings and diminutions of tone totally obscure the clear-cut dynamic contrasts of the music; the string players on the orchestral side play with too much vibrato and far too little bite; and conductor Seiji Ozawa fails to set a really firm, springy pulse for any of the quick movements. This may be a fanciful way of putting it, but I feel that baroque music should always sound as if it is already here, whereas much of this record is spent in breathless expectation of something that never arrives. Or in current terminology, these are closed forms played with the expression appropriate to open ones.

Let me emphasize that Harold Gomberg is a wonderful oboist. His technique is flawless, and his tone is beautifully ripe—if anything, it is a shade warmer even than Pierlot's, though less rich in

overtones. I have no doubt at all that, if Columbia cared to record him in the concertos of Strauss, Martinů, and Vaughan Williams, the results would be superb. What worries me is that the obviously serious intentions of the "Baroque Oboe" project may seduce inexperienced listeners into thinking that this is the way baroque music should sound. I don't think it is. Fortunately, we have the new releases of Pierlot, Holliger, and Lardrot as antidotes. In their varying ways, all three are welcome additions to the oboe discography.

ALBINONI: *Concertos for Oboe and Orchestra*

In D minor, Op. 9, No. 2; in B flat, Op. 7, No. 3; in D, Op. 7, No. 6; in F, Op. 7, No. 9; in C, Op. 7, No. 12.

Pierre Pierlot, oboe; Chamber Orchestra Antiqua Musica, Jacques Roussel, cond.
 ● ANGEL 36325. LP. \$4.79.
 ● ● ANGEL S 36325. SD. \$5.79.

HEINZ HOLLIGER: "The Virtuoso Oboe"

A. Marcello: *Concerto for Oboe and Orchestra, in D minor*. Bach: *Concerto for Violin, Oboe, Strings, and Continuo, in D minor*. C. P. E. Bach: *Concerto for Oboe and Orchestra, in E flat*. Bellini: *Concerto for Oboe and Orchestra, in E flat*.

Heinz Holliger, oboe; Lorand Fenyves, violin (in the Bach); Geneva Baroque Orchestra, Jean-Marie Auberson, cond.
 ● MONITOR MC 2088. LP. \$1.98.
 ● ● MONITOR MCS 2088. SD. \$1.98.

ANDRE LARDROT: "The Virtuoso Oboe, Vol. 4"

Bellini: *Concerto for Oboe and Orchestra, in E flat*. Salieri: *Concerto for Flute, Oboe, and Orchestra, in C*. Boccherini: *Quintet for Oboe and Strings, in D*. Donizetti: *Concertino for English Horn and Orchestra, in C*.

André Lardrot, oboe and English horn; Raymond Meylan, flute (in the Salieri); Solisti di Zagreb, Antonio Janigro, cond.
 ● VANGUARD VRS 1133. LP. \$4.79.
 ● ● VANGUARD VSD 71133. SD. \$5.79.

HAROLD GOMBERG: "The Baroque Oboe"

Telemann: *Concerto for Oboe and Orchestra, in D minor; Sonata for Oboe and Continuo, in C minor*. Vivaldi: *Concerto for Oboe and Orchestra, in F, P. 306*. Handel: *Sonata for Oboe and Continuo, in G minor, Op. 1, No. 6*.

Harold Gomberg, oboe; Gomberg Baroque Ensemble; Columbia Chamber Orchestra, Seiji Ozawa, cond.
 ● COLUMBIA ML 6232. LP. \$4.79.
 ● ● COLUMBIA MS 6832. SD. \$5.79.



ALBINONI: *Concertos for Oboe and Orchestra*

Pierre Pierlot, oboe; Chamber Orchestra Antiqua Musica, Jacques Roussel, cond.

For a feature review including this recording, see page 87.

ARENESKY: *Trio for Violin, Cello, and Piano, in D minor, Op. 32*
 †Vivaldi: *Concerto for Violin, Cello, and Strings, in B flat*
 †Martinů: *Duo for Violin and Cello*

Malcolm Hamilton, harpsichord (in the Vivaldi); Jascha Heifetz, violin; Gregor Piatigorsky, cello; Leonard Pennario, piano; string orchestra.

● RCA VICTOR LM 2867. LP. \$4.79.
 ● ● RCA VICTOR LSC 2867. SD. \$5.79.

A rather astonishing three-century, Russian-Italian-Czech potpourri, this—or perhaps one should simply say, "There is something here for everybody." The admirers of Martinů will be the happiest: for those of us who have cherished the Madrigals for violin and viola, this Duo is a gift from on high. The first movement, whose sinuous lines create echoing, open intervals, is wonderfully icy in its surfaces while warm in content; the second movement is rhythmic, solid, and sonorous. Heifetz and Piatigorsky are squarely at the center of things, and give this work every flair and nuance that it ought to have.

Arensky fans—or anyone who can accept an unfettered outpouring of passionate Slavic melody (I can, up to the tiresome rhetoric of the fourth movement)—will revel in this performance of the Trio. All three players ride the high tide of sweeping songfulness in a style that is free and flexible.

Vivaldi fanciers stand to gain the least by this disc. There is, to me, something rather unsettled and unsettling about this performance: Heifetz seems now and then to fuss too much with a phrase; he and his partner do not exchange phrases as smoothly as they might; the tutti is a bit ragged; the chopped staccato of the last movement makes one more aware of the music's cutting edge than its melodic shape. But the Martinů, while it takes up only seven minutes of this recording, redeems all.

The sound tends to play down the piano in the Arensky, but this is in keeping with the score, which uses the piano largely as a cushioned backdrop to the strings. The ambience is spacious

in both versions with a bit more depth in stereo, though not much in the way of left-right spacing. S.F.

BACH: Cantatas: No. 147, Herz und Mund und Tat und Leben; No. 60, O Ewigkeit, du Donnerwort

Ursula Buckel, soprano; Hertha Töpfer, contralto; John van Kesteren, tenor; Kieth Engen, bass; Munich Bach Choir; Solistengemeinschaft der Bachwoche Ansbach, Karl Richter, cond.

- ARCHIVE ARC 3231. LP. \$5.79.
- • ARCHIVE ARC 73231. SD. \$5.79.

No. 147 is the source of the chorale best known here and in England as "Jesu, Joy of Man's Desiring." It is a wonderful piece in its original dress, and closes each of the two parts of the cantata. Also outstanding is the joyous opening movement, for chorus. The rest of the work is on somewhat lower level, and the performers do not do much to vitalize the music in this rather bland reading. There is, however, one exception: the soprano aria is sung in exquisitely beautiful fashion by Ursula Buckel.

No. 60, a "dialogue between Fear and Hope," is considerably shorter and more dramatic. The first duet, indeed, is almost operatic in the tension it establishes right at the start. Hertha Töpfer, who represents Fear, is in good form on this disc, singing steadily and accurately. John van Kesteren, in the role of Hope, uses his light voice skillfully in the lyric portions, spinning long phrases on one breath, but the voice lacks the starch needed in the dramatic sections. Kieth Engen, who participates in one duet as the Voice of the Holy Ghost, is acceptable in both works. The only really distinguished solo singing on the record is Miss Buckel's, but unfortunately she has only the one aria. The sound is good, but there are no bands between movements, even though there is room for them. N.B.

BACH: Easter Oratorio, S. 249

Teresa Zylis-Gara, soprano; Patricia Johnson, contralto; Theo Altmeyer, tenor; Dietrich Fischer-Dieskau, baritone; South German Madrigal Choir; Southwest German Chamber Orchestra, Wolfgang Gönnenwein, cond.

- ANGEL 36322. LP. \$4.79.
- • ANGEL S 36322. SD. \$5.79.

Just why a Fischer-Dieskau should be employed in this work, where he has only part of a short duet and some recitative to sing, is not clear. As a matter of fact, the other soloists are not unworthy of collaborating with this artist. Miss Zylis-Gara has a pleasant voice with not much of a sheen, but it is firm and she sings with warmth. Miss Johnson handles the instrumental style of her aria accurately and with spirit. Altmeyer's tenor tends to turn white at the top but most of the time it is attractive. Strangely, in "Kommt, eilet und lauft," tenor and baritone aspirate the

vowels while the chorus does not. In two respects this performance differs from all others on discs: it uses recorders instead of flutes, following Bach's instructions, in the tenor aria (which, however, is taken rather fast and lacks repose) and it adds a chorale at the end. All in all, this joins the Columbia and Epic recordings as one of the better versions available, though there is still room for a consistently satisfying one. Fine, resonant sound. N.B.

BEETHOVEN: Missa Solemnis, in D, Op. 123

Leonore Kirschstein, soprano; Jeanne Deroubaix, contralto; Peter Schreier, tenor; Gunther Morbach, bass; Gürzenich Chorus and Symphony Orchestra of Cologne, Günther Wand, cond.

- NONESUCH HB 3002. Two LP. \$5.00.
- • NONESUCH HB 73002. Two SD. \$5.00.

As the first low-priced stereo recording of Beethoven's *Missa Solemnis*, this has a great deal to recommend it. Günther Wand directs in his customary musicianly fashion, obtaining precise, transparent playing from his reliable forces and pacing with sturdiness except for a few ineffective instances (a lumbering treatment of the Gloria's *Meno Allegro* "Gratias agimus," for example, which produces difficulties later when *tempo primo* has

to be reinstated, or the rather perfunctory handling of the same section's *Allegro maestoso*). The singing of the solo quartet is excellent in terms of ensemble (though understandably not the equal of the Milanov/Castagna/Bjoerling/Kipnis line-up of the unforgettable 1940 Toscanini performance). I was momentarily bothered by the tremulous pronunciation of the male choristers at the very start of the Credo, particularly as the microphone placement gave them undue prominence. On the other hand, I have nothing but praise for the excellent work of the concertmaster in the Benedictus, and I greatly admire the way in which Wand's tempo permits the contrapuntal elements of the Agnus Dei to become clarified and meaningful. For once, the end of the score provides a properly rhetorical resolution for all that has come before.

The recorded sound is variable. It tends to become woolly and harsh in the thickly scored portions, and offers less detail—but more believable balance—than the 1953 Toscanini mono version. In any case, Wand's set offers undeniable quality at a bargain price. H.G.

BEETHOVEN: Sonatas for Cello and Piano

No. 1, in F, Op. 5, No. 1; No. 2, in G minor, Op. 5, No. 2; No. 3, in A, Op. 69; No. 4, in C, Op. 102, No. 1; No. 5, in D, Op. 102, No. 2.

Antonio Janigro, cello; Joerg Demus, piano.

- VANGUARD VRS 1136/37. Two LP. \$4.79 each.
- • VANGUARD VSD 71136/37. Two SD. \$5.79 each.

Janos Starker, cello; György Sebok, piano.

- MUSICAL HERITAGE SOCIETY MHS 596/97. Two LP. \$5.00.
- • MUSICAL HERITAGE SOCIETY MHS 596/97. Two SD. \$5.00.

These strange and wonderful compositions have always attracted superior musicians, and virtually every cellist of note has joined forces to play them, at one time or another, with an equally illustrious keyboard artist. The phonographic history of these sonatas is indicative of their esteem. In the days before World War II, one could buy the cycle as played by Casals in his prime with pianistic honors divided between Mieczyslaw Horszowski and Otto Schulhoff. Piatigorsky and Schnabel collaborated in a memorable G minor, while Emanuel Feuermann and Dame Myra Hess recorded a gracious, utterly lovely account of the popular A major, Op. 69. Later in the 78-rpm era—and shortly before his death—Schnabel and the then rising young French virtuoso Pierre Fournier made a complete recorded cycle of which only the last three sonatas were approved for release. The surviving Fournier/Schnabel performances were eventually transferred onto a single RCA Victor LP as LCT 1124 (now deleted) and these appeared just as the first flush of

next month in
HIGH FIDELITY
A Special Section on Loudspeakers—
Their Choice and Installation
by Norman Eisenberg

The Unknown World Of
Prokofiev's Operas
by Giuseppe Pugliese

How To Be a Music Critic
A guide to the art of fakery.
by Leslie Rich

The Shed at Norfolk
New England's
oldest summer festival.
by Harris Goldsmith

microgroove bounty produced complete editions by Starker (Period), Janigro (Westminster), and a recording by Casals, this time with Rudolf Serkin sharing the honors.

The last-named entry has a justly acquired historical status, though I myself find those eloquent interpretations somewhat erratic (and best in the G minor, Op. 5, No. 2). A year or so ago the redoubtable Soviet artists Rostropovich and Richter taped an integral edition for Philips in the best stereo sonics, and now Starker and Janigro have been given an opportunity to document their most recent views on this. They make the best of it!

Starker, in particular, has radically altered his basic approach. In his older, Period album with Abba Bogin the Hungarian cellist adhered to a fast, business-like ground plan similar to the Fournier/Schnabel expositions—though without their meaningful angularity and structured nuance. Now, more than a decade later, Starker seems to be espousing a weightier, more broadly introspective manner, reminiscent of Casals. This cellist's musicianship, it seems to me, has deepened in the intervening years, becoming at once more subtle and intense. In György Sebok, Starker has a splendid partner, and I make this statement in spite of the one or two moments of imperfect ensemble unanimity. As with all, even the finest, performances of this glorious music, there are details here to cavil at. I felt that these artists perhaps made too much of those *rallentandos* near the very opening of Op. 69, and that their playing of several episodes in some of the remaining works really carried the pensive, "anti-virtuoso" outlook a bit too far. Perhaps this impression derives from the very close, slightly unresonant though highly realistic sonics. But in any event, at the modest price asked, this set is definitely a "best buy" for the collector in search of quality *cum* economy.

Janigro's ideas remain substantially what they were before. His way with the music is less regal than Starker's, less provocatively subjective (and dubiously plastic) than Rostropovich's. Janigro plays with consummate finesse and a rather aloof elegance that gives priority to the formalistic, rather than the spiritual, values of the writing. The tempos of these performances, while not exactly headlong, are slightly more animated than those of Starker/Sebok—and also more mercurial than those heard in Janigro's own earlier set with Carlo Zecchi. Demus plays meticulously, with delicacy and a coloristic nimbleness very much akin to Janigro's approach—hence his biggest dissimilarity with Zecchi, who was heavier, more quizzically philosophical, and very much less the conventional concert pianist. It might be a perversity on my part, but—while I respect Demus' impeccable contribution here—I admit to finding Zecchi's work more in keeping with my own view of a "Beethovenian Sonority."

I also confess to being carried away by the heady brilliance, flaming energy, and sheer showmanship of the Rostropovich/Richter performances. Listeners

able to resist those sometimes maddeningly unorthodox accounts, however, will certainly be well rewarded by either of these newer editions. Vanguard's monophonic sound, by the way, is very good—fractionally brighter than that of the Janigro/Zecchi set. In stereophony, everything becomes richer, almost tangibly vivid, and the difference of vintage is even more apparent. H.G.

BEETHOVEN: *Symphony No. 3, in E flat, Op. 55 ("Eroica")*

New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 6174. LP. \$4.79.
- • COLUMBIA MS 6774. SD. \$5.79.

The cover of this album, shared in various degrees of perspective and color by portrayals of Bonaparte, Beethoven, and Bernstein, serves to remind us with whom we are dealing; and the inclusion of a seven-inch bonus disc narrated and illustrated by the conductor makes clear the worthy aim of assisting the public to understand complex classical masterpieces such as this one. Highly illuminating as this may be (and I have no doubt whatever of Mr. Bernstein's proselytizing sincerity), it would seem much more to the point for all those concerned to achieve a really outstanding performance outstandingly recorded. This is not the case.

The performance of the monumental first movement and the lapidary finale come off best, and it is of course essential that the beginning and ending of the *Eroica* make a powerful impression on the listener. But the middle movements also enjoy no small repute, and it is these that disappoint in the over-all assessment. The funeral march, for instance, in which Klemperer and Von Karajan excel, is here taken uncomfortably fast for a movement of such grandeur and solemnity. No *assai* qualifies this Adagio; and the strange independence of the double basses at the outset makes less impact than in the recordings by Leinsdorf and Solti, to name only two in this healthily competitive field. In particular, the upbeat to meas. 5 sounds oddly muddy, as if the basses were not sure how many notes to play. Near the end of the development, when a sudden fortissimo pits cello and bass triplets against a trump-of-doom effect on horns and trumpets, the brass are all late on the first beat of meas. 161. And later, at 221/222, the first clarinet inserts a foreign note between the F and G.

The start of the Scherzo suffers from unsteadiness and a lack of coordinated opinion on the length of the staccato notes and the actual manner of bowing. The sound emerging from the stereo pressing is something between a spiccato and a sautillé, the cellos on the right being often out of touch with the violins on the left. When the horns begin the Trio, a splutter of strange noises occurs in the background—quite definitely not due to the surface of the disc, nor to any electrical fault. Perhaps there were pages being turned, though the noises

seemed to me too crisp and crackly for that, especially when compared with the sound of page-turning at meas. 257 in the finale.

A record, after all, is intended for many playings, and faults that will try the listener's patience on repeated hearings should be eliminated at all costs. When the general standard of playing is high, as in this performance, it seems regrettable to refuse it a final polish. D.S.

BEETHOVEN: *Trio for Violin, Cello, and Piano, No. 7, in B flat, Op. 97 ("Archduke")*

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

- COLUMBIA ML 6219. LP. \$4.79.
- • COLUMBIA MS 6819. SD. \$5.79.

This is, without doubt, the most glamorous *Archduke* in the catalogue. It is also considerably more engaging from an interpretative standpoint than the Oistrakh/Oborin/Knushevitsky performance on Angel—which is its closest rival for opulence of ensemble tone. (Heifetz/Rubinstein/Feuermann—another contender for the de luxe award—is more than a score of years old now, thus sonically *passé*.) Yet after several hearings of the record, I have mixed feelings towards it. Certainly it is a marvel of instrumental playing, and no one can fault these virtuosos for poor ensemble spirit. But to me their reading seems rather contrived and self-conscious—perhaps even superficial. The leisurely tempos are not always completely sustained, and sometimes the phrasing and nuancing (Rose's in particular) verge on mannerism, lacking true tension and emotional directness. This disc must be termed the best modern edition, but chiefly by default. Perhaps my expectations of it were too high after hearing the recent Schubert B flat from the same triumvirate. Sonically, however, there is no room for disappointment: the sound is quite superb. H.G.

**BERG: *Quartet for Strings, Op. 3*
†Shostakovich: *Quartet for Strings, No. 10, Op. 118***

Weller Quartet.

- LONDON CM 9464. LP. \$4.79.
- • LONDON CS 6464. SD. \$5.79.

The Berg Quartet (not to be confused with the much later *Lyric Suite*) is just about the last word in post-*Tristan* late-romantic chromatic harmony. It is—far more than comparable works like the composer's Piano Sonata or Schoenberg's Second String Quartet—freely chromatic and, by any reasonable aural definition, not very tonal; but it still clings to florid head-motives, thematic and tempo opposition and development, long, languorous contrapuntal lines, tiny references to *Tristan*, and even, for one movement at least, the lingering perfume of a tonic (B, the same as in the Piano Sonata); the second and final movement ventures a bit further out into Schoenbergian no man's land (although there is a sort of

basic sonority to which the music keeps returning) and with considerable success. On the whole, though, I find this warm and poetic work more difficult than the avowedly (and far more concentrated) atonal works which followed. There is a kind of superb sticky chromatic morass but you have to enjoy wallowing in it; if you try to swim, you're finished.

Nothing could provide a greater contrast than the empty little Shostakovich Quartet on the obverse. Currently, there is a bit of vogue for Shostakovich's chamber music in England, from whence this disc cometh. It is a taste I do not share. There are, to be sure, simple works of art that are magnificent in their simplicity. I find Shostakovich's obviously intentional, guileful artlessness to be quite void of content. I do not expect depth but I do not find cleverness, prettiness, meaning, or even much sincerity, and I am not sure what else to look for. All of the Shostakovich Quartets (or the half dozen or so that I have heard) seem to have these lacks and the Tenth is no exception.

The Weller Quartet does its best to make it come off, although I suspect that a Russian quartet would have lingered far more over the details. The Weller men, apparently finding nothing much to linger over, toss it off in good order, but this only emphasizes its barrenness. The Berg, on the other hand, gets a substantial and poetic performance, handsomely long-lined, clear in detail, and rich in articulation and flexible tempo-phrase structure—obviously because it suggests as much. The recording is good if allowance is made for the fact that it was made close up and at a high level so that the dynamic range seems to begin at mezzoforte; this is particularly a problem in the Berg where the many shades of soft are as essential as the gradations of loud; some judicious level adjustment will help. E.S.

BRAHMS: *Liebeslieder Waltzer, Op. 52; Neue Liebeslieder Waltzer, Op. 65*

Claude Frank and Lillian Kallir, pianos; Saramae Endich, soprano; Florence Kopleff, contralto; Seth McCoy, tenor; Theodor Uppman, baritone; Robert Shaw Chorale, Robert Shaw, cond.

• RCA VICTOR LM 2864. LP. \$4.79.
• • RCA VICTOR LSC 2864. SD. \$5.79.

There are now performances of the *Liebeslieder* to suite every taste. There is fine virility and sweep to the present account of Op. 52, though I feel that its large chorale presentation tends to rob the music of intimacy. My own preference continues to be the more economical, chamberlike recordings on Columbia by Gold/Fizdale, et al. and by a group of vocalists with Rudolf Serkin and Leon Fleisher. In the *Neue Liebeslieder*, however, the Victor recording allots most of the work to solo vocal quartet, judiciously reserving the chorus for one or two waltzes only. In this work my nod goes to the new disc, which has more passion than the Vronsky/Babin (Capitol) and surpasses the warmly

lyric Joel Rye/Yaltah Menuhin account in that it includes vocal parts there omitted entirely. Special praise is due to the splendidly artistic keyboard work of Claude Frank and his wife Lillian Kallir. I hope that it is a preview of more recordings from these sensitive artists.

The sound is beautifully rich and creamy, maintaining clarity even in parts where I myself would have preferred a sparer sonority. H.G.

CASTELNUOVO-TEDESCO: *Concerto for Guitar and Orchestra, in D, Op. 99*—See Rodrigo: *Concierto de Aranjuez for Guitar and Orchestra*.

COPLAND: *The Tender Land* (abridged)

Joy Clements (s), Laurie; Claramae Turner (ms), Ma Moss; Richard Cassilly (t), Martin; Richard Fredricks (b), Top; Norman Treigle (bs), Grandpa Moss; Choral Art Society, William Johnson, dir.; New York Philharmonic, Aaron Copland, cond.

• COLUMBIA ML 6214. LP. \$4.79.
• • COLUMBIA MS 6814. SD. \$5.79.

Like many another American opera, Aaron Copland's *The Tender Land* was given its premiere by the New York City Opera Company (April 1, 1954). It was not a notable success, and has not been in the company's repertory of late. It has had other performances in a somewhat revised form, though, and last summer it received an abridged concert performance at the New York Philharmonic Proms, with a City Opera cast; it is upon this presentation that the current album is based.

For me, this is an extremely likable score, with some genuinely moving moments. The opera's weaknesses reside chiefly in Horace Everett's libretto—a sort of watery cross between *Picnic* and *The Rainmaker*, set in pedestrian dialogue, and encumbered by a transition (The Decision To Leave Home) that is not rendered theatrically believable as well as by a couple of roles for small children who speak—which never, never works. Even this sort of material might be worked into a feasible libretto by a Thornton Wilder, say; but as it stands, its relative simplicity is its only real strength.

The score is another matter. It belongs in the composer's Accessible Americana vein, and contains some of his best music of that sort. He can sustain a lyric mood, as he does with Laurie's Act I aria or with the love duet; he can put together a simple, well-built ensemble of considerable power, as in the quintet that ends Act I; he can write a choral/dance scene that has true theatrical lift; and he can find expressive little characteristic motifs, as in the "on the road" figure which underlies the music of Martin and Top together. What he has not done, at least this time, is to write music of sufficient power or individuality to quite overcome the libretto's failings.

This is most noticeable in the penultimate scene, when Laurie's decision (the key moment of the whole piece, emotionally) does not call forth music profound enough to make us accept it despite the poor construction of the libretto. It is also true of the writing for Grandpa Moss, who just doesn't exist as a person in either libretto or score. But when these weaknesses are set against the strength and appeal of so much of the music, the balance is decidedly on the positive side. The score also demonstrates that Copland is one of the few contemporary composers who understands the peculiarities of writing for the voice and who can think in specifically operatic (as opposed to purely musical) terms; one hopes he will turn to opera again.

This recording presents about half the score, and makes a strong case for the work. It starts with Laurie's Act I aria; then includes the entrance of Martin and Top and, with a couple of small cuts, the remainder of the first act; the opening dance scene of Act II; the love duet; and the last part of Martin's Act III soliloquy through to the end of the opera.

The performance is a good one, and my one regret is that the recording of the voices is not clearer and better defined—it is especially unfortunate that an artist as fine as Norman Treigle, disgracefully neglected by recording companies, should not be done complete justice by the engineering; the characteristic bite and thrust of his voice is not captured, and in fact most of the singers sound rather fuzzy and uncharacteristic, the exceptions being the comparatively small, well-focused voices of Joy Clements and Richard Fredricks.

Still: Miss Clements, a good Susannah, also makes a good Laurie. Her voice is not a very colorful or full-bodied one, but she has a lovely feeling for this sort of music and this sort of character, and is very satisfying. Richard Cassilly, unfortunately, is unable to get rid entirely of some quaver in sustained passages, but he sings musically and sounds close to his best when he lets out the voice on top. Fredricks' high, ringing baritone and natural-sounding enunciation make him an ideal Top, and Treigle is of course entirely adequate in his thankless role. Claramae Turner sounds a bit pallid in the solo that ends the opera, but I suspect the recording is again at fault. Chorus and orchestra could not be bettered, and *they* come over well.

A good addition to the growing American-opera-on-records discography.

C.L.O.

DVORAK: *Quintet for Piano and Strings, in A, Op. 81*

Peter Serkin, piano; Alexander Schneider and Felix Galimir, violins; Michael Tree, viola; David Soyer, cello.

• VANGUARD VRS 1148. LP. \$4.79.
• • VANGUARD VSD 71148. SD. \$5.79.

There are numerous felicities in this superbly recorded performance—for example, the sensitive lyricism of the very

opening or the charged emotionalism at meas. 17, the wonderfully warm string playing, Peter Serkin's crystalline tonal purity at the start of the "Dumka" movement, the irresistible bounce in the bracing scherzo. Yet to me this interpretation is antipathetic—misguided, indeed utterly wayward.

Even taking into account the rhapsodic, Bohemian characteristics of Dvořák's writing, I find the constant shifts of tempo and phrase scissions here, the failure even to establish a basic pulse, wearisome and disturbing. Scarcely a single crescendo is left unaccompanied by a drastic accelerando, and the players are also prone to perverse and wildly extravagant rubatos. One such effect stands out in particular: Schneider's phrasing of the D major melody in the *Un pochettino più mosso* of the second movement is positively naughty. That transgression, coupled with the rather too prominent pizzicato plonking of the lower strings, produces in this section an uncanny jog-trot resemblance to "On the Trail" from Grofé's *Grand Canyon Suite*. These are superbly gifted musicians, but this time they seem to have completely missed the mark.

Of stereo versions of this work, the most recommendable are the Vox record by György Sandor and the Berkshire Quartet and London's Curzon/Vienna Philharmonic Quartet—despite a lack of subtlety in the former and rather too much of it in the latter. If stereophony is not essential, the finest performance of all (and remarkably well engineered) is the 1953 Columbia reading by Curzon and the Budapesters. H.G.

FALLA: *Fantasia bética; Quatre pièces espagnoles*

†Montsalvatge: *Sonatine pour Yvette*
†Rodrigo: *Danzas de España*

Gonzalo Soriano, piano.

• ANGEL 36281. LP. \$4.79.

• • ANGEL S 36281. SD. \$5.79.

An engaging collection this, and somewhat removed from more conventional discs of Iberian fare. While Falla's *Quatre pièces espagnoles* are written in much the same genre as the pungently rhythmic, neoromantic *Tricorné* ballet, the terser, less accessible side of that composer's style is represented by the *Fantasia bética*. Rodrigo's *Danzas* have typical charm and finesse, while the *Sonatina* by Xavier Montsalvatge (written for the composer's daughter) utilizes a racy, chromatic Poulenc-like idiom with much success.

Soriano continues to impress me as an orderly, classical sort of player. His readings here are precise, tautly rhythmic, and boast a logical, symmetrical emotional containment. His use of the sustaining pedal is rather sparing, restricting itself to pale washes of color superimposed over an otherwise dry-point treatment of *ostinato*. This approach works commendably in all the works represented here, but particularly in the Montsalvatge, for Soriano's pianism, like the *Sonatina* itself, has many of the characteristics of Gallic style.

Excellent reproduction, although a bit more resonance might have been in order. H.G.

GLUCK: *Orfeo ed Euridice*

Anna Moffo (s), Euridice; Judith Raskin (s), Amor; Shirley Verrett (ms), Orfeo; Chorus; Polyphonic Ensemble of Rome; Virtuosi di Roma; Collegium Musicum Italicum, Renato Fasano, cond.

• RCA VICTOR LM 6169. Three LP. \$14.37.

• • RCA VICTOR LSC 6169. Three SD. \$17.37.

What we have here is the standard Italian version of *Orfeo*, complete—which is not as commonplace a bird as might be supposed. Of the five other versions in the catalogue, two (Angel and Epic) follow the French edition, whose many musical differences from the Italian include the casting of a tenor in the male title role; another (Urania's) follows the "Italian" version and has a contralto in the title role, but is sung in German; and yet another (DGG) uses the Italian version in a German translation, and with the role of Orfeo lowered an octave to accommodate a baritone (Fischer-Dieskau). So in fact, RCA Victor's prior performance (with Risè Stevens, under Monteux) is the only one to present the Italian edition in Italian with a mezzo as Orfeo.

What we normally get in the opera house, at least in this country, is the Italian edition with mezzo, and with some cuts in the very extensive ballet music. The present performance follows exactly the version in the current Ricordi score, which is announced as conforming with the Milan performances of 1889. This means that the final scene is considerably longer than it is in most stage performances, since much dance music often cut is retained. The trio for Orfeo, Amor, and Euridice ("*Divo Amore*"), which is often transposed to the end of Act III, Scene 1, is kept in its position in the middle of the final scene, and the triumphal chorus led by Orfeo ("*Trionfi d'Amore*"), sometimes used to end the opera, is here just the opening number of a long final scene consisting almost entirely of ballet music. The only omission is the aria later inserted at the end of Act I for Bertoni, "*Addio, addio, o miei sospiri*." There is no role for "a happy spirit" in the Elysian scene, these lines being sung by Euridice.

One's reaction to this presentation will depend partly on one's willingness to accept a version that is about one-third dance music. This is especially true of the final scene, where the dances go on and on—*Danza di eroi ed eroine, Gavotta, Balletto, Minuetto*, the vocal trio, *Balletto*, another *Balletto, Ciaccona*—not to mention the repeats or alternating sections in minor. In the theatre, of course, this provides the visual presentation of love's triumph—throughout the opera, the function of visual activity and symbolic recapitulation is sustained by the ballet, with the singing characters remaining essentially static. On records,

it's just a long, elegant ballet suite, and in order to avoid a feeling of anticlimax the listener must, I think, forcibly exorcise some now rather deep-set notions about the emotional burden of an opera being carried by the voices.

Fasano's reading of the score serves to underline this change in emphasis, for he saves most of his energy and incisiveness for the nonvocal sections—the Dance of the Furies has fine fire and precision; the lovely balances and transparent, soft-textured sound of the dances in the Elysian scene evoke this pastoral underworld in luminous fashion; and the concluding triumphal suite progresses in a carefully proportioned, authoritative way. Unfortunately, Mr. Fasano's conviction does not spill over much into the vocal passages; it is as if he found the dances far more dramatic than the scenes among the singing characters. One appreciates extreme clarity and lightness of the playing—what one loses in the sweep and "classical" grandeur of the old view of Gluck is compensated for by the expunging of all thickness and gumminess, and the exposure of inner lines. But the big scene between Orfeo and Euridice calls for no urgency, no intensity from the conductor—indeed, most of the key dramatic points go underplayed and flattened out. Not only is the tempo set for "*Che farò*" (it is marked *andante con moto*, incidentally) extremely slow, which would be defensible only with a very great artist in the title role, but the postlude, which can be the emotional climax of the whole work, drags limply to a weak-knee'd finish—it may be "correct," but it is also depressing.

I am afraid that I was not much carried away by the singing, either. There are only three characters, all female vocally, of whom Orfeo is approximately two and a quarter, so they must all be good, and the mezzo decidedly special. Shirley Verrett is an excitingly gifted young singer, and she does not sing poorly here—it is a question of what sort of voice is called for. I personally do not care whether any given lady is called a mezzo or a contralto, but either way, it is obvious that the one thing an Orfeo must have is a beautiful, warm, rich low range. Miss Verrett is representative of today's mezzo type—much closer to soprano than to alto, with a good deal of brilliance in the upper range. The bottom is strong only when she slams out a chest tone for a certain kind of dramatic effect—a kind of effect which, unhappily, is almost entirely irrelevant in *Orfeo*. Sensibly, she stays away from it, except for a few of the more dramatic lines of recitative. But she simply cannot sing with much intensity or vibrancy or beauty in this area of her voice—she does not command the blended, balanced sound of the great contraltos or mezzos of the past (think of Homer or Branzell), the result of a completely integrated technique that enabled them to move over the entire range without gear-shifting or running into patches of weakness. She manages it all musically and tastefully, but never do we get a sense of warm, completely flowing legato pouring over these won-



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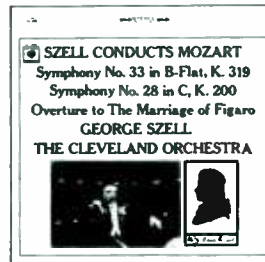
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derful lines. When she arrives at the full-voice Es and Fs at the end of "Che farò" (her best singing on the set), it is clear that she is just getting into the really effective part of her range.

Nor is Anna Moffo an interesting Euridice; in fact, it cannot even be said that she sings it well. There is no bite or animation to her work, no projection of the words or real finish in the phrasing—only a pretty but colorless tone, with a tendency to spread into breathiness above the staff. What with Mr. Fasano content to saunter along, with Miss Verrett stuck near the bottom of her range, and Miss Moffo infusing no intensity into her music, the opening numbers of Act III are as dull as I ever remember hearing them.

Even Judith Raskin, charming singer as she is, makes small impression here. Her handling of rhythms and words is at least superior to Miss Moffo's, and the basic sound is pretty; but it is also somewhat white and thin here, without much projection or sparkle—and again, the low part of the voice hasn't much presence.

Fortunately, the chorus, such an important element in *Orfeo*, is more than presentable. But I must say that, much as we may appreciate the provision of a complete Italian *Orfeo* under a conductor whose knowledge of this sort of music is recognized, this opera needs more careful casting than this, more conviction and sense of style, if it is to come off—mere competence will not do.

The sound is excellent, its lucidity and brightness complementing Fasano's approach nicely. C.I.O.

GOUNOD: *Messe solennelle à Sainte-Cécile*

Irmgard Seefried, soprano; Gerhard Stolze, tenor; Hermann Uhde, bass; Czech Chorus; Czech Philharmonic Orchestra, Igor Markevitch, cond.

• DEUTSCHE GRAMMOPHON LPM 19111. LP. \$5.79.

• • DEUTSCHE GRAMMOPHON SLPM 139111. SD. \$5.79.

Another recording of Gounod's *Saint Cecilia* Mass within a year! And one of interest not only because it is one of the last recordings made by the late Hermann Uhde but because it is led by Igor Markevitch, a major conductor all too seldom heard of late. Markevitch's approach to Gounod differs from that of Jean-Claude Hartemann on the Angel release in that it is generally slower, more flowing and mystically dreamy. The present conductor's intuitive control of the over-all shape of the sections fits in with the melodic sensuousness of Gounod's writing here, and is best exemplified by his handling of the Kyrie and Gloria as well as of the ethereal Benedictus, where a *Luftpause* before the choral answer to the soprano is perfectly timed and thus perfectly integrated with the whole. Less well realized is the Credo (a section where Hartemann also failed, but for different reasons), which is lumpy and leaden-footed rather than vigorous, and the "ascendit in coelum"

ff. passage, where the bass drum and cymbals overbalance the orchestra and produce a carnival rather than a religious atmosphere.

The chorus (like the soloists) supports Markevitch in the floating mysticism of this music at the expense of articulation and enunciation ("i omine omni"). Irmgard Seefried's plummy soprano ravishes the ear, although she often comes close to crooning; Gerhard Stolze's Sanctus sounds tentative (his voice, however, is better than Angel's Hoppe); and Hermann Uhde's hollow sound makes one believe that the Grand Inquisitor of *Don Carlo* took up singing. The recording, although bass-heavy, is clearer than the church-recorded Angel. All in all, a *Saint Cecilia* Mass that emphasizes the otherworldly aspects of the score and a very personal reading of a work I find increasingly appealing.

One note apropos of a point I brought up in my review of the Angel recording (HIGH FIDELITY, June 1965): the jacket notes point out that it was common practice in France to tack on a *Domine salvum* at the end of a Mass. Sorry: in my opinion it remains bathetic. No text is included. PATRICK J. SMITH

HANDEL: *Concertos for Recorder and Strings: in F; in G*—See Vivaldi: *Concerto for Recorder and Strings, in A minor*.

HANDEL: *Nine German Arias*

Elisabeth Speiser, soprano; Winterthur Baroque Quintet.

• TURNABOUT TV 4024. LP. \$2.50.

• • TURNABOUT TV 34024S. SD. \$2.50.

These nine arias, set to pietistic texts of the senator-poet Brockes, show us Handel in Bachian vein—full of artful and complex melody and counterpoint, rich in thematic ideas, yet with a tangible veneer of charm that keeps the interest alive from first to last. Although certainly not intended as a concert of all nine, there is more than enough contrast here, thanks to the use of an instrumental quintet and the excellent singing of Elisabeth Speiser, whose phrasing and breath control prove more than nascent artistry. Listeners will discover references to other well-known Handelian themes, for he was an inveterate borrower from himself as well as from others. Good sound throughout. D.S.

HAYDN: *Concertos: for Trumpet and Orchestra, in E flat; for Horn and Orchestra, No. 2, in D; for Oboe and Orchestra, in C*

Walter Gleisle, trumpet; Karl Arnold, horn; Friedrich Milde, oboe; Pro Musica Orchestra (Stuttgart), Rolf Reinhardt, cond.

• TURNABOUT TV 4031. LP. \$2.50.

• • TURNABOUT TV 34031S. SD. \$2.50.

The idea of this record is better than its execution. The Trumpet Concerto is a splendid piece and the Oboe Concerto

an agreeable one. The second Horn Concerto is less good than the first, but it would still be welcome if the performance were better than this one. Karl Arnold is simply not, on this evidence, a player of solo stature: his tone is dull and his technique patchy. The trumpeter is more accomplished, but his taste leaves much to be desired, and the only really acceptable solo playing on the record comes from the oboist. Even his performance is far from ideal: he has the delicacy but not the animation to make a success of the piece. The recording is too thin to allow a confident judgment of the quality of Reinhardt's accompaniment. B.J.

HINDEMITH: *Ludus Tonalis*

Käbi Laretei, piano.

• PHILIPS PHM 500096. LP. \$4.79.

• • PHILIPS PHS 900096. SD. \$5.79.

Ludus Tonalis, completed by Hindemith in 1942, bears the academic-sounding subtitle "Studies in Counterpoint, Tonal Organization, and Piano Playing." The work was conceived as a sort of modern *Well-Tempered Clavier*, and preserves that masterpiece's basic format of multiple Preludes and Fugues, though all but the opening *Praeludium* are supplanted in the *Ludus Tonalis* by what Hindemith calls "Interludiums." And to close the opus, there is a *Postludium* which listeners with sharp eyes and ears will recognize to be an almost exact mirror-image replica of the introduction.

Writing perfect counterpoint within the prescribed formal limitations of Bach's time is formidable. It is a still difficult though somewhat less awesome feat to do what Hindemith has done within the neobaroque idiom of the present work: while retaining many of counterpoint's basic precepts—such as alternating voice entrances by a fifth—Hindemith has bowed to the practically inevitable and made many concessions to expediency. (An example may be found in the lateral portion of *Fuga* III where he has considerably altered the original subject so as to bypass the barriers posed by conventional contrapuntal structural requirements.) While the twentieth-century composer's craftsmanship is not to be compared to Bach's sublimities, he has more than fulfilled his stated purpose in writing *Ludus Tonalis*: its technical and scholarly attributes are happily partnered by humor, charm, and a great deal of fertile imagination. Pianists who can solve Hindemith's formidable demands have always had a great deal of fun playing *Ludus Tonalis*, and a really distinguished performance of it can provide much enjoyment for the listener.

Käbi Laretei's integral recording is the first to be available since the late Noel Mewton-Wood's pioneer edition disappeared from the catalogue many years ago. One's appreciation at having the music on tap once again is, however, seriously tempered by the inadequacies of the present rendition. While Miss Laretei's effort is certainly always competent, it will not win many new converts for the composition. To do that success-

"Bells...gongs...faces like orangutans...hope...blood...Turandot!"

-G. Puccini



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fully, a pianist would have to approach both instrument and music with a bigger, more varied, and less brittle attack. Such an artist would have to sing more appealingly in the disarming and lilting *Pastorale* which comprises *Interludium* No. 2, to be more impetuous in the scurrying *Interludium* No. 4, more assertive in the *Fuga* which follows it, softer-hued and more beguilingly liquid in the *Valse Interludium* No. 11. Most especially, there would have to be more whimsy, passion, dynamic range, and contrast. Without these qualities, *Ludus Tonalis* emerges as just one more arid example of Hindemith *Gebrauchsmusik*. H.G.

MAHLER: *Symphony No. 4*

Judith Raskin, soprano; Cleveland Orchestra, George Szell, cond.

- COLUMBIA ML 6233. LP. \$4.79.
- • COLUMBIA MS 6833. SD. \$5.79.

I don't generally associate George Szell with slow tempos, but this, the seventh version of Mahler's friendliest symphony to enter the current lists, is also far the most leisurely in pace. The best thing about it is the opening of the slow movement: this exquisite passage is played here as finely as I ever recall hearing it. Later in the movement Szell's grip wavers, and like almost everyone else he rushes its closing measures, but as a whole it is a distinct success. The first movement is almost as good. I find it lacking in sheer excitement—Szell is unwilling to respond to such ungentlemanly directions as *wild*—but it is cogently shaped and full of beautiful detail. The succeeding "*Todtentanz*" movement is the least successful of the four: the *Ländler* passages sound stiff, and the important scordatura fiddle solo is shorn of its detailed dynamic nuances.

There is no better performance on record of the *Himmliche Leben* finale than Judith Raskin's. Her voice is both sweet and flexible, her phrasing is very musical, and her diction (apart from an un-Germanic "s" in "Ursula") is excellent. In this movement I wondered for the first time whether Szell's pacing was not a little *too* leisurely; but it is a worthy conclusion to a most distinguished performance. The recording (of which I have heard only the stereo version) is spacious and clear. B.J.

MARTINU: *Duo for Violin and Cello*—See Arensky: *Trio for Violin, Cello, and Piano, in D minor, Op. 32*.

MENDELSSOHN: *Concerto for Violin and Orchestra, in E minor, Op. 64*

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

Erick Friedman, violin; London Symphony Orchestra, Seiji Ozawa, cond.

- RCA VICTOR LM 2865. LP. \$4.79.
- • RCA VICTOR LSC 2865. SD. \$5.79.

It may seem a bit left-handed to begin

a discussion of two such frankly soloistic concertos as these by immediately drawing attention to the conductor. In fact, violinist Erick Friedman plays very well indeed, but what establishes this disc on a rarefied plane is Ozawa's absolutely brilliant work. It is particularly instructive to find how such a rudimentary (one would have thought) orchestral backdrop as that of the Tchaikovsky takes on logical significance when the rhythm is held firmly, when important instrumental voices are brought out structurally, and when tutti passages are played with accuracy and judicious balance. The same virtues are no less welcome in the Mendelssohn, though on that work other conductors have lavished care comparable to Ozawa's.

Provided by spectacularly strong support from Ozawa, Friedman rises mightily to the challenge, phrasing with fine intelligence and control. Some of his playing in difficult double stop or spiccato passages seems to me a bit dry and forced (as though these pyrotechnics were hard work for him), but for the most part the young violinist's grasp of the notes is beyond cavil. There is a bit of retouching here and there in the Tchaikovsky cadenza, and Friedman follows the small Auer cuts in the finale of that work (a common practice among today's virtuosos). Competition, of course, is fearsome, and Henryk Szeryng's similarly classical interpretations of both works have slightly more finesse than Friedman's. For a disc that couples both popular works, however, I have no hesitation in proclaiming this new set the most desirable.

I have heard only the stereo edition, which is ideally spacious and realistic. H.G.

MONTSALVATGE: *Sonatine pour Yvette*—See Falla: *Fantasia bética*.

MOZART: *Concertos for Piano and Orchestra*

No. 12, in A, K. 414; No. 18, in B flat, K. 456; No. 20, in D minor, K. 466; No. 23, in A, K. 488; No. 24, in C minor, K. 491; No. 26, in D, K. 537 ("Coronation").

Lili Kraus, piano; Vienna Festival Orchestra, Stephen Simon, cond.

- EPIC SC 6054. Three LP. \$9.59.
- • EPIC BSC 154. Three SD. \$11.59.

More than a decade ago the Haydn Society announced that it was planning to record all of Mozart's piano music, including the concertos, in performances by Lili Kraus. A number of discs were issued, containing mostly piano solo material but no concertos. Now Epic seems to have decided to fill this gap. The present set, Vol. 1 of a projected series, offers six concertos.

Miss Kraus's playing has long been known for its feeling and temperament. In the Haydn Society recordings the temperament at times threatened to overcome judgment and taste. Here it is under better control. It is rambunctious,

in fact, only in K. 414, where the fast movements strike me as nervous rather than dramatic. But almost everywhere else Miss Kraus plays with good technique—the scales are pearly, the tone sings—and some stylishness. Perhaps the best all-round performance is that of K. 488, even though the slow movement may seem a little breezy and there are one or two spots in the first movement where the clarinets are too subdued.

Elsewhere, although there are excellent individual movements, there is always something that inhibits enjoyment of a complete work. Thus in K. 456, that most *Figaro*-ish of the concertos, dynamic nuances are ignored and both soloist and conductor miss the charm and warm humor of the first movement. In the opening Allegro of K. 466, the bassoons are drowned when they have important things to say: the G minor section of the Romance starts excitingly but then sags; and the jolly closing theme of the finale receives heavy-handed treatment. The orchestra establishes tension and drive at the beginning of K. 491 but these qualities fizzle out with the entrance of the solo. The first two movements of K. 537 are very good; in the Allegretto, at a point where Mozart left room for a short interpolation, Miss Kraus plays a regular cadenza, too long and too fancy for such a spot. In this movement too, Simon adds a few horn figures that are not in the score.

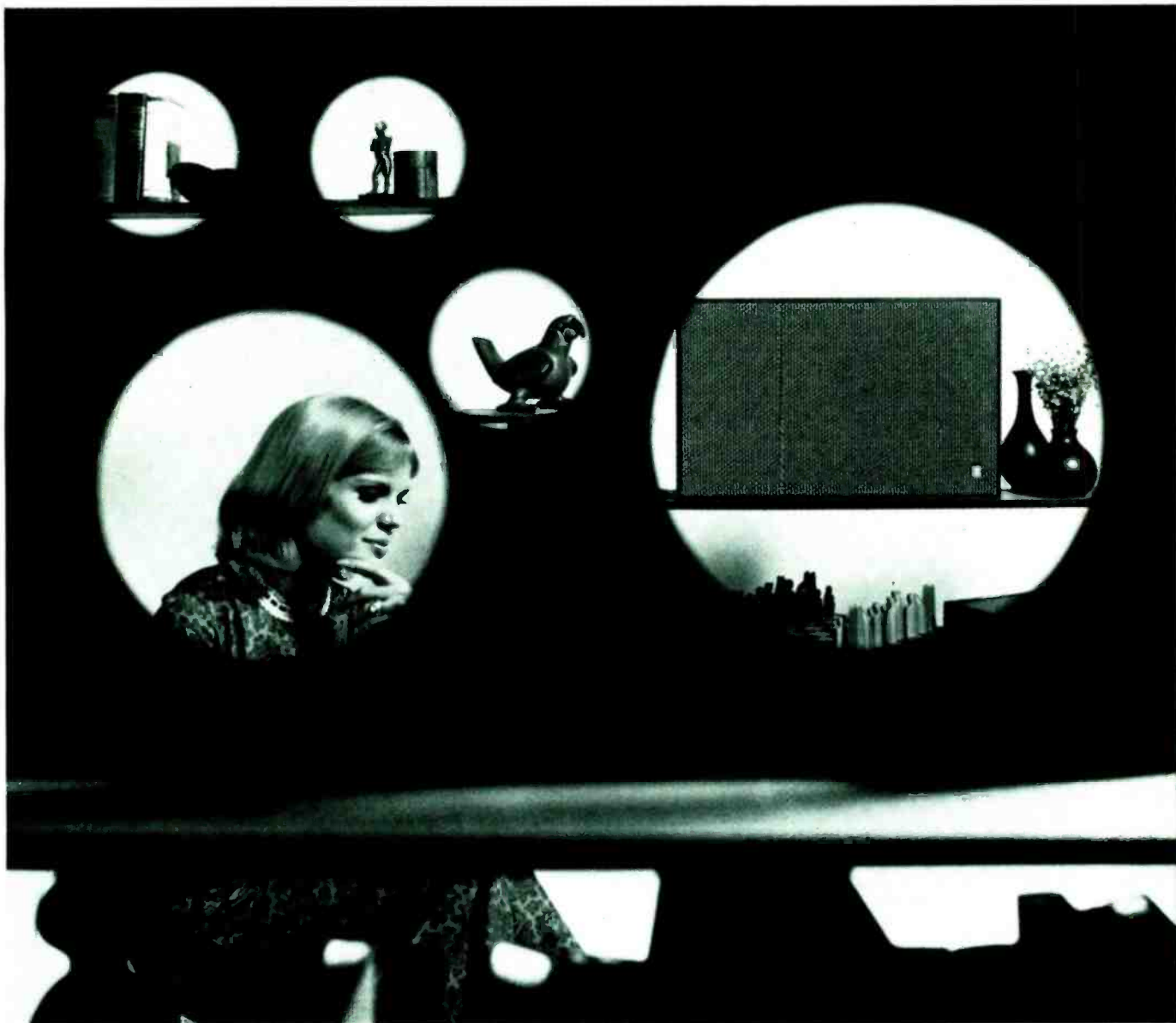
Except for the couple of places mentioned where the balance could have been better, the sound is first-rate. N.B.

MOZART: *Divertimento No. 17, in D, K. 334*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

- DEUTSCHE GRAMMOPHON LPM 19008. LP. \$5.79.
- • DEUTSCHE GRAMMOPHON SLPM 139008. SD. \$5.79.

A few months ago it was pointed out here that "a good, complete, up-to-date recording of K. 334 is badly needed." Well, here is a version that all three adjectives fit very nicely. For most of the time Karajan is in his top Mozartean form. The melodies are lovingly molded with a sure hand; the Berlin Philharmonikers sing gloriously. Outstanding in this work are a very fine set of variations, in D minor, the familiar, rococo first Minuet, and a delightful rondo. Karajan does very well by all of them, though less well in the Minuets than everywhere else; the first Minuet seems a little too deliberate to me, and the first Trio of the second Minuet, taken slower than the rest of the movement (because it is in minor?), strikes me as rather sleepy. This whole second Minuet, by the way, contains some surprisingly deeply felt passages for a dance in a divertissement. There is reason to suppose that Mozart had in mind a string quartet with the two horns, but Karajan's string orchestra is so supple that even in the sixth of the variations, where an agile violin line moves in thirty-seconds above plucked strings, there is no fuzz.



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Only at the very beginning of the work is the material blurred by too many strings playing at a speedy tempo. Excellent sound. N.B.

MOZART: *Don Giovanni* (excerpts)

Elisabeth Grümmer (s), Donna Anna; Hildegard Hillebrecht (s), Donna Elvira; Erika Köth (s), Zerlina; Fritz Wunderlich (t), Don Ottavio; Hermann Prey (b), Don Giovanni; Thomas Stewart (b), Masetto; Karl Kohn (bs), Leporello; Ernst Wiemann (bs), Commendatore; Chorus of the German Opera; Berlin Symphony, Hans Zanotelli, cond.

- TURNABOUT TV 4030. LP. \$2.50.
- • TURNABOUT TV 34030S. SD. \$2.50.

This is, officially, the first domestic appearance of a disc that has been available on an import basis (on the Odeon label) for some time: the recording dates to 1960.

Since every opera lover will want one complete recording of this work, and since most Americans would want a supplemental highlights disc to be in Italian rather than the German of the present release, the interest of most collectors in this set would focus, I should think, on the presence of interesting individual contributions, particularly as the selection of numbers is so erratic as to preclude an over-all look at the score.

On the female side, there is very little. Neither of Elisabeth Grümmer's arias is included, and she is in somewhat pallid, frayed voice. She does well in the second part of the duet with Ottavio and in the mask trio, but the opening part of the first scene is quite limp. Hildegard Hillebrecht has only the mask trio and Elvira's intrusion in the final scene; she is respectable in the former, but genuinely poor in the latter. Erika Köth sings with pretty tone and considerable charm in the little wedding chorus and in the "*Là ci darem*"; hers is the best female contribution.

Hermann Prey sings very well, with a lovely floating *mezza-voce* for the Serenade and plenty of dash for the "Champagne Aria." But, although everything he does is in good taste and at least avoids the ranting of some of his compatriots in this role, he does little to suggest the larger-than-life qualities a more than competent Don must show. The last scene, well enough sung, is still not varied enough, big enough, or imaginative enough to be very interesting. Karl Kohn (whose "Catalog Aria" is included) is very good—far better than his Leporello on the complete DGG set. For one thing, he is in much better voice, and for another, he cannot murder the Italian language while singing his own. Fritz Wunderlich, who has his "*Dalla sua pace*" and his part of the mask trio, is fine, but by no means as warm and individual as he has sounded on more recent recordings. Ernst Wiemann is a bit dry, but manages quite an impressive sound at the important points, and must be accounted one of the best Commenda-

tores on records (his whole role is here, except for the few words of the graveyard scene). Masetto is represented only by his share in the wedding duet and chorus, which Thomas Stewart does to great effect; a shame his aria could not have been included, for the voice has the kind of strength and thrust it needs.

Altogether, a strange line-up, with the entire first and final scenes (leaving off the sextette) and assorted oddments along the way. The use of German, which I do not mind in *Nozze* (or *Rigoletto*, for that matter), I find most disturbing here: it tends to make everything sound dry and ponderous, and some moments (e.g., Ottavio's accompanied recitative in the first scene) become downright ridiculous.

The Turnabout release has at least ordered the numbers so that they correspond with an accepted performance edition—the German pressing sandwiches everything in sideways in an incredible scramble. The sound, however, while acceptable, is not so clean, nor the surfaces so quiet, as that of the Odeon pressing. C.L.O.

MOZART: *Symphonies: in F, K. 75; in F, K. 76; in D, K. 81; in D, K. 95*

Austrian Tonkünstler Orchestra (Vienna), Ernst Märzendorfer, cond.

- MUSICAL HERITAGE SOCIETY MHS 663. LP. \$2.50.
- • MUSICAL HERITAGE SOCIETY MHS 663. SD. \$2.50.

MOZART: *Early Symphonies, Vol. 1 (K. 130, 132-134, 161-163, 181-183)*

Mainz Chamber Orchestra, Günter Kehr, cond.

- Vox VBX 118. Three LP. \$9.95.
- • Vox SVBX 5118. Three SD. \$9.95.

MOZART: *Symphonies: No. 29, in A, K. 201; No. 33, in B flat, K. 319*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

- DEUTSCHE GRAMMOPHON LPM 19002. LP. \$5.79.
- • DEUTSCHE GRAMMOPHON SLPM 139002. SD. \$5.79.

MOZART: *Symphonies: No. 29, in A, K. 201; No. 41, in C, K. 551 ("Jupiter")*

Hallé Orchestra, Sir John Barbirolli, cond.

- VANGUARD SRV 180. LP. \$1.98.
- • VANGUARD SRV 180SD. SD. \$1.98.

MOZART: *Symphonies: No. 35, in D, K. 385 ("Haffner"); No. 38, in D, K. 504 ("Prague")*

Gürzenich Symphony Orchestra of Cologne, Günter Wand, cond.

- NONESUCH H 1079. LP. \$2.50.
- • NONESUCH H 71079. SD. \$2.50.

The latest batch of Mozart symphony re-

cordings offers a fascinating sampling of works from every stage of his career, from the fantastically gifted eleven-year-old who wrote K. 76 to the thirty-two-year-old master who created the *Jupiter*. The earliest symphonies, contained on a Musical Heritage Society disc, are by no means the least interesting. K. 76 is a fairly elaborate work for the time; the development section of the first movement has a dramatic cast, the thematic material of the Minuet an original shape. There is humor in the finale of K. 81, and its opening Allegro has considerable character. K. 95 begins in a definite vein of *opera buffa*, and the Trio of the Minuet is particularly attractive. All four of these symphonies have songful slow movements, the Andante of K. 95 being especially expressive. Unfortunately, the performances by the Austrian Tonkünstler Orchestra are not much better than acceptable. An occasional movement is draggy or heavy or both (Andantino of K. 75, Trio of K. 95), and the ensemble is not as precise as it should be (slow movements of K. 76 and 81). The sound tends to grow a little coarse in *forte*, but otherwise it is adequate. These works, by the way, have no Breitkopf & Härtel numbers, because when the old Collected Edition was published the authenticity of all four of the symphonies, now generally unquestioned, was considered doubtful and they were relegated to the Appendix.

Not one of the nine works in the Vox Box is without some special allure. One of the most substantial is K. 132, in E flat, written when Mozart was sixteen. Its first and last movements are based on mature-sounding ideas, handled in mature fashion, and there is a vigorous Minuet. We are given a bonus here: the recording offers, after the finale, a second slow movement, an *Andante grazioso*, which the editors of the new *Köchel* believe was intended to replace the other Andante. There is a special, serenadelike charm in the slow movement of K. 133, while in the opening Allegros of that work, of K. 134, and of K. 181 Mozart is again employing large gestures. The second slow movement of K. 132 is a little beauty, and could easily have been marked "*Andante amoroso*," as could most of the other slow movements in this group of symphonies. For Mozart at this period, for all his grown-up craft and invention, was emotionally a kind of Cherubino. That is what makes K. 183, the "little" G minor, so baffling. It introduces a depth of feeling, a passion, that is new to Mozart's symphonic music and that was to remain unparalleled there for a decade. The Mainz Chamber Orchestra may not be the most polished band in the world, and as recorded here the sound of the violins, if you close your eyes, is not likely to deceive you into thinking you're in Carnegie Hall; moreover, Kehr ignores, or is unable to attain, certain niceties in dynamics. But there is considerable vitality in these performances just the same; the orchestra can sing, and grace is forthcoming when it is needed. The drama in the first move-

ment of K. 183 is more effectively conveyed here than in some smoother performances on discs.

The combination of first-class orchestra, under a first-class conductor, recorded with first-class sound makes the Deutsche Grammophon disc a pure delight. The first two movements of the familiar little A major Symphony, K. 201, sing ecstatically under Karajan's tender ministrations, the Minuet is faultless, the finale brilliant. Similarly irreproachable is his reading of the spirited K. 319. No hint of mannerism or eccentricity intrudes, nor is there anything else to inhibit complete enjoyment.

Against Karajan's shining performance of K. 201 Barbirolli's reading on Vanguard is a bit dull. The first movement seems a little stodgy, the Andante rather casual. In the *Jupiter* there is more pomp than vivacity in the first movement—the playing here needs wings; the second is more of a Larghetto or even Largo than an Andante, which weakens the heartbeat-effect in the C minor section. All together, this is a decent enough *Jupiter*, but the work has been more eloquently presented on records.

So have the *Haffner* and the *Prague*. But Günter Wand, as we have learned from previous issues by Nonesuch, can turn in some thoroughly respectable Mozart performances, and that is what he does here. In both works the tempos are plausible, the playing is clean and nuanced, the balances good enough so that the bassoons, for example, can be heard when they should be in the last movement of the *Haffner* and the first of the *Prague*. The violin sound is a little too bright for my taste, but this disc seems to me well worth its price.

N.B.

PURCELL: *The Masque in Dioclesian, and Instrumental Music for the Play*

Honor Sheppard, Sally Le Sage, sopranos; Alfred Deller, countertenor; Philip Todd, Max Worthley, tenors; Maurice Bevan, baritone; Choir and Orchestra of the Conventus Musicus (Vienna), Alfred Deller, cond.

• VANGUARD BG 682. LP. \$4.79.
• • VANGUARD BGS 70682. SD. \$5.79.

"The mighty Jove who rules above/
Ne'er troubl'd his head with much thinking,
He took off his glass, was kind to his lass,
And gain'd Heav'n by love and good drinking." If these verses strike you as good poetry, or even as accurate mythology, you will have no problem with the text of *Dioclesian*. Accurately described in the liner note by Denis Steevens (sic) as "the most unprepossessing farrago ever offered to a serious composer," Thomas Betterton's lyrics, which were stuck on to his shortened version of a play by Fletcher and Massinger to provide occasion for musical numbers, nevertheless drew from Purcell some splendidly vital and absorbing music. The original 1690 production of *The Prophetess, or the History of Dioclesian* enjoyed a resounding success, for which

Purcell's contribution must have been at least partly responsible, and it is good to have all of the Masque, together with some attractive dances from the rest of the play, on this new Vanguard record.

Most of the solo singing is good, with Maurice Bevan providing as firm and shapely a baritone line as ever, and the old instruments of the admirable Conventus Musicus of Vienna make a lovely authentic sound. The flies in the ointment are two, and the name of both of them is Alfred Deller. When he sings straight, Deller is one of the most exciting vocal artists around, but here he is at his most arch and mannered, and his handling of the cadential phrase in his air is excruciating. But apart from singing, he has also been entrusted with the conducting on this record, and the plain truth is that he is not a conductor. The instrumentalists, as I have said, do well enough, but a choir needs more positive direction than this. It is painfully clear that this choir is singing in a language not its own without anyone to make the necessary grimaces at it.

Fortunately, these flaws affect a fairly small proportion of the record. The rest is thoroughly enjoyable, and the recording is good enough to convey the beauty of the music in vivid measure. B.J.

RODRIGO: *Concierto de Aranjuez for Guitar and Orchestra*

†Castelnuovo-Tedesco: *Concerto for Guitar and Orchestra, in D, Op. 99*

John Williams, guitar; Members of the Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA ML 6234. LP. \$4.79.
• • COLUMBIA MS 6834. SD. \$5.79.

These two works date from almost exactly the same time (the Castelnuovo-Tedesco was first performed in 1939, the Rodrigo in 1940), but their staying power is not to be compared. The Castelnuovo-Tedesco has aged early; it sounds today like movie music, and for all its lush orchestration and occasional summoning up of woodwind solos it is strangely faceless stuff. If the guitar part were sufficiently impressive, one's attention might be diverted from the rest; but, except perhaps for some eccentric sforzandos in the finale, the guitarist is scarcely called upon to do anything that isn't in the study books. The Rodrigo, on the other hand, is genuine imitation Spanish goods of the kind which nobody north of the Pyrenees could possibly resist; and even if the closing of the middle movement sounds like the theme from *Exodus*, we must remind ourselves that Rodrigo got there first.

The Philadelphia strings really bite into the snapping rhythms, and Williams lends himself to the spirit of things. His follow-up of the English horn solo in the middle movement is as Andalusian as one could ask, and his long, self-accompanied solo not long afterwards lets us concentrate on his artistry. The delicacy of the precision work in the finale, between soloist and pizzicato strings, does credit to everybody involved. S.F.

RODRIGO: *Danzas de España*—See Falla: *Fantasia bética*.

SCHUBERT: *Music for Violin and Piano*

Fantasy in C, D. 934; Sonatinas: No. 1, in D, D. 384; No. 2, in A minor, D. 385; No. 3, in G minor, D. 408; Rondeau brilliant, in B minor, D. 895; Sonata in A, D. 574 ("Duo"); Sonata for Cello and Piano, in A minor, D. 821 ("Arpeggione").

György Pauk, violin; Paul Olefsky, cello (in D. 821); Peter Frankl, piano; Walter Hautzig, piano (in D. 821) [D. 821 from Vox PL 12890/STPL 512890, 1965].

• Vox VBX 69. Three LP. \$9.95.

• • Vox SVBX 569. Three SD. \$9.95.

SCHUBERT: *Music for Violin and Piano: Fantasy in C, D. 934; Sonatinas: No. 1, in D, D. 384; No. 3, in G minor, D. 408*

Zino Francescatti, violin; Eugenio Bagnoli, piano.

• COLUMBIA ML 6229. LP. \$4.79.

• • COLUMBIA MS 6829. SD. \$5.79.

At last the great, too often misunderstood Schubert Fantasy is receiving the kind of concentrated attention due it. With this pair of excellent performances, there are no less than four acceptable editions of the fiery masterpiece now available. Though Francescatti/Bagnoli are more conventionally expansive in the *Sei mir gegrüsst* section (and to my mind, more convincing than Pauk/Frankl, who sound rather tight-lipped at this point), actually there is far more similarity than divergence between the two performances. Both strive for a clean-lined, rhythmically concise musical statement, with all matters technical dispatched in virtuoso terms and with all matters musical governed by analytical objectivity. Each reading has a good deal of incisive spring and forward impetus, and each sings with crystalline purity rather than with monumentality. I still prefer the warmer, more rugged emotionalism in the Szigismundy Nisson Lyrichord reading issued a few months ago, but I could be happy with either of the new ones (or, for that matter, with the Auclair/Joy recording for Musical Heritage Society—though that brisk, headlong account would be last in a very close race).

Both of the Sonatinas fare well in the Francescatti/Bagnoli performances. Their tempos for No. 3 are surprisingly deliberate, and I like the bigness of their approach. It makes one remember that Schubert had originally deemed these Sonatas rather than sonatinas. Eugenio Bagnoli's work throughout the disc is of a very high order—far surpassing the norm for "accompanists." Indeed, his duo with Francescatti is as evenly matched as the splendid Pauk Frankl twosome. The latter are extremely impressive all through their cycle. If they don't quite erase memories of some great

individual performances on record (the Kreisler/Rachmaninoff of D. 574 or the Szigeti/Hess interpretation of the same composition, for example), the crisp, limpid, animated playing they offer should wear very well on repeated hearings. Pauk has a silken, compact tone and admirable intonation. Frankl, probably the stronger personality, is a superbly equipped pianist and a musical interpreter of significance. Much the same could be said about the cool, suave, excellently wrought Olefsky/Hautzig *Arpeggione*, which was originally issued last year. At the rates quoted, the Vox album is an uncommonly good proposition.

Both Francescatti/Bagnoli and Pauk/Frankl have been given brilliantly focused

sound which will be heard as impressively natural if the tone controls are set properly—and wiry if the equalization is less judicious. H.G.

SCHUBERT: *Sonata for Piano, in G, Op. 78, D. 894 ("Fantasy")*

Peter Serkin, piano.

- RCA VICTOR LM 2874. LP. \$4.79.
- • RCA VICTOR LSC 2874. SD. \$5.79.

One would not expect that a youthful performer would find this problematical and introspective work congenial, yet here Peter Serkin offers an immeasurably moving performance. Sometimes his life-or-death concentration on every detail

rather terrifyingly threatens to lead both performer and listener off a high precipice, but on the whole Mr. Serkin's subjectivity is in welcome contrast to the dispassionate conventionality so often encountered these days.

As in the great posthumous Sonata in B flat, Schubert's first-movement conception is a massive, chordal affair bearing a tempo indication *Molto moderato e cantabile*, which could be validly read to imply a measured, singing brio with an always present forward motion. However, Serkin—with equal validity—construes the "moderato" to mean "not too fast." He sets an awesomely deliberate basic tempo and maintains it with hypnotic calm, departing from it only every now and then with an abrupt outburst at faster speed. He keeps the dynamics for the most part understated and low-keyed throughout the long exposition and its repetition. Then, at the start of the development, he "opens up," letting the dynamics—and, seemingly, the tempo as well—have their head in a surge of emotional fervor. The result is to stress, rightly or wrongly, a kinship between this music and the work of Mahler, still nearly a century away. For me, Serkin's approach works with complete success, though some listeners may find it exaggerated and anarchistic. Movements two, three, and four are more orthodox in terms of tempo, although the playing remains introspectively somber. This is particularly true of the finale which sparkles—and even laughs—but always with a suggestion of a fundamental sadness.

Another aspect of young Serkin's extraordinary maturity is his immense patience with detail, all of which is consummately realized. The pianist combines a certain linearity of concept (undoubtedly derived from the years of tutelage with his illustrious father) with a wonderfully sensitive instinct for line and color. Both the stereo and mono format are exemplary in reproducing the artist's wide-ranging palette.

This recording, I feel, is destined to become an important landmark in the career of a memorable artist. H.G.

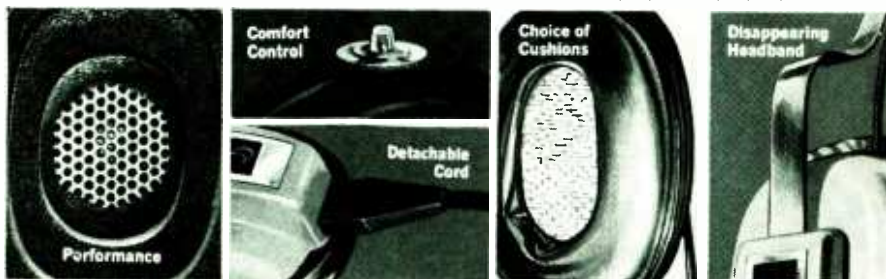
SCHUMANN: *Trio for Violin, Cello, and Piano, No. 1, in D minor, Op. 63; Fantasiestücke, Op. 12; No. 1, Das Abends; Waldszenen, Op. 82; No. 7, Vogel als Prophet*

Jacques Thibaud, violin; Pablo Casals, cello; Alfred Cortot, piano [from various HMV originals, 1928-47].

- PATHE COLH 301. LP. \$5.98.

The Schumann Trio is a passionate work, and it is illuminating to find how the ordinarily delicate, lyrical violin playing of Thibaud rises to the occasion in its performance. Perhaps the close-up microphone placement had something to do with the finished result, but in any case the playing of all three musicians here is vibrant, glowing, indeed utterly magnificent. Recorded in 1928, this is the last of the published recordings by the illustrious Thibaud-Casals-Cortot triumvirate, and one of the best. It makes

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TELEX

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one fervently hope that someday the public will get to hear the versions of the Ravel and Dvořák *Dumka* which are languishing in EMI's vaults. (Casals, the sole surviving member, is reputedly agreeable to their release.)

Cortot's much later versions of the short pieces are similarly memorable. He delivers the *Prophet Bird* with unusually bold outlines and dramatic emphasis. It works splendidly, and so does the broad, but never languishing account of *Das Abends*. All three examples of Cortot's art on this disc are quite free of the erratic rhythms and blotchy technique sometimes associated with his artistry.

The trio used to be available on an RCA Victor reissue, but as I recall that disc the present transcription is much the better. It is vital-sounding, high-level, and altogether ample to convey the spiritual force of the reading. The solo selections too are even better recorded. H.G.

SHOSTAKOVICH: Quartet for Strings, No. 10, Op. 118—See Berg: Quartet for Strings, Op. 3.

SHOSTAKOVICH: Symphony No. 5, Op. 47

London Symphony Orchestra, André Previn, cond.

• RCA VICTOR LM 2866. LP. \$4.79.
• • RCA VICTOR LSC 2866. SD. \$5.79.

It was with the Fifth Symphony that Shostakovich rehabilitated himself after the strays from the ideological path detected by Soviet officialdom in *Lady Macbeth of Mtsensk* and other works of the Thirties. The Symphony was originally subtitled "A Soviet artist's reply to just criticism," and it has also borne the legend "The growth of a personality." But aside from ideology and psychology, it is a magnificent work, epic in scope and expression, and fortunately its acceptability to the Soviets has not prevented it from becoming a favorite in the West.

Previn directs a serious, carefully balanced performance. He also has the advantage of a first-rate orchestra in the London Symphony, and the horn solos (presumably by Barry Tuckwell) are ravishingly beautiful. But I feel that the conductor has not completely succeeded in integrating the various tempos of the long first movement. Most of his speeds are slightly faster than Shostakovich's metronome markings: they would still be acceptable if Previn had not taken the climactic Largamente somewhat too *slowly*, thus detaching it seriously from its musical context. One or two passages in the succeeding scherzo suffer from a slight feeling of haste, but the slow movement is spacious and eloquent. Parts of the Finale could, again, do with rather more breadth.

This is a respectable interpretation, but it does not displace Witold Rowicki's more idiomatic performance with the Warsaw Philharmonic on Deutsche Grammophon (18566/138031) from its leading position in my esteem. RCA's

recording is clear, but deficient in spaciousness and dynamic range. B.J.

STRAUSS, RICHARD: Salome: Salomes Tanz; Till Eulenspiegels lustige Streiche, Op. 28; Don Juan, Op. 20

New York Philharmonic. Leonard Bernstein, cond.

• COLUMBIA ML 6222. LP. \$4.79.
• • COLUMBIA MS 6822. SD. \$5.79.

Bernstein's snappy version of *Till* appears now for its third time. The previous releases (ML 5265 and ML 5841, both also available in stereo) were coupled with other composers or a Bern-

stein lecture, but this time an all-Strauss disc is ensured by a somewhat tight-fitting *Dance of the Seven Veils* and a performance of *Don Juan*. Both these benefit from rousing and passionate interpretations, aided by excellent sound and virtuoso contributions from all areas of the orchestra. The only virtually inaudible one was that of the harp, whose sweeps and flourishes look so wonderful on paper but never seem to reach the microphone. There is rarely any excuse for faking internal balance: yet I always feel sorry for that solitary harp amidst such an enormous conglomeration of louder instruments.

The case of *Till* is rather different, for here the balance between the various sections of the orchestra sounds natural

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CASTELNUOVO-TEDESCO: Concerto in D
major for Guitar and Orchestra, Op. 99

VIVALDI: Concerto in C major for Guitar
and Strings, P. 134

Concerto in A major for Guitar and Strings
KOHAUT: Concerto in F major for
Guitar and Orchestra

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JANIGRO conducting

THE VIRTUOSO FLUTE, Vol. II
VIVALDI: Concerto in D for Flute and
Strings "Il Cardellino," P. 155

Concerto in C for Piccolo and Strings, P. 79
MOZART: Andante in C for Flute and
Orchestra, K. 315

Concerto No. 1 in G for Flute and Orchestra,
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G. 20

Sonata with Strings and Trumpet, G. 1
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G. 30

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CIRCLE 15 ON READER-SERVICE CARD

and convincing—with only one exception. This is the eerie passage for muted horns, trumpets, and violins (Till being uneasy about a sticky end) which—in Bernstein's present version—sounds as if the trumpets are playing *forte* all the time. Certainly the horns and strings take a back seat. But this, like the crack of a baton (p. 66, meas. 8 of the miniature score), hardly ranks as a serious defect.

What seems mostly wrong here concerns the tempos. Just before Till's cheeky street song begins, the *accelerando* is abandoned for a sudden and immediate speeding-up, so that the ensuing section marked *schnell und schattenhaft*, with its expressive oboe solos, comes out as a mad scramble rather than a shadowy reminiscence. Similarly at a slightly later point—a few seconds before the minatory chords of justice are heard—there is a direction asking for an even faster and wilder tempo, but nothing happens because everything is fast and wild already. Böhm and Klemperer obtain better results here, and in general their picture of Till is ultimately more amusing and satirical because of the greater richness in contrasts. D.S.

TCHAIKOVSKY: *Concerto for Violin and Orchestra, in D, Op. 35*—See Mendelssohn: *Concerto for Violin and Orchestra, in E minor, Op. 64*.

TELEMANN: *Concerto for Recorder and Strings, in C*—See Vivaldi: *Concerto for Recorder and Strings, in A minor*.

TELEMANN: *Suite for Flute and Strings, in A minor; Overture in F sharp minor; Concerto for Violin, in A minor*

Hans Jürgen Möhring, flute; Ernst Mayer-Schierning, violin; Wolfram Gehring, harpsichord continuo; Cologne Soloists Ensemble. Helmut Müller-Brühl, cond.
• NONESUCH H 1078. I.P. \$2.50.
• • NONESUCH H 71078. SD. \$2.50.

In the A minor Suite, one of the first Telemann works to have achieved popularity in recent years, the standard of this skillful and musicianly performance is not quite high enough to overcome the formidable competition. Frans Brüggen's playing on a Telefunken disc is unsurpassed, and he uses the recorder, for which the piece was originally written. But Telemann himself was flexible in matters of instrumentation; and if you prefer the transverse flute, this new version has much to recommend it. The conductor's phrasing is stylish and the tempos are suitably lively. Hans Jürgen Möhring is not the equal of Elaine Schaffer, who plays the work on an Angel record, but there Menuhin's vivid handling of the orchestral part is marred by some excessively lugubrious tempos that should be sent back to the nineteenth century where they come from.

The Overture (or Suite) in F sharp minor for strings and continuo is another fine work, but here again Müller-Brühl is up against stiff competition from Telefunken, this time from the Amsterdam Chamber Orchestra under that excellent conductor André Rieu. The A minor Violin Concerto which completes this new Nonesuch record is of great interest from a formal point of view, and it is well enough played by Ernst Mayer-Schierning.

Ultimately the choice reduces itself to a question of couplings and recording quality. The admirable Cologne Soloists Ensemble is not reproduced as crisply as its rivals on the other discs I have mentioned, but if you like this particular combination of works there is nothing here, either artistically or technically, to prevent your being happy with it. And really, what are our standards these days? All this costs conspicuously less than the price of a decent restaurant dinner. B.J.

VIVALDI: *Concerto for Recorder and Strings, in A minor*
|Handel: *Concertos for Recorder and Strings: in F; in G*
|Telemann: *Concerto for Recorder and Strings, in C*

Bernard Krainis, recorder; London Strings, Neville Marriner, cond.
• MERCURY MG 50443. LP. \$4.79.
• • MERCURY SR 90443. SD. \$5.79.

The most startling thing on this superb record is the Vivaldi piece, where Krainis handles the soprano with incredible virtuosity and even manages to make its tone sound musical and expressive. The other works occupy a more ordinary altitude, but they are no less delightful. The Handel concertos are in the composer's most mellifluous vein, and the Telemann (apart from a comparatively routine final minuet) is one of the finest of its kind: there is an almost Mozartean touch of genius in the subtle resumption of the opening theme midway through the first movement.

In all four works Krainis achieves perfection of style and execution. The slow movements, and one or two of the fast ones, are graced with a delicacy and taste that never become precious; intonation is flawless; and rhythmic articulation is clean and lively. The accompaniment is nearly as good, though a few of the trills and the phrasing of some rapid figures show that Marriner is not quite Krainis' equal as a stylist. The recording captures all the *élan* of the playing and renders the harpsichord continuo with due clarity—in the Telemann the instrument is perhaps even a shade too prominent. This is one of the best baroque concerto records I have heard. B.J.

VIVALDI: *Concerto for Violin, Cello, and Strings, in B flat*—See Arensky: *Trio for Violin, Cello, and Piano, in D minor, Op. 32*.

Recitals & Miscellany

DIETFRIED BERNET: "Music of the German Aristocracy"

Frederick the Great: *Symphony No. 2, in G*. Count Ernst Ludwig von Hessen: *Suite for Orchestra, in A*. Wilhelmine von Bayreuth: *Concerto for Harpsichord and Orchestra, in G minor*. Amalie, Princess of Prussia: *Four Regimental Marches*.

Hilde Langfort, harpsichord (in the Concerto); Austrian Tonkünstler Orchestra (Vienna), Dietfried Bernet, cond.
 • MUSICAL HERITAGE SOCIETY MHS 660. LP. \$2.50.
 • • MUSICAL HERITAGE SOCIETY MHS 660. SD. \$2.50.

Pretty thin-blooded stuff, this, but not bad, I suppose, for a royal family. The two ladies on the disc are Frederick's sisters. Wilhelmine (his favorite, we are told) put in her piece lots of nice turns for solo flute, and it is pleasant to speculate that the Prussian siblings played the work together. Amalie's *Regimental Marches*, on the other hand, could scarcely have inspired Frederick's success in the Seven Years War. The suite of dances by the Count (no kin) is entirely palatable, but it suffers more than the other works from performances that are soporific: conductor Bernet lacks the knack for breathing a living pulse into the repetitious rhythmic patterns of the eighteenth-century dance, and the results are rather deadly. S.F.

HAROLD GOMBERG: "The Baroque Oboe"

Harold Gomberg, oboe; Gomberg Baroque Ensemble; Columbia Chamber Orchestra. Seiji Ozawa, cond.

For a feature review including this recording, see page 87.

JEROME HINES: "I Love To Tell the Story"

O for a Thousand Tongues; I Love To Tell the Story; I Have Heard of a Land; He Hideth My Soul; Great Is Thy Faithfulness; An Evening Prayer; All Hail the Power of Jesus' Name; There's a Man Goin' Round Takin' Names; This Is My Father's World; The Solid Rock; All These and More; Battle Hymn of the Republic.

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 —N.Y. Times



"One of the most exciting singers to arrive on the scene in years"
 N.Y. Herald Tribune



"One of the exceptional voices of our day"
 N.Y. Journal American

This is not, of course, the first record he's come close to ruining, but it's one of his dirtiest deeds, at that, because otherwise there is little to complain of here.

Mr. Hines has one of the great bass voices of the world—practically the only bass voice of the world, in fact, if we decide to discount all the bass-baritones, *basso cantantes*, and ordinary baritones-minus-high-tones who divide the bass category among them these days—and it is a splendid sort of voice for this kind of music. It is true that it is not quite as free and natural-sounding as those of Robeson or John Charles Thomas (two other recorded hymn singers), and that Hines's habit of alternating full voice with *mezza voce* (one stanza of each) begins to sound a mite mechanical after a while—but it's quite a sound, all the same, deep, rich, and big, and in these songs it is nearly always operating in its best tessitura.

Unhappily, his collaborator here is orchestra leader Kurt Kaiser, who has arranged (i.e., messed up) every one of these wonderful tunes. His most potent weapons of sabotage include the cocktail piano, the xylophone, and the harp (perpetually marked *gliss.*, of course), plus an unerring instinct for the worst of all possible versions of any given chord. He even goes so far as to knock the rhythmic underpinning out from under some of the songs. So Mr. Hines must carry the burden pretty much by himself, which he does to good effect most of the time. Most of the songs are familiar ones: I do wish that *An Evening Prayer* had not been included, for here the sentimentality becomes truly objectionable. *All These and More* is, I gather from the vague jacket information, one of the singer's own compositions, and is a pleasant piece of its kind.

There is really an infallible formula for hymn records: 1) hire Mr. Hines; 2) hire a good, but not virtuoso, organist; 3) purchase a copy of *The Pilgrim Hymnal*; 4) place the copy of the hymnal in front of Mr. Hines and his organist, and instruct them to play it and sing it, note for note, as written; 5) record the results. Meanwhile, it's Mr. Hines vs. Mr. Kaiser. C.L.O.

HEINZ HOLLIGER: "The Virtuoso Oboe"

Heinz Holliger, oboe; Lorand Fenyves, violin; Geneva Baroque Orchestra, Jean-Marie Auberson, cond.

For a feature review including this recording, see page 87.

An Index to Reviews

Announcement has been made of the availability of the 1965 edition of the **Polart Index to Record Reviews**—an annual listing, with page and date references, of record and tape reviews published in *High Fidelity* and a number of other American periodicals. Write to Polart, 20115 Goulburn Ave., Detroit, Mich. 48205; price \$1.50.

RALPH KIRKPATRICK: *Recital for Harpsichord*

Purcell: *Toccatà for Harpsichord*, in *A. Couperin: Vingt-troisième Ordre*. Rameau: *Les tendres plaintes; Les Niais de Sologne*. Handel: *Suite No. 8*, in *F minor*. D. Scarlatti: *Sonatas for Harpsichord: No. 13*, in *B flat*; *No. 14*, in *B flat*; *No. 19*, in *D*. Bach: *Fantasia in C minor*, S. 906; *Ein musikalisches Opfer*, S. 1079; *Ricercar a 3 voci*.

Ralph Kirkpatrick, harpsichord.

• DEUTSCHE GRAMMOPHON LPM 19122, LP. \$5.79.

• • DEUTSCHE GRAMMOPHON SLPM 139122, SD. \$5.79.

This disc gives a useful conspectus of harpsichord music by six of the greatest composers of the seventeenth and eighteenth centuries, and Kirkpatrick's performances are stylish and skillful. Most enjoyable are the Couperin, Rameau, and Scarlatti pieces. The works by the two Frenchmen are full of grace and charm, admirably realized by the player, and about Scarlatti no one knows more than Kirkpatrick.

The Purcell *Toccatà*, the only large-scale keyboard piece he left, is less interesting; but though I am usually bored by the Handel Suites, this is one of the best of them, and Kirkpatrick's lively playing does it ample justice. I find the Bach *C minor Fantasia* less effective here than in Puyana's more deliberate and monumental performance on his Mercury Bach disc (50369/90369); Kirkpatrick's 3-part *Ricercar*, though, is excellent. The choice of music on this record—nearly an hour of it—makes it an ideal recommendation for someone with little harpsichord music in his collection, and the recording is good. B.J.

ANDRÉ LARDROT: "The Virtuoso Oboe, Vol. 4"

André Lardrot, oboe and English horn; Raymond Meylan, flute; Solisti di Zagreb, Antonio Janigro, cond.

For a feature review including this recording, see page 87.

JOSEPH PAYNE: *The Fitzwilliam Virginal Book* (selections)

Joseph Payne, organ and harpsichord.

For a feature review including this recording, see page 85.

TORSTEN RALF: *Vocal Recital*

Wagner: *Lohengrin: Das süsse Lied verhallt; Die Meistersinger: Morgenlich leuchtend*. D'Albert: *Tiefland: Traum-erzählung; Wolfserzählung*. Bizet: *Carmen: Non, tu ne m'aimes pas*. Verdi: *Otello: Gia nella notte densa; Si, pel ciel; Dio mi potevi scagliar; Niun mi tema*. Puccini: *La Fanciulla del West*;

Ch'ella mi creda. R. Strauss: *Daphne: Götter! Brüder im hohen Olympus!*

Tiana Lemnitz, soprano (in the Wagner and "Gia nella notte densa"); Friedel Bechman, mezzo (in the Bizet); Torsten Ralf, tenor; Josef Hermann, baritone (in "Si, pel ciel"); orchestras; conds. [from various 78-rpm originals, c. 1930-40]. • Rococo 5233. LP. \$5.95.

For American operagoers, Torsten Ralf was simply another Heldentenor in the shadow of Lauritz Melchior. During his stay at the Metropolitan (1945-48), he sang the more lyrical Wagner roles (Lohengrin, Parsifal, Tannhäuser, Walthar, Siegmund), as well as Radames and Otello, impressed everyone as a solid and worthwhile singer, but somehow failed to spark much excitement or to nose out Set Svanholm as Melchior's chief successor. So far as I know, his only LP representation prior to this disc came on the briefly transferred *Meistersinger* third act with Hans Hermann Nissen and Margarete Teschemacher (a wonderful set which should somehow be restored); on a rather unsatisfactory *Tristan Liebesnacht* with Traubel, for Columbia; and on the complete *Vox Fidelio* (live, Vienna, 1944), whereon he offers the best-sung Florestan on records. His voice was not a trumpetlike one and did not have the weight and thrust for the heavier Wagner roles; but the timbre and quality were well suited to the *Jugendliche Heldentenor* repertory. Here, the first side, embracing the Wagner, D'Albert, and Bizet selections, is most impressive. Both the *Lohengrin* and *Meistersinger* excerpts show lyric Wagner singing of the finest sort, attractive in tone, knowing in interpretation, smooth in musical phrasing; a poorly placed top note near the end of the *Preislied* does not detract from this impression. The *Lohengrin* scene, unfortunately, is only about half complete, extending through the tenor's "Athmest du nicht!" Tiana Lemnitz is a glowing partner.

It is refreshing to hear the *Tiefland* passages sung with fresh, clear tone and tasteful phrasing—the music seems better for it—and it is good to have such an excellent *Carmen* as Friedel Bechman's, even in such a brief excerpt (she is an artist entirely unknown in this country, but a first-rate one, to judge from the bright, even singing heard here).

The Italian excerpts are less successful. I like the Act I *Otello* duet, despite the disfiguring German translation, for Ralf is able to bring some true lyric line to the music, and Lemnitz is a really haunting Desdemona. But the remaining *Otello* excerpts are lacking in incandescence—heroic intensity does not seem to have been part of Ralf's artistic personality, and he captures little of the rage or anguish of these great scenes. Nor does "Ch'ella mi creda" (again in German—I am using the Italian titles for recognition's sake) have the sweep or the ringing top required. The *Daphne* passage, though, is quite fine, and has added historical interest as a creator's record, for Ralf was the first Apollo.

The transfers will probably not dis-

turb historico/vocal buffs, but it is only fair to note that several bands sport a pretty high level of surface noise. C.L.O.

RODRIGO RIERA: "Rodrigo Riera Plays His Own Compositions and Other Works"

Riera: *Nine Short Pieces*. Borges: *Vals Criollo*. De Visee: *Passacaglia*. Villa Lobos: *Preludio No. 1*. Albéniz: *Leyenda*. Torroba: *Brugalesa*; *Fandanguillo*. Sanz: *Pavana*. Crespo: *Norteña*. Bach: *Prelude*.

Rodrigo Riera, guitar.

- MUSICAL HERITAGE SOCIETY MHS 672. LP. \$2.50.
- • MUSICAL HERITAGE SOCIETY MHS 672. SD. \$2.50.

This disc presents an exceedingly pleasant recital by a very good guitarist. Riera's rhythms are effortless, and his variety of color considerable; he lets the music flow at its own natural pace—which ranges from the easy ruminations of some of his own arrangements of folk songs and dances to the articulate, precisely ticked-off note patterns of the Albéniz *Leyenda*. Along the way are such attractions as the searching, minor melody of Villa Lobos' *Preludio No. 1*, the rhythmic fascinations of Torroba's *Fandanguillo*, the woeful song of George Crespo's *Norteña*. An ingratiating selection of Spanish music at its most characteristic. S.F.

HILDE SOMER: "Hilde Somer Plays Keyboard Masterpieces of Latin America"

Villa Lobos: *The Dance of the White Indian*; *Alma brasileira*. Revueltas: *Allegro*. Ginastera: *Danzas criollas*. Chávez: *Polygons*; *Unity*. Castro: *Sonatina española*.

Hilde Somer, piano.

- DESTO D 426. LP. \$4.98.
- • DESTO DST 6426. SD. \$5.98.

The word "masterpieces" in the title of this album is a bit of an exaggeration so far as the compositions are concerned, but the playing of Hilde Somer is itself a masterpiece. The Pan-American Union ought to give this pianist a medal for what she does here to reveal Latin-American piano music in a favorable light.

Aside from Villa Lobos' celebrated pieces, the program covers mainly unfamiliar territory. The short *Revueltas Allegro* is not very interesting, but the five *Ginastera* dances make a wonderfully elegant, whimsical, and tuneful set. Also included are two early works of Chávez, written in the days when "motoric" and "percussive" were terms of praise for modern piano music. Probably the best thing in the set is the *Sonatina española* of the Argentine composer Juan José Castro. This work is actually much longer than a sonatina ought to be, and it doesn't sound espe-

cially *Española*, either; it is a gracious, witty, and brilliant piece ending with a brittle polytonal rondo on a theme by Weber. It is a pleasure to hear Miss Somer play any of these things, but it is especially rewarding to hear her do the Castro, whose music in general is very little known in this country. The recording throughout is excellent. A.F.

DENIS STEVENS: Secular Spanish Music of the Sixteenth Century: Villancicos by Various Composers; Keyboard Pieces by Cabezón

Roy Jesson, harpsichord (in the Cabezón); Ambrosian Consort, Denis Stevens, cond.

- or • • PENN STATE MUSIC SERIES PSMS 102-S. Compatible disc. \$5.50.

The ten villancicos (early Spanish part-songs of a contrapuntal character) on this record are taken from a collection published in Venice by the printer Scotto in 1556. Most of them lack attributions to a composer, though the two wittiest songs included, *Teresica hermana* and *Que farem del pobre Joan?*, are by Mateo Flecha. Wit is only one aspect of this impressive and varied collection: several of the songs are of searing intensity, and their expressiveness is equally well served by the deeply committed performances of the Ambrosian Consort and by the recording, which compensates for a slightly overresonant acoustic by its wonderfully rich, smooth, dark-hued sound. As far as I am able to judge—which is not very far—the Spanish pronunciation by the English Ambrosian Consort is good.

The villancicos are interspersed with four pieces by the great blind virtuoso and composer Antonio de Cabezón (1510-1566), a pioneer of the art of keyboard writing. They are fine music, they make an apt tonal contrast, and they are well played by Roy Jesson. Altogether this is an unusual and most attractive record. B.J.

RICHARD TUCKER: French Opera Arias

Bizet: *Carmen: La fleur que tu m'avais jetée*. *Pêcheurs de perles: Je crois entendre encore*. Halévy: *La Juive: Rachel, quand du Seigneur*. Massenet: *Manon: Ah fuyez, douce image*. *Hérodiade: Ne pouvant réprimer*. *Werther: Un autre est son époux*; *Pourquoi me réveiller*. *Le Cid: O Souverain, ô juge, ô père*. Meyerbeer: *L'Africaine: O Paradis!* Méhul: *Joseph: Champs paternels*.

Richard Tucker, tenor; Vienna State Opera Orchestra, Pierre Dervaux, cond.
• COLUMBIA MI 6231. LP. \$4.79.
• • COLUMBIA MS 6831. SD. \$5.79.

This is a very satisfying record, a bit less so than Tucker's recent Verdi recital, to the degree that his French stylistic and linguistic abilities are less firmly grounded than his Italian, but solid and often exciting for all that. If one were



Hilde Somer: a medal's in order.

asked what more one could want, one could cite more polishing and rounding of the phrasing, and an ability to execute the *mesa di voce* and the *mezza voce* in the upper register—an important asset in some of these arias. One could also ask for more precise French—particularly on nasal diphthongs before consonants, as in "sentais" or "monde."

It is good, though, to hear a full-blooded sound and style in these pieces, and not only in the pronouncedly dramatic ones, like the *Juive* excerpt. One gets very tired of elegant, tasteful singing that never takes off, as if the essence of French style were thin and cold-blooded. Tucker animates these arias: if he is sometimes too explosive and square (as in the "Flower Song," which is the least interesting item on the record), he is never dull or namby-panby; he sounds as if he believes in the music. The voice itself is in fresh, ringing condition, a testament to his impressive staying power.

I like best the *Juive* aria, which is given what is very possibly its best performance since Caruso's (Tucker's singing of Eléazar in two concert performances a couple of years back ranks with the best he has ever done). The scene is complete with the cabaletta "Dieu m'éclaire." There is also a fine, well-roundered "O Paradis," an excellent reading of the Méhul aria (a good one, remembered from McCormack's splendid recording), and an impressive "O Souverain"; it is also wonderful again to hear a tenor who can really top the climaxes in "Ah fuyez!"

All things taken, then, a welcome record, whose attractions include several pieces by no means on the beaten path. The sound is excellent, though some may not care for the close placement of the singer relative to the orchestra. The accompaniments are stirringly played, except for an occasional tendency on Dervaux's part to drag tempos. Notes, texts, and translations are included. C.L.O.

BLANCHE WINOGRON: The Fitzwilliam Virginal Book (selections)

Blanche Winogron, virginals.

For a feature review including this recording, see page 85.



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CIRCLE 31 ON READER-SERVICE CARD

Repeat Performance

IN TANDEM with the successful new budget labels, the record industry has, during the past two years, seen an ever mounting volume of low-priced reissues. Culling past releases from the first decade of LP and the early days of stereo, many companies have already inaugurated extensive reissue projects—notably RCA Victor/Victrola, London/Richmond, Vanguard/Everyman, Westminster/Music Guild, Dover, and, most recently, Deutsche Grammophon/Heliodor. Some other major labels have given indications that they will shortly follow suit, and by next fall we should see many familiar recordings back in circulation. Each month "Repeat Performance" will sort over the reissues, exclusive of historical recordings from the 78-rpm era in their LP debuts; the latter will henceforth be discussed in the regular review columns.

The new Heliodor label (some of whose first releases are reviewed below) will restore many deleted DGGs once available on Decca. A glance at this appetizing material reveals a wealth of musical riches by such artists as Fischer-Dieskau, Kempff, Fricsay, Seefried, Jochum, Hindemith, and Böhm. It will be a pleasure to welcome them back. Items never before released in the U.S. are also scheduled for this series as well as titles drawn from the all-but-defunct M-G-M classical line.

Heliodor has decided to release its product in both mono and stereo versions—presenting us with the perplexing problem of electronic stereo. This process is used with varying degrees of success by a number of companies. The German rechanneling technique known as "*Breitklang*" (wide sound) is the only one I have heard that is not actually detrimental to the original. Of Heliodor's initial fifteen releases, two were recorded in true stereophony; the other thirteen have been "enhanced." In direct comparisons between the two versions, I found that Heliodor's excellently remastered mono pressings revealed the sharper, cleaner sound. The stereo edition of the Mozart Requiem, for instance, was unfocused, muddy, distant, and unnaturally reverberant—rather giving the aural equivalent of distorted reflections in a trick mirror. In other stereo-mono comparisons the difference was not so dramatic, but enough to warrant a clear recommendation of the mono in nearly every case.

With commendable honesty, Heliodor warns the prospective customer by stating on the front of the album cover: "electronically enhanced for stereo reproduction" (a courtesy not always supplied by other companies). Remastered and technically improved pressings are certainly desirable in a reissue, but is two-channel enhancement really necessary? After all, what could be more ridiculous than an LP of arias sung by Caruso remastered in phoney stereo?

BACH: "*Music for Guitar and Organ*"

Andrés Segovia, guitar; Carl Weinrich, organ [from M-G-M 3015, early 1950s].
• HELIODOR H 25010. LP. \$2.49.
• • HELIODOR HS 25010. SD. \$2.49.

Segovia's rapt performance of the great chaconne from the Second Violin Partita in the guitarist's own transcription is the major item of interest here. The liner notes quote at length Marc Pincherle's rather specious argument explaining why the chaconne is tailor-made for the guitar. While it is true that the piece falls comfortably under a guitarist's

fingers, the music's heroic scope as well as the magnificent dramatic tension created by a virtuoso fiddler grappling with the formidable multiple stops and arpeggios is utterly dissipated. Something quite different emerges—a mood of quiet rumination and rather wistful pensiveness. This may be a bit far from Bach's original conception, but Segovia's art is such that the transcription really convinces. The side is filled out with five short pieces (the Courante from the Second Cello Suite and four miscellaneous lute compositions) which form an attractive little suite.

Sonics on the guitar side are somewhat faded but acceptable. Unfortu-

nately, the sound of Weinrich's organ playing on Side 2 is too smudged and wavy for enjoyment.

BEETHOVEN: *Concerto for Piano and Orchestra, No. 3, in C minor, Op. 37*

†**Mozart:** *Rondos for Piano and Orchestra: in D, K. 382; in A, K. 386*

Annie Fischer, piano; Bavarian State Orchestra, Ferenc Fricsay, cond. [from Deutsche Grammophon LPM 18607/SLPM 138087, 1961].

- HELIODOR H 25001. LP. \$2.49.
- • HELIODOR HS 25001. SD. \$2.49.

In spite of its many structural and harmonic innovations, Beethoven's Third Piano Concerto still savors very much of classicism, a fact that Annie Fischer points up in her carefully weighed performance. When this disc was first released, Robert C. Marsh charged the pianist (HIGH FIDELITY, March 1961) with dressing Beethoven and Mozart in lacy underpants. This accusation seems to me a bit extreme. I understand what R.C.M. had in mind but nonetheless completely approve of Miss Fischer's classically scaled reading and marvelous execution. Her pianism is superbly controlled, rhythmically clean, and phrased with genuine expressive warmth. The Mozart rondos are well done too: the graceful and charming K. 386, in its reconstructed instrumentation by Alfred Einstein, bubbles delightfully from Miss Fischer's fleet fingers.

Fricsay's lean and lithe accompaniments are the perfect match to the pianist's interpretations and the stereo sound (true stereo in this case) is most satisfactory.

DVORAK: *Concerto for Cello and Orchestra, in B minor, Op. 104 (A)*

†**Saint-Saëns:** *Concerto for Cello and Orchestra, No. 1, in A minor, Op. 33 (B)*

Mstislav Rostropovich, cello; Moscow Radio Orchestra, Boris Khaikin, cond. (in the Dvořák), Grigory Stolyarov, cond. (in the Saint-Saëns) [(A) from Lion 40002, 1960; (B) from MK 1503, 1961].

- MONITOR MC 2090. LP. \$1.98.
- • MONITOR MCS 2090. SD. \$1.98.

Rostropovich has recorded Dvořák's Cello Concerto at least three times; keeping track of the performances as they hop from one label to another is a tricky business (the same may be said of nearly all recordings of Russian origin). The present reading is one of his best, no doubt, but there is still room for yet another version taking full advantage of the latest in Western sonics. On the Monitor disc the cello has plenty of presence but the orchestra is tinny and indistinct. If you can be satisfied only with Rostropovich in this work, the version on Parliament under Talich offers marginally better sound and a far superior orchestral backing. However, the elegantly played Saint-Saëns Con-

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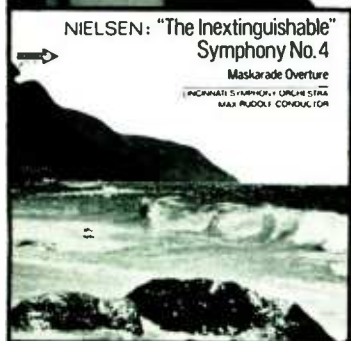
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DL 10129 (M) • DL 710129 (S)



(M) MONAURAL (S) STEREO

CIRCLE 74 ON READER-SERVICE CARD

certo, offered here as a generous filler, may well tip the scales back in Monitor's favor.

A note tucked on the back of the album cover informs us that this is an electronically remastered stereo recording, and what we are given is hissy treble in speaker one and muddy bass in speaker two. Needless to say, it sounds perfectly awful. Although the mono was not submitted for review, I don't see how it could be anything but an improvement.

D'INDY: *Suite in Olden Style for Trumpet, Two Flutes, and Strings, Op. 24*

†**Saint-Saëns:** *Septet for Piano, Trumpet, and Strings, Op. 65*

Menahem Pressler, piano; Julius Baker and Claude Monteux, flutes; Harry Glantz, trumpet; Philip Sklar, bass; Guilet Quartet [from M-G-M 3096, early 1950s].

- HELIODOR H 25012. LP. \$2.49.
- • HELIODOR HS 25012. SD. \$2.49.

The two works on this disc complement each other very neatly. Both are French chamber pieces dating from the 1880s and written for unusual instrumental combinations, both contain four movements based on familiar dance forms, and both are decidedly unrepresentative of their composers. The Saint-Saëns Septet is very much a *pièce d'occasion*, produced for a concert given in 1881 by the French musical society "La Trompette." If there is a fault here, it is the composer's tendency to rely on academic formula and dry figurations. Still, the music passes by quickly and pleasantly enough. Pitting a trumpet against a piano and five strings might have resulted in textural imbalances, but Saint-Saëns solves matters by saving the trumpet for special effects such as bugle calls, march tunes, and cadential reinforcements—not a very imaginative way out perhaps, but all in keeping with the light, occasional tone of the work.

The D'Indy piece is more substantial—its eight instruments tightly interwoven, playing off each other with intriguing and lovely results. Although the Suite takes its title from the old dance forms of its four movements (*Prélude* and *Entrée*, *Sarabande*, *Menuet*, and *Ronde Française*), the harmonic coloring is original and flavorful. It's a shame D'Indy has passed so completely out of today's musical picture; his operas, composed sometime after this Suite, show him to be a composer of stature.

The Saint-Saëns has a few rough edges in this performance, but there is much fine solo playing and the D'Indy Suite is nicely served up. The finely chiseled sound is quite the best Heliodor has produced to date.



MOZART: *La Clemenza di Tito*

Käthe Nentwig (s), Vitellia; Friederike Sailer (s), Servilia; Hetty Plümacher (ms), Sextus; Margot Mangold (ms), Annus; Albert Weikenmeier (t), Titus; Bruno Müller (bs), Publius; Swabian Choral Society; Tonstudio Orchestra (Stuttgart), Gustav Lund, cond. [from Period TE 1063, 1955].

- DOVER HCR 5251/53. Three LP. \$6.00.

La Clemenza di Tito occupied Mozart for eighteen days during 1791, the last year of his life. The opera was written for the Prague ceremonies celebrating the coronation of Leopold II, and Mozart penned most of the music in a coach en route from Vienna to the Bohemian capital. Despite several fine arias, a first-act finale of considerable dramatic tension, and many lovely characteristic touches in the accompaniments, *Tito* did not turn out well (Empress Maria-Louisa rather unfairly remarked after the performance "*una porcheria tedesca*"—a German swinishness), and it is now rarely produced. This is not too surprising, for the musical invention is not up to Mozart's usual standard; the set pieces often seem short-winded and workaday, sorely hampered by the plot, a rewrite of an old Metastasio text dealing with the too-good-to-be-true emperor Titus and his less perfect subjects. Formally, the libretto of *Tito* lies uneasily between *opera seria* and Da Ponte's more fluidly constructed *dramma per musica*. The combination is not successful. Mozart was evidently hard put to breathe much musical or dramatic life into these papier-mâché cutouts. What one remembers after listening to the opera is mainly the overture and Sextus' aria "*Parto, parto*."

The performance on Dover is shorn of *secco recitativo* (primarily the work of Mozart's pupil Süßmayr) but is otherwise complete. Six German singers of modest but generally pleasant vocal equipment rise capably to the score's best moments. Käthe Nentwig is sorely tried by the lower quarter of Vitellia's two-and-one-half-octave range (her last aria, "*Non più di fiori*," frequently plunges abruptly and, for Miss Nentwig, uncomfortably below middle C), but elsewhere she is consistently musical and affecting. The castrato role of Sextus is taken by mezzo Hetty Plümacher, who sings here two arias with excellent style and generous tone; she even manages to sound concerned about plot developments. Albert Weikenmeier presents the only major drawback—his Titus is continually sung just below pitch. Although I'm a onetime member of the Swabian Choral Society myself, candor compels me to admit that in this record the group is simply too undermanned to lend its pronouncements the proper weight. The orchestral playing is respectably neat and clean and on the stuffy side. Dover has thoughtfully supplied a libretto, informative notes, and warm, clear mono sound. In sum, a reasonable acquisition for anyone interested in extending his knowledge of Mozart's dramatic works.

PETER G. DAVIS

The Lighter Side



"The Two Worlds of Kurt Weill." *Morton Gould and His Orchestra.* RCA Victor LM 2863, \$4.79 (LP); LSC 2863, \$5.79 (SD).

KURT WEILL'S music changed radically after he left Europe and came to the United States. What had once been lean, mordant, and dryly biting became, in his early efforts here, surprisingly bland and conventional. Once Weill had assimilated American convention, he made his points not only by matching the best of American theatrical composers with *September Song*, but by breaking through American convention with his score to *Lady in the Dark*. Morton Gould's collection of Weill's songs recognizes the two aspects of his musical career by devoting one side of the disc to his European work and the other to his American theatre songs. But the point about the difference is made less explicitly on the disc than on what RCA Victor calls a Living Liner.

The Living Liner is a seven-inch, 33 $\frac{1}{3}$ -rpm disc, very thin, very flexible, which is packaged between the plastic cover and the record sleeve. Each side runs about six minutes and contains, in this instance, recollections of Weill by three of his American lyricists—Ira Gershwin, Langston Hughes, and Ogden Nash—and a brief piano talk on the composer's music by Gould.

It is a provocative indication of how the traditional liner annotation can be extended. The most obvious value of recorded annotation is that it permits the use of musical examples: Gould demonstrates how Weill differed from his European contemporaries by playing the opening passage of *Mack the Knife* as it might have been written in conventional romantic fashion and, through an excerpt from *The Blue Danube*, shows us Weill's relationship to Mittel-europa in his musical construction and intent.

Beyond musical illustration, however, the Living Liner brings us into contact with three interesting personalities who, in turn, illuminate Weill as a person and as a craftsman. As he talks about writing *One Touch of Venus* with Weill, Ogden Nash

comes across very vividly in his own right, for he is highly articulate and cogent. He points up Weill's theatrical perception in relating how the composer helped him (Nash was then new to the theatre) to grasp the values of quantity and stress when writing a lyric. Langston Hughes, discussing his collaboration with Weill and Elmer Rice on *Street Scene*, provides a revealing indication of the depth and understanding of Weill's interest in the blues; he also presents an amusing sidelight on Rice.

In both cases, one gets considerably more from the personal narration than one might from reading the same words in print. There are shadings, inflections, touches of humor, stresses of sincerity that are revealing both of the speakers and of their views of Weill. The dangers of a Living Liner arise with personalities who have something interesting to say but are unable to project as readers. As a result, the potential interest of Ira Gershwin's comments on *Lady in the Dark* are diminished because it is a strain to bear with him as he struggles through his script. His comments would be more effective if we were allowed to read them in print.

For a first, exploratory try, this Living Liner suggests that RCA Victor has hit on a device which, used intelligently, can add considerably to the pleasures of listening to records. As a matter of fact, it is the Living Liner which lifts this disc above a relatively routine level. Gould is one of the more enlightened arrangers working in that genteel area generally identified as "pops" (as distinct from "pop music," which is something else again). But even though he has included on this disc a few of the less familiar Weill pieces—*Train to Johannesburg* from *Lost in the Stars*, *I Got a Marble and a Star* from *Street Scene*, the theme from *Mahagonny*—his orchestrations are not designed to fluster the "pops" audience, a situation which prevents him from really exploring the mordant qualities of Weill's European music. Even when he uses a honky-tonk piano on *Bilbao Song*, it is a honky-tonk piano with the warm, bright, enspiriting glow of a sunlit sea instead of the dry tinniness of Weill's European world.

J.S.W.

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José Feliciano: "A Bag Full of Soul."
RCA Victor LPM 3503, \$3.79 (LP);
LSP 3503, \$4.79 (SD).

Feliciano's second disc for RCA Victor focuses on the current popular idiom. He may not roam as freely as he did on *The Voice and the Guitar* (RCA Victor 3358), but there is no holding down the rampant fire in this blind young Puerto Rican's performances. Even such a banal rock 'n' roll song as *If I Really Bug You (Then You Don't Love Me)* is projected with immediate vitality. Fortunately most of his material is on a higher level and Feliciano brings to all of it a strong sense of conviction; his whiplash bite and virtuosity, both as guitarist and vocalist, can bowl you over. *Goin' to Chicago Blues* (the blues Jimmy Rushing used to sing with Count Basie) is done at a torrential tempo, which Feliciano sustains for over five minutes while he sings, scats, talks a steady stream of ad lib lines, plays guitar, shifts briefly to conga drum, and winds up with a voice and guitar cadenza. On *Spoonful*, after showing how fully he has absorbed the technique of the great blues shouters (a technique which he does *not* use on *Goin' to Chicago* even though Rushing originally did), he unleashes a brilliant guitar solo (using an electric guitar for this selection only) without once being overpowered by the strong horns and rhythm which back him. Despite the fact that he represents a synthesis of the folk, blues, and rock elements which make up contemporary popular music—his musical education came entirely from listening to radios and juke boxes—Feliciano has such a strong, assertively powerful personality that he can sing songs closely associated with others (the Beatles' *Help!*, Bob Dylan's *Masters of War*, and Oscar Brown's *Work Song* are three on this disc) and make them completely his own. This is a talent that cannot be channeled to an a and r prescription. Just as Jelly Roll Morton once declared that he transformed all music to "Jelly Roll style," so Feliciano reshapes a song with his own distinctively vital interpretation.

The Saxons: "Love Minus Zero/No Limit." Mirrosonic 1017, \$4.98 (LP); S 1017, \$5.98 (SD).

The Saxons—Marvin Solley (baritone) and Dan Goggin (countertenor)—have found a decidedly different approach to contemporary folk and pop songs. The combination of their voices (and they are both good singers) with a harpsichord backing gives their work an aura of the art song or of old English folk ballads. However, the songs they sing—which include three Bob Dylan pieces, the Beatles' *I Want To Hold Your Hand*, the *Clock Theme* from *The Luck of Ginger Coffey*, and Ervin Drake's *It Was a Very Good Year*—plus the presence of the guitar and bass, give them a contemporary feeling. Such a juxtaposition is sometimes simply amusing (the prim and proper atmosphere it attaches to the Beatles' song, for instance), but more often proves a very valid approach to the material. The trick with such a technique is to avoid preciousness and the Saxons have, for the most part, skirted

this pitfall. In the process they have produced a varied and provocative set of performances with a fresh view of some very familiar material. The record, incidentally, is most unattractively packaged without any indication of what the Saxons actually do.

"Sweet Charity." Gwen Verdon, John McMartin, Helen Gallagher, Thelma Oliver, Original Cast. Columbia KOL 6500, \$5.79 (LP); KOS 2900, \$6.79 (SD).

It is a measure of the professional virtues of Cy Coleman and Dorothy Fields that they have produced a score for *Sweet Charity* which, if it never lifts the listener up and spins him around with exhilaration, is written with such consistent skill that none of the selections can be dismissed as a stage wait. Faint praise, possibly, but in this disastrous season of musical theatre even faint praise has been hard to rouse (except in the case of *Man of La Mancha*). Gwen Verdon, as a big-hearted dance hall hostess who takes an eternally hopeful view of her successive romances, and Helen Gallagher and Thelma Oliver as her dance hall sidekicks, are assigned the lion's share of the material and they perform their songs with complete success. Miss Gallagher and Miss Oliver show a fine comic touch with Miss Fields's wry lyrics, while Miss Verdon, who covers a broader emotional scope in her songs, more than makes up for her vocal limitations as she shades a lyric with her high, hoarse, and often breathlessly intimate voice. Coleman's music is, as usual, brightly rhythmic, with strong leanings towards the Latin, and full of often catchy melodies.

"Hello, Dolly!" Mary Martin, Original London Cast. RCA Victor LOCD 2007, \$5.79 (LP); LSOD 2007, \$6.79 (SD).

Hello, Dolly! is Carol Channing's show. Anyone else playing the role, even Mary Martin, can only do her best not to be buried by the image Miss Channing has created. In this recording by the London cast, Miss Martin emerges as a far more rational, feet-on-the-ground Dolly than Miss Channing's delightfully batty creation. The wholesomeness that Miss Martin has been projecting for so long keeps intruding on Dolly's plotting and wild-eyed con jobs; Miss Channing managed to give these intrigues a cheerfully desperate conviction. Miss Martin sings the songs in the polished, professional manner that one expects of her but the rest of the cast is merely a pale reflection of the original New York company (on RCA Victor LOCD/LSOD 1087).

"The Mad Show." Linda Lavin, MacIntyre Dixon, Dick Libertini, Paul Sand, Jo Anne Worley, Original Cast. Columbia OL 6530, \$4.79 (LP); OS 2930, \$5.79 (SD).

A revue constructed from satirical songs and sketches may count itself fortunate if it musters up enough good material to cover the attempts that miss. *The Mad Show*, an off-Broadway revue derived in part from material in *Mad Magazine*, is a fairly unique example of this genre

in that it is almost consistently funny from start to finish. However, what goes well on a stage with a very engaging company of young comedians whose humor is often as physical as it is vocal, does not always transfer to the one-dimensional medium of records. There are occasions when the lack of visual guidance—the emphasis given to a word by a quick bit of mugging, for instance—can leave the listener in a state of uncertainty about the point of the joke. Still, even if the recorded version of *The Mad Show* is only half as funny as the stage version, that leaves quite a fair share of fun.

A good deal of the humor derives from the running battle between teenagers and parents, but there is also commentary on the art of bossa nova singing, the antipathy towards violence that breeds violence, and, inevitably, television. Linda Lavin, a stunning-looking and very skillful comedienne, is deprived of some of her most attractive attributes on the recording, but there is no diminishing the raucous comic qualities of Jo Anne Worley's fantastically robust voice. Mary Rodgers' music has the merit of being simple and serviceable, leaving the funny business to the words contributed by a trio of lyricists.

Nancy Sinatra: "Boots." Reprise 6202, \$3.98 (LP); S 6202, \$4.98 (SD).

Miss Sinatra's sudden appearance at the top of the pop music popularity charts with *These Boots Are Made for Walkin'* (which is included on this disc) indicates that she, and not her brother, Frank Sinatra, Jr., may be the true heir to her father's singing talents. Young Frank began his career as a nostalgic recollection of his father, singing the songs his father used to sing. Naturally, the son did not sound quite like the father, but even when young Frank ventured into other songs, the similarities in tone and phrasing left him in his father's shadow. For Nancy, the situation is different. Free to go her own way, she sings on this disc a group of songs primarily in the rock 'n' roll vein with a quiet, non-raucous competence. But when she moves into the ballad area, one becomes aware of the true potential of her singing. Her voice has a smooth, velvet texture, she projects with a beautiful ease (in this she is very much her father's daughter), and there is warmth and naturalness in her delivery. There are only two or three songs in this collection that allow her to sing in this vein, but they are the ones that make the disc interesting.

S/Sgt. Barry Sadler: "Ballad of the Green Berets." RCA Victor LPM 3547, \$3.79 (LP); LSP 3547, \$4.79 (SD).

If you have a stomach for the maudlin musical flag-waving that accompanies every war, *The Ballad of the Green Berets* may offer some historical interest as the first song hit inspired by American fighting in Vietnam. In company with the rest of this collection of similarly oriented songs, written and sung by S/Sgt. Barry Sadler, *The Ballad* is just as banal in thought and expression as the songs that have surfaced in the early

stages of our previous wars. Anyone who has been through all this before can only despair that, even in such a minor aspect of war as its accompanying songs, we seem to have learned nothing.

Lainie Kazan: "Right Now!" M-G-M 4340, \$3.79 (LP); S 4340, \$4.79 (SD).

Miss Kazan has voice and passion aplenty at her disposal and she uses these qualities either in a broad, open style or in an intimate fashion with equal ease and confidence. There are, however, occasional, rather inexplicable, lapses. At times her work is strongly reminiscent of Lena Horne, particularly when she slips into Miss Horne's stylized way of spitting out her words. This is perfectly acceptable as a part of the built-up exhilaration of *Feelin' Good*. But when Miss Kazan unsuccessfully adopts other Horne characteristics during the powerful conclusion to *My Man's Gone Now*, for instance, she undermines an otherwise brilliant performance. Having developed this lament from *Porgy and Bess* with moving lyrical dignity, she shifts her voice from wordless cries to her Horne tone which, with its implications of sensuality, suggests cries of joy rather than anguish. Actually, Miss Kazan has so much vocal resource of her own that she has no need to fall back on the imitative crutches that helped her get started as a singer. For the pop field, her voice has remarkable richness of timbre, depth, and range. And barring the backsliding into Miss Horne's mannerisms, she shows excellent control whether driving intensely through *Black, Black, Black*, building up through a steadily expanding treatment of *I Cried for You*, sweeping grandly through *Joey, Joey*, or taking an easy approach to *Blue Skies*. Her program is unhackneyed. Peter Daniels, who "conceived" and conducted the disc, and arranger Don Costa contribute considerably to making this an unusually strong collection.

Christine Fontane: "Songs of Paris and the French." Capitol 10378, \$3.79 (LP); S 10378, \$4.79 (SD).

Miss Fontane is a French songwriter-singer who, like others of the younger generation, departs considerably from the Piaf-Trenet-Montand image. Part of this collection veers towards big beat, but the larger and more interesting segment shows her as a distinctly lyrical singer and a writer of a variety of very melodic songs. *Comme tu as changé* is a simmering ballad which is launched by something surprisingly close to the verse of *Night and Day*. A muted trumpet, in the Miles Davis manner, introduces and backs Miss Fontane's reflective singing on *La Nuit*, while a catchy riff played by flute, guitar, and organ adds a swinging sense to *Il est une heure*. There is even a song that stems from the older French tradition, *L'éternel adolescent*, and one with a bossa nova beat, *Je voudrais*. So much about Miss Fontane's songs and her performances is attractive and provocative that one wishes she had not decided, for this disc at least, to spread her appeal quite so widely by including samples from her rock 'n' roll repertory.

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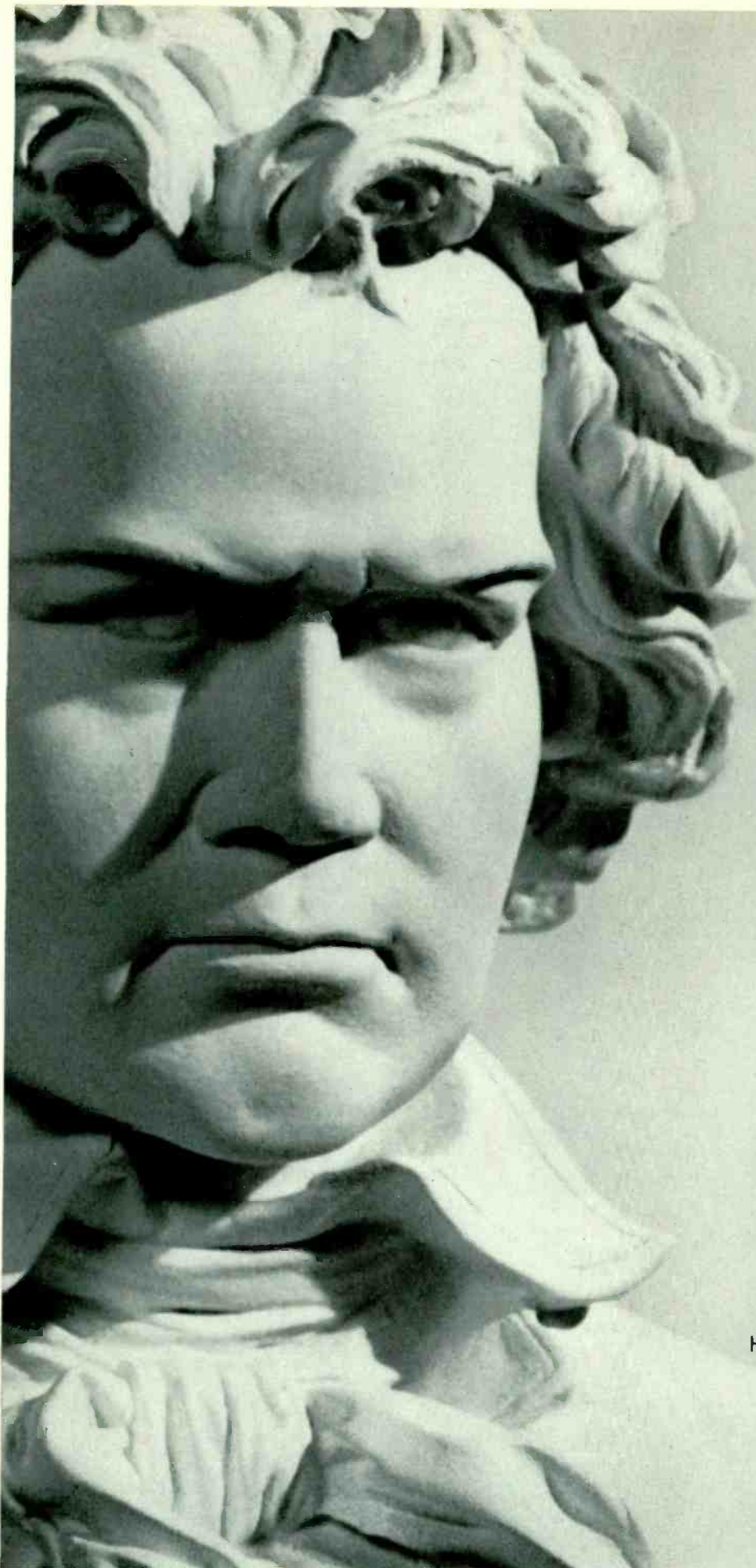
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by R. D. DARRELL

the tape deck

Unless specifically noted otherwise, the following reviews are of standard open-reel 4-track 7.5-ips stereo tapes.

BERG: *Wozzeck*

Evelyn Lear (s), Marie; Gerhard Stolze (t), The Captain; Dietrich Fischer-Dieskau (b), *Wozzeck*; et al.; Schöneberger Sängerknaben; Chorus and Orchestra of the Deutsche Oper (Berlin), Karl Böhm, cond.
● ● DEUTSCHE GRAMMOPHON DGP 8991 (double-play). 89 min. \$11.95.

Any tape collector who has ever fully experienced—in the opera house or via the memorable Mitropoulos/Columbia mono recording of 1952—the Medusa-like horror-and-fascination of Berg's *Wozzeck* will need no more than a mere announcement of the availability of DGG's justly acclaimed first stereo disc edition in reel format. Yet even those who have studied the score closely will be amazed by the wealth of orchestral detail captured in the present ultrapellucid (and well-nigh flawlessly processed) recording. Moreover, the release is accompanied by a German/English libretto booklet which also includes informative essays on the work and its record production, plus a valuable chart of the music's incredibly complex formal structure. I might also add that the reel-box itself is a perfectly simple one—raising one's hopes that Ampex-processed double-play reels will no longer be offered solely in clumsily designed, inconveniently oversized boxes.

To those people who have been frightened by the notoriety of *Wozzeck*'s twelve-tone idiom or the apparent dissonance of excerpts heard by chance, I can only say that if they will listen intently to the complete work, from beginning to end, while simultaneously following the text and the imagined stage action, they will be rewarded by an unforgettably spellbinding experience. There is nothing in all music drama quite like this poignantly tragic work.

BRITTEN: *Cantata Misericordium*, Op. 69; *Sinfonia da Requiem*, Op. 20

Peter Pears, tenor, Dietrich Fischer-Dieskau, baritone (in the *Cantata*); London Symphony Chorus and Orchestra (in the *Cantata*), New Philharmonia Orchestra (in the *Sinfonia*), Benjamin Britten, cond.

● ● LONDON LOL 90108. 40 min. \$7.95.

Except in its demonic middle movement, the *Dies Irae*, Britten's youthful *Sinfonia* for extremely large orchestra is likely to seem overambitious, even somewhat synthetically contrived, to listeners who are not special Britten admirers. But the *Cantata* of some twenty-two years later reveals an incalculable growth both in the composer's technique and in his philosophy. An admirably restrained yet ineffably moving setting of the story (here in a Latin text) of the Good Samaritan, this is a kind of sequel, scaled-down to near-chamber-music dimensions, of the memorable *War Requiem* (November 1963). Everyone thrilled by the larger work is sure to be poignantly touched by this one. Like the recording of the *War Requiem*, the *Cantata* too benefits immeasurably from the solo contributions of Pears and Fischer-Dieskau, as well as from the composer's own eloquently expressive reading and London's most translucent stereo recording.

CASTELNUOVO-TEDESCO: *Platero and I: Five Pieces* (second series)
†Ponce: *Sonata romántica*

Andrés Segovia, guitar.
● ● DECCA ST74 10093. 39 min. \$7.95.

Here is a charmer to which only the most misanthropic listener could fail to respond! Delectable as are Jiménez's tales of his pet donkey, Platero, Mario Castelnuovo-Tedesco has metamorphosed them into a series of twenty-eight musical vignettes which, to judge by the present five examples, are just as simply pic-

torial and heart-warmingly tender. These are "children's pieces" only in the same sense as are Schumann's *Kinderszenen*, and I hope that we may soon be given tape transfers of an earlier group currently available in a disc edition only—and indeed of all the still unrecorded rest of the series. And happily, the coupling here is scarcely less poetic or less rich in a sentiment which never lapses into sentimentality. Manuel Ponce dedicated his "romantic" sonata to a fellow guitar lover of the past, Franz Schubert, and, while there are no direct quotes (at least that I could detect), he succeeds astonishingly well in capturing an appropriately Schubertian spontaneity and songfulness.

Quite possibly, though, I am so spellbound by the charms of the performances that I exaggerate those of the musical materials. By chance, it's been some time since I've heard Segovia either in concert or on records, and I'd quite forgotten what bewitching aural enchantments he can weave. They are so persuasively reproduced in this instance that for once I can't seriously object to the prevailing custom of close-up guitar-solo miking, with its concomitant fingering noises. Even they can't detract from this reel's sheer magic.

HUMPERDINCK: *Hänsel und Gretel*

Margaret Neville (s), Gretel; Patricia Kern (ms), Hänsel; Ann Howard (ms), The Witch; et al.; Chorus and Orchestra of Sadler's Wells. Mario Bernardi, cond.
● ● CAPITOL Y2G 7256. 3¾-ips double-play. Approx. 100 min. \$9.98.

A first tape edition sung in English is perhaps appropriate enough where this children's favorite is concerned; but even though the present performance is far more satisfactory than most of those in translations, there is still need for a good reel release in the original German. The soloists here are pleasantly adequate

Continued on next page

THE TAPE DECK

Continued from preceding page

(if scarcely more than that, and in the case of Miss Howard's Witch perhaps something less), and their better than usual enunciation combined with their well-forward spatial placements endows the text with uncommon intelligibility. The prime attractions of this release, however, are the young Canadian conductor's lucid and eloquent performance of the orchestral score (a far finer one than even the opera's admirers generally appreciate) and the comparably romantic, glowingly rich stereo recording. The latter will be particularly interesting to

audiophiles for its discreet yet extremely effective use of "ambiophonic" techniques, by which the amount of reverberation may be electronically controlled and varied to different musical or dramatic needs. Presumably it is by this means that the acoustical dryness characteristic of most earlier recordings made in the EMI Abbey Road Studio has been entirely eliminated here in what sounds like a wholly natural, if notably warm, acoustical ambience.

OFFENBACH: *Les Contes d'Hoffmann*

Gianna d'Angelo (s), Olympia; Victoria de los Angeles (s), Antonia; Elisabeth

Schwarzkopf (s), Giulietta; Nicolai Gedda (t), Hoffmann; George London (bs), Coppélius, Dr. Miracle; et al.; Choeurs René Duclos; Orchestre de la Société des Concerts du Conservatoire de Paris, André Cluytens, cond.

• • ANGEL Y3S 3667. 3¾-ips, triple-play. 151 min. \$17.98.

Captivated though I always am by Offenbach's operettas, his sole serious "grand" opera has never held marked appeal for me, so perhaps I do the present performance some injustice in feeling that most of its principals lack any compelling sense of personal involvement or dramatic conviction. I immediately add, however, that this first complete tape edition of *The Tales of Hoffmann* consistently commands my admiration of its technical excellence. The technology itself might not be considered exceptional, for all its sonic strength and dramatically effective stereogenics; when matched against the very best standard-speed opera tapings, but together with the Klemperer/Angel Bach *Brandenburgs* of last August, it certainly is outstanding among slow-speed releases. In any case, devotees of the music itself will surely want this reel; even if they are not completely satisfied, they will find it a far better investment than the inadequate highlights issued last year by DGG.

PALESTRINA: *Missa Papae Marcelli; Motets (8)*

Regensburg Cathedral Choir, Theobald Schrems, cond.

• • ARCHIVE ARC 3182. 53 min. \$7.95.

Except for a long out-of-print 2-track Concert Hall reel of this composer's *Missa Assumpta est Maria*, the present release is Palestrina's only major representation on tape. That in itself would justify Archive's choice of the familiar *Pope Marcellus Mass*, while the addition of a large group of the less often heard motets is a special attraction. Several of the latter are outstandingly fine—the tenderly expressive *Incipit Oratio* and the exultant *Jubilate Deo, Ascendit Deus*, and *Pueri Hebraeorum* in particular—and in general these motets have more vigor than the lovely but almost too smoothly flowing music of the Mass. The Regensburg Choir's performances are attractive, if not exceptionally eloquent, and quiet-surfaced, preëcho-free tape processing makes the most of the glowingly pure, floating stereo sonics. It's rather a pity, though, that such fine stereoism was not further exploited in more explicitly antiphonal presentations of the big 8-part motets, *Laudate Dominum* and *Jubilate Deo*.

SIBELIUS: *Symphony No. 5, in E flat, Op. 82; Pohjola's Daughter, Op. 49*

New York Philharmonic, Leonard Bernstein, cond.

• • COLUMBIA MQ 765. 51 min. \$7.95.

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Bernstein's projected Sibelius series at least makes a rousing start with the festive Fifth, which has been strangely unrepresented on tape up to now. And like the most famous of all Sibelius Fifth recordings, that by Koussevitzky in 1938, this one is coupled with the turbulent tone poem *Pohjola's Daughter* (first taped in Morton Gould's "Finlandia" program for RCA Victor in September 1963). Bernstein's performance of the poem is even more passionate than Gould's, and his reading of the Fifth is also magnificently exciting, for all the presence of a number of idiosyncrasies which may jar the sensibilities of Sibelian devotees. One of these touches, an apparently planned deliberation, makes the slow movement sound overly heavy, even labored—and certainly it is excessively mannered in its exaggerated spacing of the finale's cadential chords, although it adds impressively to the faster passages' momentum as well as to the general evocation of grandeur. The extremely robust, ultravivid, and broadly panoramic stereo recording is ideally suited to enhance further a distinctively Sibelian plangency, while the processing miraculously combines a wide dynamic range with preëcho-free, admirably quiet tape surfaces.

STRAUSS, RICHARD: *Die ägyptische Helena: Zweite Brautnacht!*
Salome: Dance of the Seven Veils;
Interlude; Final Scene

Leontyne Price, soprano; Boston Symphony Orchestra, Erich Leinsdorf, cond.
• • RCA VICTOR FTC 2208. 34 min. \$7.95.

No admirer of Leontyne Price—or of vocal beauty in general—can afford to miss this singer's representations of roles that she is not likely ever to perform on the opera stage itself. As both Helen and Salome she is forced, even for recording, to strain a bit at times, and for me at least she never quite achieves complete dramatic conviction; but what a thrilling voice hers is! The "awakening" scene from Act II of the seldom heard *Egyptian Helen* is particularly welcome as a first tape edition. The finale of *Salome*, beginning "Ah! du wolltest mich nicht deinen Mund küssen lassen," has been taped before, with more theatrical impact, both by Birgit Nilsson, with Solti, in the deservedly celebrated complete *Salome* reels from London (August 1962) and by Inge Borkh, with Fritz Reiner, in the memorable, but now long out-of-print 2-track RCA Victor version of June 1957. Both Solti and Reiner make more than Leinsdorf does of the sensuousness of the *Dance of the Seven Veils*, but for sheer sound the Boston Symphony, like Miss Price herself, is hard to beat in the present ultravivid, if almost too clinically detailed, Dynagroove stereoism.



MAY 1966

PIERRE FROIDEBISE: "French Organ Masterpieces of the Seventeenth and Eighteenth Centuries"

Pierre Froidebise, organ.
• • NONESUCH TH 71020. 48 min. \$6.95.

The artistry of this Belgian organist, who died on October 28, 1962, in his forty-eighth year, could scarcely be memorialized more sympathetically than by the release of this beautifully played, stylistically authentic recital of works (mostly new to tape) by Charles Piroye, Louis Marchand, Louis Clérambault, Nicolas de Grigny, and two Couperins—Uncle Louis and nephew François "Le Grand."

All of these pieces are imaginatively registered to show off to best advantage the delectable sonic qualities of the organ, of Dutch manufacture, in the Church of Saint-Laurent at Alkmaar in The Netherlands—qualities also authentically captured by the cleanly transparent stereo recording. Particularly valuable here are the three works (topped by the splendidly contrasted *Premier Récit et plein jeu*, in D) by Marchand—a composer remembered in history largely for his running away from an organ-playing competition with Bach at Dresden in 1717. Surely that evasion demonstrated more common sense than cowardice!

Continued on next page

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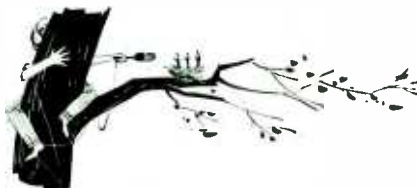
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LUIGI FERDINANDO TAGLIAVINI: *Italian Organ Music of the Seventeenth and Eighteenth Centuries*

Luigi Ferdinando Tagliavini, organ.
• • MUSIC GUILD 129. 49 min. \$6.95.

Primarily important to music historians, this program should have a far wider audience than most of its kind, partly for the sheer musical appeal of many of its sixteen relatively short pieces but mainly—to audiophiles, at least—for the sonic charms of the Serassi-built organ at Piscogne (Brescia) in Italy. Built in the mid-nineteenth century, this instrument sounds quite modern at times, especially in full-organ passages; at others it features deliciously piquant registers of baroque-style character yet astonishingly different from the "rawer" North German qualities most familiar to present-day connoisseurs. The strong clean stereo engineering also is of unusual interest for its success in maintaining the clarity of musical line in the presence of the extremely long reverberation period of the church in which the recording was made.

The outstanding pieces here are, to my ears at least, a fascinatingly colored *Pastorale* by Pasquini, Frescobaldi's lilted *Canzona* No. 1, Merula's more conventionally baroque—"busy" *Canzone* in C, and Trabaci's ceremonial *Consonanze stravaganti*. There are other good examples of the last three composers' work, plus several by Michelangelo Rossi, Zipoli, and Domenico Scarlatti (two sonatas claimed to have been written for double-keyboard organ rather than for harpsichord)—all interesting in their own right but perhaps most valuable for their illuminating stylistic contrasts with the music of contemporary transalpine composers.



Marginalia: New Formats. The many admirers of the Steinberg versions of Beethoven's Fourth and Seventh Symphonies will welcome Command's reissue of the originally separate tapings (February and September 1963) in a double-play reel: Command 22014, \$13.95 (via General Recorded Tape, Inc.). And Joan Sutherland fans will be similarly delighted by an all-Bellini aria anthology drawn from her complete *Puritani* and *Sonnambula* sets, and from her "Command Performance" and "Art of the Prima Donna" recitals (London LOL 90109, 51 min., \$7.95). In the domains of lighter music, a quite different—if no less skilled—star, the guitarist Tony Mottola, is represented by an anthology of his own personal favorites, "Command Performances" (Command CMC 885, 33 min., \$7.95, via Ampex).

"Americana." Robert Merrill, baritone; London Festival Chorus and Orchestra, Stanley Black, cond. London LPL 74065, 42 min., \$7.95.

"This Is Your Land." Mormon Tabernacle Choir; Philadelphia Orchestra, Richard P. Condie and Eugene Ormandy, conds. Columbia MQ 739, 43 min., \$7.95.

London Record's latest manifestation of its interest in the patriotic, traditional, and folk music of the U. S. A. is definitely superior to its earlier essays in Americana: the arrangements are less pretentious, for one thing, but the main appeal is that of Merrill's magnificently robust singing. I doubt that he's ever been in better voice, and of course both he and the big, professionally expert supporting chorus and orchestra are impressively captured in Phase-4 stereo. (But the recording itself is even more sensationally brilliant in the much more strongly modulated stereo disc edition, SP 44060.) There is a good deal of downright schmaltz here but the livelier moments are all done with great zest.

It is exactly this combination of communicative gusto and professional expertise which is lacking in the choral contributions to the latest release, subtitled "Best-Loved American Folk Songs," in the Mormon Tabernacle Choir/Philadelphia Orchestra series. The players themselves do better, of course, but they are heard under their own conductor only in the all-string versions of Gould's *Gospel Train—Old Time Religion* and an anonymous arrangement of *I Wonder as I Wander*, and with the chorus and Ormandy only in overblat performances of *Beautiful Dreamer* and *Deep River*. Under Condie the chorus sings unaccompanied—and for the most part stiltedly—in *Down in the Valley*, *Sweet Betsy from Pike*, *When I First Came to This Land*, *She'll Be Comin' 'Round the Mountain*, *Home on the Range*, *He's Got the Whole World in His Hands*, and *Oh Susanna*; with the orchestra, these times under Condie, it offers a decidedly heavy-handed *This Land Is Your Land* and *Shenandoah*. The good, robust, apparently quite close and percussion-spotlighted recording seems just as wide-range here as in the stereo disc edition (MS 6747), but a very slight reverse-channel spill-over between some of the Side A selections mars the quiet-surfaced, preëcho-free tape processing.

"Carousel." Lincoln Center Production, Franz Allers, cond. RCA Victor FTO 5037, 54 min., \$8.95.

This latest of the many recordings of the Rodgers & Hammerstein favorite is of special interest for the comparisons it affords between John Raitt's current performance and his original realization of the leading male role (preserved in Decca's Original Broadway Cast version, which only last November was reissued in a "stereo-enhanced" taping). In other respects the present version is notable for three first-rate feminine stars—Eileen Christie, Susan Watson, and Katherine Hilgenberg—and for the most transcendently corny over-all treatment to which the work has ever been subjected. Dynagroove recording endows

the soloists with ultravivid presence, but the sonic quality itself tends to be a bit hard and there is exaggerated stereo separation between the participants in the duos. For a more dramatically exciting performance and far more thrilling big-auditorium sound, there is no challenge here to the famous Command taping, starring Alfred Drake and Roberta Peters, of February 1963.

"My Name Is Barbra"/"My Name Is Barbra, Two." Barbra Streisand: orchestra, Peter Matz, Don Costa, conds. Columbia H2C 4, 3¾-ips double-play, 68 min., \$9.95.

The Side 1 program, with its engaging "kid" songs, has already appeared in a 7.5-ips single reel (reviewed here last November); the Side 2 sequel (Miss Streisand's longest and most varied to date) is here taped for the first time. The dilemma this poses for Streisand tape collectors is obvious—and a strong argument for a more consistent policy of restricting slow-speed double-play releases to programs *both* of which have been released previously in 7.5-ips editions. Considered on its own merits, the present reel is excellently processed, but noticeably more brilliantly recorded on Side 2, where, however, the soloist miking is so close that Miss Streisand is made to sound excessively sibilant.

"Pop Goes the Zither." Karl Swoboda, zither; orchestra. Philips PTC 600183, 32 min., \$7.95.

A real sleeper! Neither Anton Karas, of *Third-Man* fame, nor Ruth Welcome,

in her series for Capitol, has demonstrated a wider range of zither tonal potentials or more persuasively displayed the instrument's suitability for lively music making than Swoboda does here. To be perfectly fair, I must note that his consistently crisp, beautifully controlled and colored playing is immeasurably enhanced by the imaginative work of an anonymous arranger (most notably *The Girl from Ipanema*, *Hello Dolly*, *Take Five*, and *If I Had a Hammer*), by the vital support of an equally anonymously swinging big band, and by gleamingly bright recording in which the soloist is not oppressively closely miked.

"Watusi Trumpets." Claus Ogerman and His Orchestra. RCA Victor FTP 1316, 28 min., \$6.95.

John S. Wilson's praise of this rock 'n' roll big-band's "tremendous, full-bodied wallop" (in his disc review last January) is certainly much to the mark: powerful is the word for the scorings, the playing, and the markedly stereoisitic, palpably solid sonics alike. Ogerman never fails to set a catchy rhythmic pulse or to work up impelling rhythmic momentum not only in such distinctive originals as the title piece, *La Bamba*, and *Stingray*, but also in his arrangements of *One Step Above*, *Down Town*, *Right Now*, and *Land of 1,000 Dances*. For once, even an electronic organ is used to first-rate effect, and indeed I have only one adverse criticism—against the common current practice of just fading-out performances instead of bringing them to a real conclusion.

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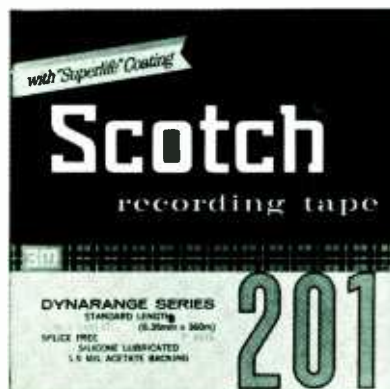
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A BOUT WITH BOULEZ

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position. And one would need look no further were it not for the fact that the figures claimed by Boulez as his spiritual ancestors were artists of a completely different temperament. It sounds unbelievable but it is nevertheless true that Mallarmé, like Debussy, abhorred success. Success meant that the artist was no longer a seeker: his work had been exteriorized, he had been defined, he was a captive of the public. Henceforth he must conform to the public's image of him; and if that image is that of an explorer, well then, he must go on exploring ever more persistently. "Oh for the happy time when I was unknown!" exclaimed André Gide. In a similar spirit Debussy observed that his followers, the Debussists, were throttling him.

Boulez is a product of this world of humble seekers, but he has become, if one may say so, something of a professional seeker. I am not for a moment suggesting that his brilliant brain or his firm grasp of the machinery of the musical world could have allowed him to develop in any other way. Yet in observing at his concerts in Paris and London the relatively unimportant though revealing matter of his platform manner, so wonderfully brisk, assured, and dynamic, I could not help recalling the diffident manner of an earlier visitor to London, Manuel de Falla, who was so overcome by the thunder of the applause that greeted him as he stepped onto the platform at the old Queen's Hall that he stood there, motionless, refusing to advance. Diffidence or hesitation is an endearing quality usually found in artists of sensibility. Is it more desirable in our hard-driven artistic world than a ruthless will to power? It is difficult to say.

THERE REMAINS the matter of the borderlands between music and sound, and between sound and noise, which modern composers have so audaciously crossed, and together with these explorations into the outer space of music, so to speak, the cultivation of what is known as the music of chance. Boulez spoke with penetrating insight when he declared that the concept of noise has hitherto been excluded from Western music because noise, inimical to the underlying character of tonal music, has not a transposable value. There are no relative or hierarchical values in noise, as in the notes of the major scale, only an onomatopoeic value. Boulez then went on to argue that in serial music, where the relationship between notes is not determined by preconceived ideas of consonance and dissonance, where in fact there is a purely arbitrary arrangement of sounds, noise (with its many provocative associations, realistic and poetic) can very well be incorporated in the form of another instrumental element.

This is the theory, though the practical application of it is another matter.

What is disturbing is that when this theory is applied in a modern composition, the feeling cannot be disguised that the theory has preceded the inspired act of creation. Boulez regards the idea of inspiration as a romantic and sentimental notion, though he emphasizes the power of the imagination in a composer's technique. I was bound to tell Boulez that this seemed to me a quibble. Surely it is ultimately a matter of priority. In everything we know about the act of musical creation, practice has always preceded theory. Now, demonstrably, theory is made to precede practice. It is yet another illustration of the manner in which the minds of modern composers not only dominate but almost obliterate their hearts. At this point, in view of the virtuoso intelligence exhibited by Boulez, I was anxious to discover what he thought of contemporary works in which inspiration, of the old-fashioned sentimental order, was still evident—Britten's *War Requiem*, for instance, or Poulenc's opera *The Carmelites*. Nothing, they meant nothing to him; they could not be put on a higher level than ordinary works, they broke no new ground, *ça n'existe pas*. This judgment was perhaps not so surprising. Artists of conviction must necessarily blinker themselves in this way.

One must also consider the amazing concept of chance in certain of Boulez's works, the so-called "aleatory" theory. The term derives from the Latin *aleator*, a dice player. Which notes shall be played, which developments shall be used? The composer does not know, the interpreter does not know. Therefore a decision must be made by chance. Any decision will be valid resulting from nothing more than the metaphorical casting of dice. This quaint procedure derives from the fact that in his later years Mallarmé, who throughout his creative life had sought poetic associations with painstaking accuracy, allowed himself to set down, in sketches for unfinished works discovered after his death, a variety of alternative versions. His famous *Livre* on which Boulez based his *Pli selon Pli* is held to be the classic example of the aleatory theory, though its publication was of course never sanctioned by Mallarmé in his lifetime. I asked Boulez whether he did not consider the introduction of this aleatory theory into music off-putting. "It is part of the searching contemporary outlook," came his fervent reply.

The search goes on, though what it is that composers are seeking, no one can say. Olivier Messiaen, who was one of Boulez's teachers, believed that the time would come when the search would be over and that then the significance of the simple fundamental intervals of music, the octave, the fifth, the third, would be discovered afresh as they had been discovered by the anonymous composers in the remote origins of our Western music. Perhaps in the end the music of Boulez foreshadows a rebirth of this kind. Perhaps the revelations of a new musical civilization are still to come, and the music of Boulez represents the volcano before the calm ahead.

HIGH FIDELITY MAGAZINE

Continued from page 74

enthusiasts and the tape industry must variously share the guilt. A tenth birthday becomes, then, an ideal time to cap rejoicing with a recognition of the future's severer responsibilities. Surely a medium that, like the infant Heracles, was capable even in its cradle of escaping sure death will also be capable, like Heracles, of achieving the "labors" fate assigns. Without taking on myself the role of fate, I would suggest that the first three labors well might be to remedy present disappointments.

These start with the relatively minor failure of the industry to promote tape sales as effectively as those of discs. Besides the frequent lack of adequate publicity, of comprehensive (or immediately available) annotations, of packaging and labeling designed to meet consumers' rather than dealers' needs, etc., there still is a disgraceful lack of advance information. Reading advertisements or reviews of exciting new disc programs, an avid tape collector seldom has any way of knowing whether these programs will be made available in reel editions, and if so, when—promptly perhaps, possibly not for months or years.

Next is the far more serious failure to sever completely the silver-cord nexus between disc and tape programming formats. Many double-play (and slow-speed triple- and even quadruple-play) tapings have been independently devised to exploit superbly the medium's unique characteristic of convenience. But the very existence of recorded tapes in such ideal formats makes all the more intolerable the far too many releases that are crippled by their duplication of strictly disc side-length limitations, mid-work—or even mid-movement—side-breaks, incompatible couplings, etc.

And surely most disturbing of all has been the failure of reel-to-reel technology consistently to live up to its finest quality potentials. Recorded tape once achieved a kind of Rolls-Royce pre-eminence among sonic media, and there is no insuperable technical, or even economic, bar to its maintaining that status. As things have been going lately, however, some producers seem to be so anxious to expand their markets that they risk neglecting their basic one—that of serious music lovers. Apparently there is need for constant reiteration of the truth that what may be good enough for slow-speed background Muzak-ing, or as a tonal anodyne for car-riding boredom, is by no means good enough for intent home listening to musical masterpieces.

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The handy postage paid order card up and to your left is valid for renewals, too.

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ELECTRO-VOICE, INC., Dept 564H, Buchanan, Mich. 49107

Of Beetles, Beatles, and Beethoven!

The new E-V SEVEN speaker system—like the VW beetle—is not for everyone. You have to be someone special to appreciate its value.

That's because the E-V SEVEN doesn't go along with the crowd. There are no claims that it's the world's finest loudspeaker regardless of size—none of that malarkey. (You know better, and so do we.)

So let us show you how much rare value we've packed into this practical-sized cabinet. Value you'd not suspect

in a speaker this size.

First off: it really fits a bookshelf. Just 9" deep, 10" high, 19" wide. Easier to park anywhere you want to play it.

Then the sound: it starts with an honest 50 cps from the 8" acoustic-suspension woofer. On up—smoothly—to 15,000 cps from the 3½" cone tweeter.

And no mere switch or volume control adjusts the highs. An expensive RC network actually "tilts" the E-V SEVEN's response—up or down—from flat to whatever your room may need. Con-

tinuously smooth. Absolutely unique.

You can put up to 50 watts peak power into the E-V SEVEN: no strain, just music. Beethoven. The Beatles. Anything! All this for just \$65.00 list, in an oiled walnut cabinet finished on four sides.

The E-V SEVEN is carefully engineered, carefully constructed, and far ahead of the other compacts in value—just like the VW.



There is one big difference. We think you'll like our styling better!

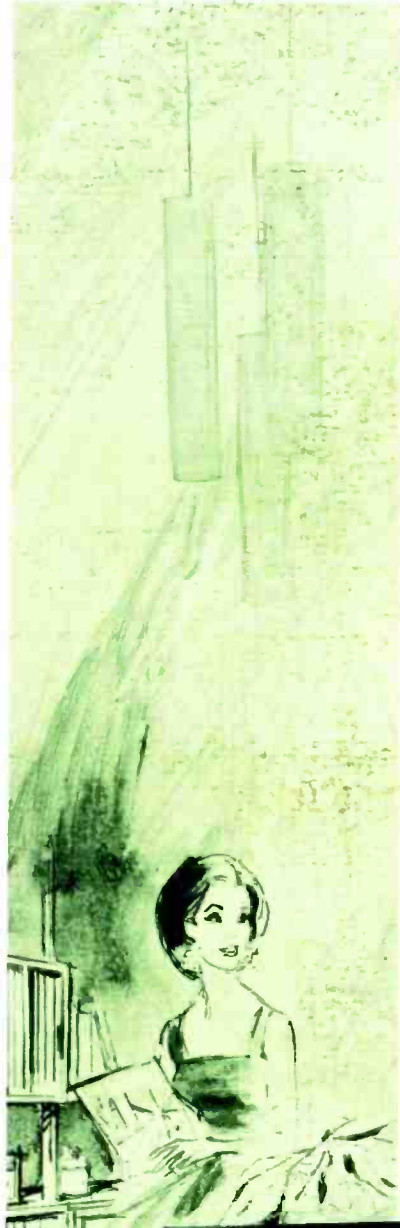
CIRCLE 25 ON READER-SERVICE CARD

Compare these new Sherwood S-8800 features and specs! ALL-SILICON reliability. Noise-threshold-gated automatic FM Stereo/mono switching, FM stereo light, zero-center tuning meter, FM interchannel hush adjustment, Front-panel mono/stereo switch and stereo headphone jack, Rocker-action switches for tape monitor, noise filter, main and remote speakers disconnect. Music power 140 watts (4 ohms) @ 0.6% harm distortion. IM distortion 0.1% @ 10 watts or less. Power bandwidth 12-35,000 cps. Phono sens. 1.8 mv. Hum and noise (phono) -70 db. FM sens. (IHF), 1.6 μ v for 30 db quieting. FM signal-to-noise: 70 db. Capture ratio: 2.2 db. Drift = .01%. 42 Silicon transistors plus 14 Silicon diodes and rectifiers. Size: 16 1/2 x 4 1/4 x 14 in. deep.

Now, look at the *NEW* Sherwood specs!

Model	V-Vacuum Tube S-ALL-SILICON T-Germanium Transistor	Power (IHF) 2 channels 4 ohms Watts	FM Sensitivity Microvolts	Price	Dollars/Watt
Sherwood S-8800	S	140	1.6	\$ 359.50	\$ 2.57
Altec 711A	S	100	2.2	378.00	3.78
Bogen RT8000	T	70	2.5	319.95	4.57
Dyna FM-3, PAS-3 & S-70	V	90	4.0	394.85	4.38
Fisher 600T	V&T	120†	1.8	459.50	3.82
Fisher 440T	T	70	2.0	329.50	4.70
Harman-Kardon SR-900B	T	100	1.85	449.00	4.49
McIntosh 1500	V&T	85	2.5	499.00	5.87
Marantz 8B 7, & 10B	V	75*	2.0	1170.00	15.60
Scott 348	V&T	120	1.9	479.95	4.00
Scott 342	T	65	2.5	299.95	4.61

References "T" or "VAT" (above) may include some silicon transistors. †(at 8 ohms), 4-ohm rating not specified
 Figures above are manufacturers' published specifications except (*) which are published test findings.



3-YEAR WARRANTY

S-8800 140-watt FM ALL-SILICON Receiver
 \$359.50 for custom mounting
 \$368.50 in walnut leatherette case
 \$387.50 in hand-rubbed walnut cabinet

Sherwood

Sherwood Electronics Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618. Write Dept. 75

CIRCLE 75 ON READER-SERVICE CARD

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