

A PREVIEW OF NEW FALL RECORDINGS

60 cents

1962

# high fidelity

ICD

AUGUST THE MAGAZINE FOR MUSIC LISTENERS®

## THE AGE OF TAPE

A look at what's new in

magnetic recording, with advice on

the selection, construction, and

maintenance of tape gear



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Right down the line, America's music magazines have been using some well-turned phrases in editorial evaluations of the Troubador. **High Fidelity** found the Troubador to be a "precision-engineered product of the highest quality . . . wow, flutter and rumble completely inaudible." **Audio** said: "precise performance . . . an excellent buy . . . no acoustic feedback." **American Record Guide**: ". . . these (performance) figures have not been bettered by any turntable I have tested."

If you think you've never heard the Troubador, think again. More stereo FM radio stations across the country use the Troubador than any other record playback system. As Don Hambly, station manager of KRE AM / FM said: "The Empire tables have all the basic requirements of design and simplicity of operation and maintenance."

The Empire Scientific Corp. turns out a limited number of Troubadors for the music lover who appreciates the very finest in record playback systems.

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*. . . world's  
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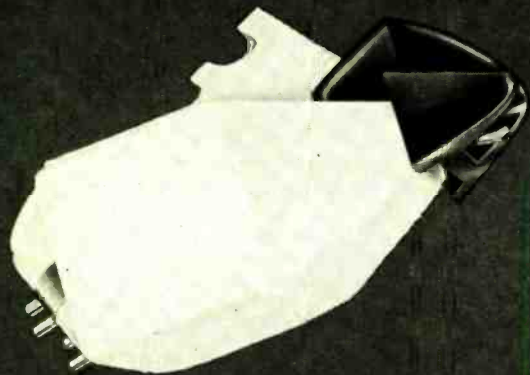


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A CARTRIDGE DESIGNED ESPECIALLY  
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A NEW KIND OF CARTRIDGE FOR A TOTALLY NEW REQUIREMENT!



GARRARD MODEL A

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**TECHNICANA:** PICKERING Model U38/AT is a STANTON Stereo Fluxvalve with a white body and black V-GUARD stylus assembly. Weight is 14 grams; Mounting centers: 7/16" to 1/2". Supplied with universal mounting hardware. \$46.50 AUDIOPHILE NET

**RESPONSE:**  $\pm 2$  db from 20 to 20,000 cycles.

**CHANNEL SEPARATION:** 35 db

**OUTPUT:** 10 mv each channel

**TRACKING FORCE:** 2 to 5 grams

**IMPEDANCE:** 47,000 to 100,000 ohms

**SHIELDING:** Complete mu-metal



"FOR THOSE WHO CAN HEAR THE DIFFERENCE"

**PICKERING & COMPANY, INC., Plainview, N. Y.**

The hermetically sealed STANTON Stereo Fluxvalve is warranted for a lifetime and is covered under the following patents: U.S. Patent No. 2,917,590; Great Britain No. 783,372; Commonwealth of Canada No. 605,673; Japan No. 261,203; and other patents are pending throughout the world.

CIRCLE 67 ON READER-SERVICE CARD



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# high fidelity

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Complete with  
Built-in  
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of  
Stereo-Tape*

Now you can enjoy the superlative reproduction and fidelity of prerecorded tape at the price you'd expect to pay for a record changer. Precision engineered, the RK-141 is equipped with its own 6-transistor stereo preamplifiers designed to play back ¼ track and ½ track stereo plus ½ track and full track monaural tape with true NARTB hi-fi tape equalization. Its tape handling mechanisms and heads are of a type found in costlier units. Accepts all size reels to 7". Measures 10¾"Dx14¾"Wx 5"H. Complete with cables. Shpg. wt., 17 lbs.

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@ 7½ IPS, 50-15,000 CPS ± 2.5db;  
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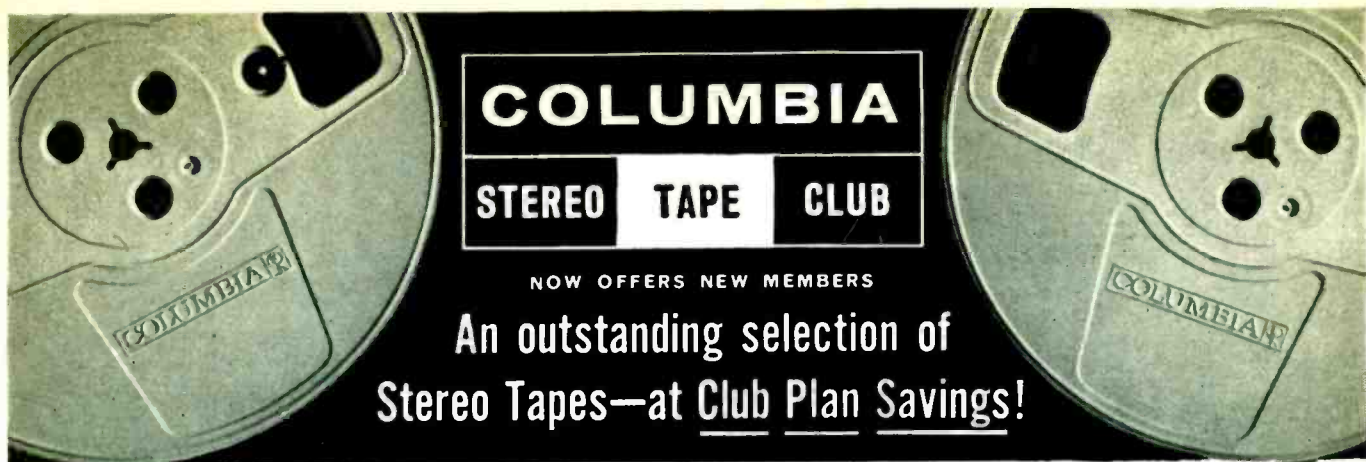
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40. Battle Hymn of the Republic, Dixie, etc.



29. Also: Sabre Dance, Mam'selle, etc.



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25. 13 top stars in 14 classical and pop hits



15. "No better need be sought"—Atlantic



10. Also: The Hanging Tree, Rawhide, etc.



19. "Gorgeous colors."—Hi Fi Review



3. Also: How High the Moon, etc.



47. Isle of Capri, Si-boney, Say Si Si, etc.



31. A Wonderful Guy, I Love Paris, 12 in all



21. Also: Don Elliott, Gerry Mulligan, etc.



16. "Superb...best recording."—Wash. Post



5. Complete score. "A Triumph."—Kilgallen



34. Also: The Boy Next Door, Bewitched, etc.



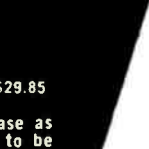
3. Also: How High the Moon, etc.



47. Isle of Capri, Si-boney, Say Si Si, etc.



31. A Wonderful Guy, I Love Paris, 12 in all



4. Moonlight Bay, Avalon, 16 hits in all



28. "Packed with rowdy gusto."—High Fidelity



5. The Rain in Spain, Show Me, 16 in all



2. I'm Always Chasing Rainbows, 12 in all



34. Also: The Boy Next Door, Bewitched, etc.



3. Also: How High the Moon, etc.



47. Isle of Capri, Si-boney, Say Si Si, etc.



31. A Wonderful Guy, I Love Paris, 12 in all



4. Moonlight Bay, Avalon, 16 hits in all



13. "Fabulous sound."—Washington Post



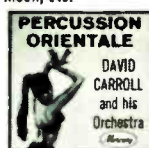
30. Also includes: April in Paris, etc.



27. "Exquisite, glitters throughout."—Playboy



18. "A super soprano."—The New Yorker



46. Caravan, In a Persian Market, 9 more



8. "A glittering performance."—Billboard



48. Rib Joint, With a Song in My Heart, etc.



20. "...perfect in stereo."—High Fidelity



45. Too Darn Hot, Bewitched, 43 hits in all



35. "Rich, bellowing sound."—Hi Fi Review

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of these \$6.95 to \$9.95 stereo 4-track tapes

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SEND NO MONEY — just mail the coupon today to receive 3 tapes for only \$5.98.

**IMPORTANT NOTE:** All tapes offered by the Club must be played on 4-track stereo play-back equipment. If your tape recorder does not play 4-track stereo tapes, you may be able to convert it simply and economically. See your local service dealer for complete details.

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Address.....

City.....Zone.....State.....  
APO, FPO addressees: write for special offer 300

- 2 15 29
- 3 16 30
- 4 18 31
- 5 19 34
- 6 20 35
- 7 21 40
- 8 22 45
- 9 24 46
- 10 25 47
- 11 27 48
- 13 28

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# Now, for the first time, even the most advanced stereo control-amplifier...



The new Fisher X-101-C — open.

Even if the new Fisher X-101-C had an entirely conventional arrangement of controls, it would still be by far the most advanced single-chassis integrated stereo control-amplifier in its power class. That much is assured by its performance. Its Hinged Control Cover, however, makes it the first genuine **all-family** amplifier in high fidelity history.

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stereo component — as well as the end of all uncertainty on the part of the non-technical music lover.

The X-101-C is rated at 60 watts IHFM Music Power (30 watts per channel) and features several important innovations in addition to its Hinged Control Cover. The exclusive Fisher Tape-Play System, for example, permits full use of all controls during tape playback and yet retains the convenience of monitoring while recording. A front-panel jack

CIRCLE 41 ON READER-SERVICE CARD

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See and hear the new Fisher X-101-C at your nearest dealer. Even the briefest demonstration will convince you of its superb engineering logic and brilliant performance. Price \$199.50.\*

\*Walnut or mahogany cabinet, \$24.95. Metal cabinet, \$15.95. Prices slightly higher in the Far West. Export: Fisher Radio International, Inc., Long Island City 1, N. Y. Canada: Tri-Tel Associates, Ltd., Willowdale, Ont.



New! The Fisher X-100-B.

New, even more powerful version of the famous Fisher X-100, a leader for many years among moderately priced, high-quality stereo control-amplifiers. The IHFM Standard Music Power rating has been increased to 50 watts — 25 watts per channel. Price \$169.50.\*

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Please send free 40-page Handbook plus complete specifications on the Fisher X-101-C and X-100-B.

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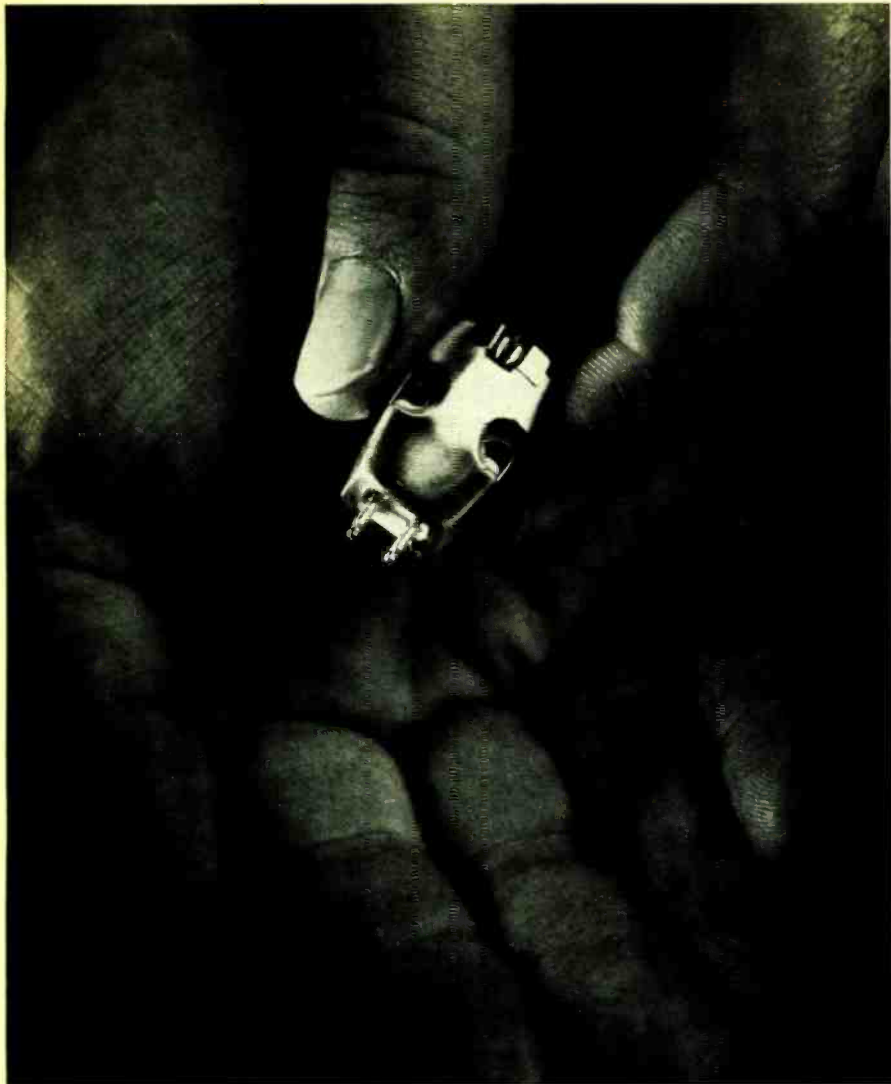
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## Precious handful of sound

This hand cradles the finest pickup cartridge in the world.

The ADC-1 high compliance stereo cartridge is the key to pure, truthful sound—the very heart of living sound within the microgroove.

This cartridge is years ahead of its time. It is made for people of sound judgment and rare appreciation of the hidden qualities, the subtleties of timbre and tone, which all too often vanish before they have uttered their message of fidelity.

In combination with the new Pritchard tone arm, you have the most remarkable system available today.

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### ADC-1 Specifications

TYPE: Miniature moving magnet

SENSITIVITY: 7 millivolts per channel  $\pm 2$  db at 1,000 cps (5.5 cm/sec recorded velocity)

FREQUENCY RESPONSE: 10-20,000 cps  $\pm 2$  db

CHANNEL SEPARATION: 30 db, 50 to 7,000 cycles, comparable everywhere

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STYLUS TIP MASS: .5 milligrams

LATERAL AND VERTICAL COMPLIANCE:  $25 \times 10^{-6}$  cms/dyne minimum

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RECOMMENDED TRACKING FORCE: .75 to 2 grams in top quality arms

MOUNTING CENTERS: Standard 1/2" and 7/16" centers



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CIRCLE 12 ON READER-SERVICE CARD

## AUTHORitatively Speaking

HIGH FIDELITY is gratified this month to present again a full-length feature from its long-time Contributing Editor and record reviewer **Nathan Broder** (for "The Bach Cantatas," turn to p. 44). Mr. Broder—a New Yorker by birth, education, and continued residence—is a well-known critic and musicologist. His latest projects include a series of essays on Mozart operas, for a forthcoming book on that composer, and continued work on a history of orchestral music, for the completion of which he has recently received a grant from the Ford Foundation.

Since his graduation from Harvard in 1951, **Leonard Marcus**—who makes his first appearance in these pages with "What's in a Name?" p. 48—has been active as a writer and musician. His articles have appeared in various national publications, he studied conducting under Leonard Bernstein at Tanglewood for three summers, and for one season was assistant to Antal Dorati during the latter's tenure as conductor of the Minneapolis Symphony. For several years Mr. Marcus has been associated with the record industry, most recently as Manager, Information Services, for Columbia Records.

With a chilly indifference to the needs of this column, our colleagues on the staff prefer to preserve total anonymity. However, we've finally managed to extract from Assistant Editor **Shirley Fleming** a few facts other than self-apparent vital statistics (she's a tall, dark young woman, and speaks in accents unmistakably of Georgia). After being sent to school in Virginia, Miss Fleming proceeded further north to Smith College, where she stayed on to follow her A.B. with a master's degree in music. At some point along the way, her affections were transferred from the piano to the viola and there they have remained. In addition to writing of recording activities for HIGH FIDELITY (see "Command Performance," p. 50) Miss Fleming also reviews live concerts for *The Music Magazine*. And on those rare occasions when she's had enough of music of *all* kinds, she takes to horseback riding and mountain climbing.

This issue's special section on tape recording features familiar names: **Robert Silverberg** writes on "The Age of Tape," p. 53; **R. D. Darrell** plays his usual role of mentor with "S. O. P. for Smooth Optimum Performance," p. 57; and **Len Buckwalter** offers "A Guide to Tape Kits," p. 60. These chores for us finished, Mr. Silverberg and Mr. Buckwalter are having brief respites—the former bringing up a kitten (called sometimes Fred, sometimes Aida), the latter teaching his two-year-old daughter the intricacies of Morse Code. The indefatigable R. D. D. is catching up on his correspondence with other tape enthusiasts.

Last month this column included the name of Marcello Cortis, author of "Zoo of the Golden Throats." Shortly after that issue went to press, we were saddened to hear that Mr. Cortis had died, suddenly of a heart attack.

# Don't buy it just because it's the world's best seller.



(There are 7 better reasons for choosing the Fisher 500-B integrated stereo receiver.)

1. All-in-one design: FM Stereo Multiplex tuner, stereo control-preamplifier and stereo power amplifier, all on one superb chassis, only 13½" deep by 17½" wide by 5¾" high. Just connect a pair of speakers and it's ready to play!

2. Ultrasophisticated wide-band FM Multiplex circuitry, with 0.7 microvolts sensitivity for 20 db quieting at 72 ohms (2.2 microvolts IHFM Standard), four IF stages, absolute stability.

3. Exclusive Stereo Beam indicator, the ingenious Fisher invention that shows instantly whether or not an FM station is broadcasting in stereo.

4. High undistorted audio power: 65 watts IHFM Standard stereo music power at less than 0.8% distortion.

5. Master control-preamplifier section of grand-organ versatility and simplicity.

6. Magnificent styling, with architectural brass-finish control panel and beautifully finished walnut or mahogany cabinet.\*

7. The Fisher name. (No comment necessary.)

Price, \$359.50.\* The Fisher 800-B, virtually identical but also including a high-sensitivity AM tuner, \$429.50.\*

FREE! \$1.00 VALUE! Write for the 1962 Fisher Handbook, a 40-page illustrated reference guide, idea book and component catalogue for custom stereo installations.

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Long Island City 1, N. Y.

Please send free 40-page Handbook, with complete specifications on the 500-B and 800-B.

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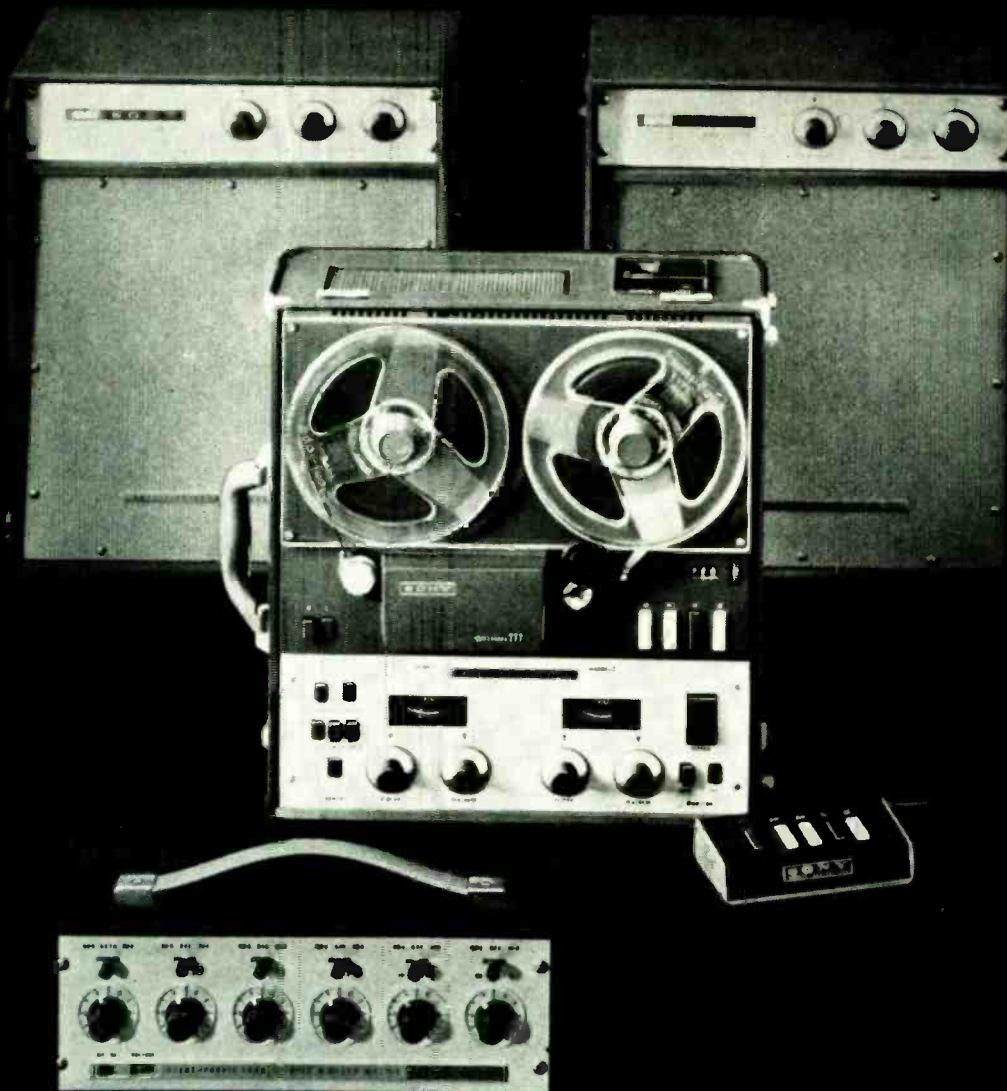
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\*Cabinets \$24.95 extra. Prices slightly higher in the Far West. Export: Fisher Radio International, Inc., L.I.C. 1, N. Y. Canada: Tri-Tel Assoc., Ltd., Willowdale, Ontario

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# all-transistorized New Sony Stereorecorder 777



**the first/complete/portable/all-transistorized /high fidelity PROFESSIONAL RECORDING & PLAYBACK SYSTEM**

The most advanced achievement in recorder engineering to date, the superb new remote-controlled professional Stereorecorder 777 series features the exclusive and patented Sony Electro Bi-Lateral 2 & 4 track playback Head, a revolutionary innovation that permits the playback of 2 track and 4 track stereophonic or monophonic tape without track width compromise—through the same head!

Included in an array of outstanding features are individual erase/record/playback heads, professional 3" VU meters, automatic shut-off, automatic tape lifters, an all-solenoid, feather-touch operated mechanism, electrical speed change, monitoring of either source or tape, sound on sound facilities, and an all-transistorized military plug-in type circuitry for simple maintenance. The three motors consist of one hysteresis synchronous drive motor and two hi-torque spooling motors.

Unquestionably the finest professional value on the market today, the 777 is available in two models, the S-2 (records 2 track stereo) and the S-4 (records 4 track stereo). Both models can reproduce 2 and 4 track tapes.\* And, the Stereorecorder 777 models will integrate into any existing component system. \$595 complete with portable case and remote control unit.

\*Through the exclusive Sony Electro Bi-Lateral 2 and 4 track playback head.

Sony has also developed a complete portable all-transistorized 20 watt speaker/amplifier combination, featuring separate volume, treble and bass controls, mounted in a carrying case that matches the Stereorecorder 777. \$175 each.

Also available is the MX-777, a six channel all-transistorized stereo/monophonic mixer that contains six matching transformers for balanced microphone inputs and recorder outputs, individual level controls and channel selector switches, Cannon XL type receptacles, a switch to permit bridging of center staging solo mike. \$175 complete with matching carrying case.

The first/complete/portable/all-transistorized/high fidelity/professional recording & playback system: \$1120 complete.

Sold only at Superscope franchised dealers. The better stores everywhere.

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

All Sony Stereorecorders  
are Multiplex ready!

**SUPERSCOPE**

The Tapeway to Stereo

CIRCLE 89 ON READER-SERVICE CARD

www.americanradiohistory.com

# Now there's no reason why anyone can't own a Fisher!



Introducing the new Fisher KX-100 StrataKit...

the 'basic Fisher' stereo control-amplifier anyone can build and anyone can afford.



There has never been anything like it. You invest \$129.50 plus a few evenings of highly entertaining work—and you are the owner of a Fisher amplifier rated at 50 watts stereo music power (IHF Standard). Look again at the price and the power output figure. They are not typographical errors. You don't have to look again at the name. We know that you know what Fisher means.

But even if the KX-100 were not the most astonishing kit value of the stereo era, it would be worth building just because it is a StrataKit. The StrataKit method of kit construction is the exclusive Fisher development that enables a totally unskilled and inexperienced person to achieve the same end result as a professional laboratory technician. You can't help ending up with a faultless Fisher product when you build a StrataKit.

In addition to more watts per dollar than any other top-quality amplifier, the KX-100 features all the standard control and switching facilities plus a few remarkable extras: A front-panel headphone jack with speaker silencing switch... full tape monitoring facilities with the famous Fisher Tape-Play System... a High Filter switch... and a revolutionary new circuit that permits direct connection of a center-channel speaker without using an additional amplifier! Yes. All that for \$129.50.\*

\*Walnut or mahogany cabinet, \$24.95. Metal cabinet, \$15.95. Prices slightly higher in the Far West. Export: Fisher Radio International, Inc., Long Island City 1, N. Y. Canada: Tri-Tel Associates, Ltd., Willowdale, Ont.

FREE! \$1.00 VALUE! Just published! The Kit Builder's Manual: a new, illustrated guide to high-fidelity kit construction.

Fisher Radio Corporation  
21-25 44th Drive  
Long Island City 1, N. Y.

Please send me without charge The Kit Builder's Manual, complete with detailed information on all Fisher StrataKits.

The  
Kit Builder's  
Manual

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State \_\_\_\_\_

01811

CIRCLE 41 ON READER-SERVICE CARD



# ANY 5 OF THESE



349. *The Song is You, The Last Time I Saw Paris, Yesterday, more.*



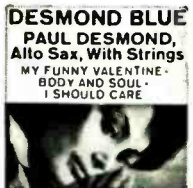
368. Warmly romantic concertos played with dazzling virtuosity.



371. "One of the outstanding Gershwin discs." —High Fidelity.



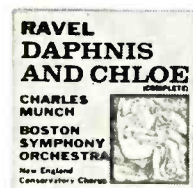
341. New calypso album Belafonte fans have waited 6 years for!



378. Brubeck alto sax star plays lush ballads with strings, harp, woodwinds.



369. Her first recording in many years—superbly moving new performance.



366. "Decisively the best." —HiFi Stereo Review. Stunning sound!



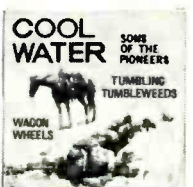
379. *Wild Man Blues, Tin Roof Blues, Sweet Georgia Brown, more jazz.*



350. "Electrifying, precise stylistically elegant." —HiFi/Stereo Review.



324. The divine Schubert masterpieces in glowing performances.



292. Also *Red River Valley, The Last Round-Up*, 18 Western gems.



297. Includes *The Thunderer*. 14 Sousa strutters in walloping sound!



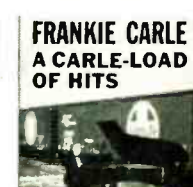
304. Hi-Fi spectacular of colorful Grofé, bombastic Beethoven.



311. Met's new sensation sings arias from Verdi and Puccini operas.



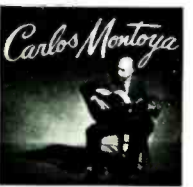
313. Definitive recording of a superbly romantic masterpiece.



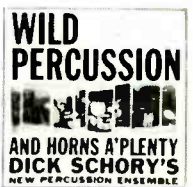
364. Pianist plays 25 great hits—*Stardust, Candy, Solitude*, etc.



334. Stirring epic of heroism and valor—thrillingly performed.



291. Rich Spanish Gypsy moods spun by the peerless Flamenco guitarist.



278. 7 percussionists, bristling brass corps. The Peanut Vendor, more.



246. Trapp family sings *My Favorite Things, Do-Re-Mi*, more show "greats."



233. Danceable versions of 40 hits by Kern, Porter, Rodgers, others.



224. "Passionately romantic... splendidly playing." —Amer. Record Guide.



215. Definitive versions of Gershwin's most popular classics.



323. Called the greatest harpsichordist of all time! (Reg. Long-Play only)



303. One of Heifetz's greatest recordings! Stirring beautiful music.



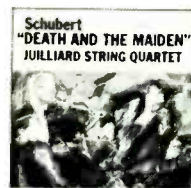
274. And 10 more by TV trumpet star with swing band and strings.



1. Also 10 more soothing instrumentals—*White We're Young, Estrellita*.



145. Also *Kalamazoo, Tuxedo Junction, String of Pearls*, 6 more.



326. Warm, ardent reading of this melodic work. Also Quartet No. 12.



258. Ramberg's irresistible score magnificently sung by the late tenor.

This 3-disc set counts as 3 selections. Write each number separately on card.

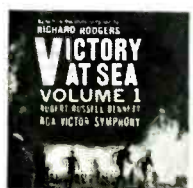
952; 952-A; 952-B. Complete opera with libretto. Celebrated cast! Bravos from the critics: "The Turandot one has waited for and it supercedes all previous albums."—*N. Y. Times*. "It ranks as a milestone."—*HiFi/Stereo Review*.



322. Absolutely the last word in SOUND—the sauciest Gaité of all!



4. Younger Than Springtime, Some Enchanted Evening. 13 more hits.



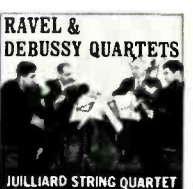
7. Magnificent new recording of dramatic TV score by R. Rodgers.



365. Pulsating mandolins play *Santa Lucia, Sorrento, O sole mio*, others.



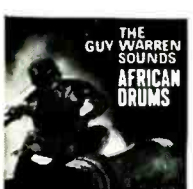
251. All-time 8-to-the-bar hits, new speaker-to-speaker sound. Exciting!



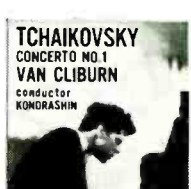
318. The two masterpieces of French impressionist chamber music.



281. And 8 more of his top Latin dance band hits in "new sound."



89. Powerful native African percussion! "Fascinating," says *Variety*.



5. The first classical L.P. of all time to sell over 1 million copies!



54. Rousing marches by Gershwin, Sousa, Verdi, Herbert, Willson, etc.

CIRCLE 73 ON READER-SERVICE CARD



Invites YOU to Accept

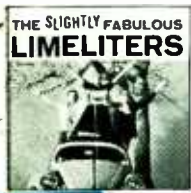
# GREAT RCA VICTOR RECORDS

for only

**\$1**

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IN YOUR CHOICE OF STEREO OR REGULAR LONG-PLAY



329. Intimate concert by top comedy trio.



367. Hauntingly beautiful performance of a glittering classic.



363. Amusing, amazing showpiece—various artists. STEREO ONLY.



348. Won 2 Academy Awards—for Best Score, Best Song (Moon River)



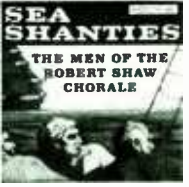
314. Affirmation of the power of music.



314. The glory of Debussy's "Sea" splashed in brilliant hi-fi.



330. Beloved favorites beautifully arranged to evoke a tender mood.



357. Salty favorites by lusty male chorus. Blow The Man Down, Shenandoah.



34. Original version of film score.



356. First solo recording! Includes C-Sharp Minor Waltz, Polonaise, others.



317. Mighty surge of tone, blending a great organ with full orchestra.



376. Sweet Leilani, To You Sweetheart Aloha, Now Is the Hour, more.



34. Original vinyl look.



342. Piano, full orchestra. Over The Rainbow, Night and Day, many more.



335. The haunting majestic score features an exquisite vocal solo.



950 and 950A. The actual Carnegie Hall Concert—recorded LIVE! Two-record set. Write both numbers on card.



74. 12 romantic waltzes. Ramona, Girl of My Dreams, Always, more.



299. Two of the most brilliant piano concertos ever recorded.



333. As colorful and refreshing as the change of seasons.



24. Plus Too Young, Warsaw Concerto, Char-maine, others.



97. Gershwin plays his own Rhapsody in Blue—in hi-fi and stereo!



280. Guitar virtuoso plays Lullaby of Birdland, Marie, Whispering, 9 others.



325. Monteux pioneered this work and made it immediately famous.

THROUGH THIS SPECIAL OFFER you may choose ANY 5 of the superb records shown on these pages for only \$1 (plus a small handling and postage charge). Thereafter, if you wish, the new RCA Victor Record Club will help you build an audiophile's "dream library" of recordings by great stars such as Van Cliburn, Harry Belafonte, Rubinstein, Reiner, Heifetz, Fiedler and many other famous artists from the fields of Popular and Classical music. And, you acquire your records at your own pace—at substantial savings.

### BELOVED MUSIC THRILLINGLY REPRODUCED

From the moment you slip one of these great records out of its jacket you understand why the RCA Victor reputation for quality is so well deserved. And, when your stylus settles into the first groove you know that here—without the shouts and the hoopla and the maze of frequency response charts—here is true high fidelity. You hear music with a brilliance, vitality and realism that only RCA Victor's long years of experience can capture. For these are records created to bring you all that your equipment can deliver!

### SOME OF THE ADVANTAGES YOU GAIN

As a member of the new RCA Victor Record Club—You Receive FREE the exciting new monthly magazine, Reader's Digest Music Guide. In addition to describing the hundreds of records offered to members, your Music Guide takes you "behind the scenes" through fascinating stories about music and its outstanding personalities.

You Receive Expert Guidance in your choice of records from the Music Guide editors. They help you avoid expensive mistakes in the building of your lifetime record library.

You Enjoy "Arm-Chair" Shopping Comfort in choosing the records you want from the Music Guide in your own home. And you pay for your records only after receiving them and while you are enjoying them. Prices paid by members are shown in the Music Guide (usually \$3.98-\$4.98-Stereo: \$1.00 extra) plus handling and postage.

You Receive 1 FREE Dividend Record of your choice for every two records you take, after purchasing the 6 records you agree to take when you join on this Special Offer. Free records are exactly the same quality and value as those you purchase, and you have a wide choice from many hundreds that will be offered.

### SEND NO MONEY NOW

On this Special Offer send no money with the postage-free card accompanying this advertisement. You will be sent the 5 records of your choice at once—and you may later remit only \$1, plus a few cents postage and handling charge, for all 5 records.

But you should act at once—while this Special Offer remains open. Write the numbers of the 5 records you want on the postage-free card and mail it today. If card has been removed, write directly to:

RCA Victor Record Club, c/o Reader's Digest Music, Inc.  
P. O. Box 5, Village Station, New York 14, N. Y.

TMKs<sup>1</sup> RADIO CORPORATION OF AMERICA

LONG OUT OF PRINT! BACK BY REQUEST!

## Glenn Miller, Vol. 2



Brand new pressing of 60 irreplaceable musical masterpieces! Includes Indian Summer, Along the Santa Fe Trail, I Dreamed I Dwelt in Harlem, Daddy, Heaven Can Wait, Sunrise Serenade, My Heart Belongs to Daddy, April in Paris, Blue Orchids, Falling Leaves. (Regular Long-Play only)

If you prefer this 5-record Collector's Album instead of five others, check the special box on the order card.

CIRCLE 73 ON READER-SERVICE CARD



*new proof*

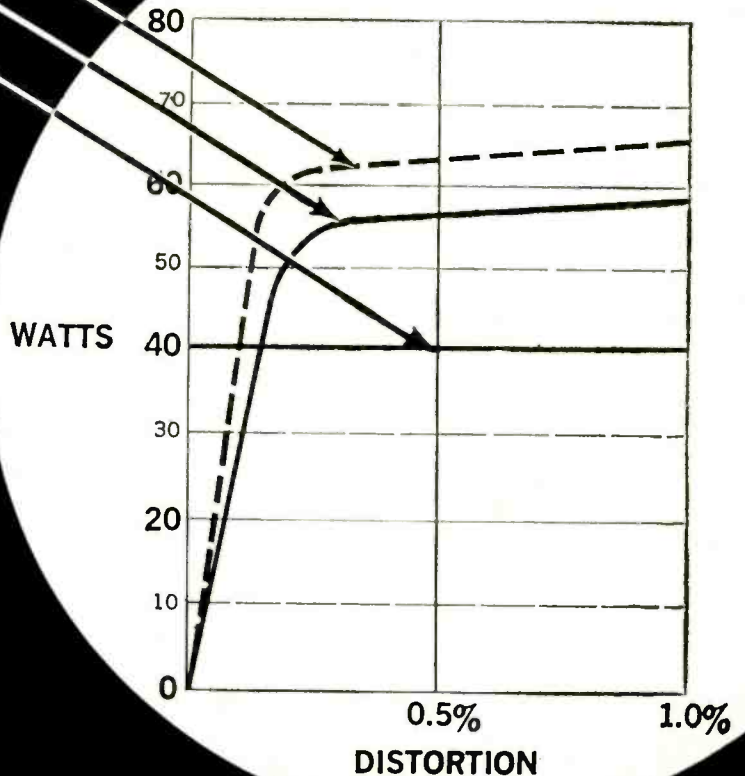
# McIntosh is the best!

Only McIntosh of all amplifiers made and advertised today has such low distortion with such reserve power. You can see the combination of low distortion and great reserve of the MC 240 in this graph and remember both channels are operating, both channels of the MC 240 are operating at full power, both channels are operating at full power at the same time.

**40 watts GUARANTEED POWER 20 cycles thru 20KC.**

**50 watts + TYPICAL PERFORMANCE**

**60 watts + IHFM MUSIC POWER**



Every inflection is captured on **RCA RED SEAL SOUND TAPE**

Hear these fine artists  
on RCA Records,  
Prerecorded  
Tapes and  
Tape  
Cartridges



**THE SOUND TAPE USED  
TO MAKE RCA VICTOR MASTER RECORDINGS**

Ever stop to think what's behind the extremely high tonal fidelity of RCA Victor Records? A major factor is the quality of the sound tape used to make original RCA Victor master recordings. **RCA RED SEAL SOUND TAPE.**

This same extremely high-quality sound tape is also available for home recording. The sound reproduction capability of **RCA RED SEAL SOUND TAPE** actually exceeds that of most home recording equipment. If you are not already using **RCA RED SEAL SOUND TAPE**, you owe it to yourself to try a reel and hear the difference. It's available on 3, 4, 5 and 7-inch reels—acetate, Mylar\* or Tensitized Mylar base. At better record and music shops.

\*Reg. DuPont Trademark

RCA ELECTRON TUBE DIVISION, HARRISON, N. J.



**THE MOST TRUSTED NAME IN SOUND**

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UP TO

**25%**

- more tape
- more recording time
- more value

with New  
"Professional Length"

BY

# AMERICAN



## COMPARE

LENGTH ON STANDARD 7" REEL			
BASE MATERIAL	AMERICAN TAPE	ALL OTHER BRANDS	PRICE
1 1/2 MIL ACETATE	1500 ft.	1200 ft.	Same
1 MIL ACETATE	2000 ft.	1800 ft.	Same
1 MIL MYLAR	2000 ft.	1800 ft.	Same
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AMERICAN'S new "Professional Length" is developed to satisfy the blank tape enthusiast's demand for more tape and more playing time on the standard 7 inch reel . . . and at NO increase in price. Thanks to "OC-7", a revolutionary new oxide concentrated formula, you can buy the finest tape in the world, acetate or mylar base, and receive up to 25% more recording pleasure.

For the name of the AMERICAN tape dealer nearest you, write to the address below:

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ELECTRONICS

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BEVERLY HILLS, CALIFORNIA

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## Letters

Figaro in Vienna

SIR:

In his article on the Czech Philharmonic [HIGH FIDELITY, May 1962], Paul Moor writes: "When the Vienna Court Opera first presented that effervescent Mozart masterpiece [*The Marriage of Figaro*], it inexplicably laid, to use Bert Lahr's phrase, a cake—i.e., twelve eggs." Like hell it did! I have no idea what prompted Mr. Moor to make this gratuitous contribution to that chapter of the folklore of music appreciation known (or not) as The Legend of the Composer Unappreciated in His Own Time, but for the record I cite the following, from the memoirs of Michael Kelly, the Irish tenor who sang the roles of Basilio and Don Curzio in the premiere: "At the end of the opera I thought the audience would never have done with applauding and calling for Mozart; almost every piece was encored, which prolonged it nearly to the length of two operas, and induced the Emperor to issue an order on the second representation that no piece of music should be encored. Never was anything more complete than the triumph of Mozart and *The Marriage of Figaro*, to which numerous overflowing audiences bore witness."

Henry Pleasants

AP0 80, New York, N. Y.

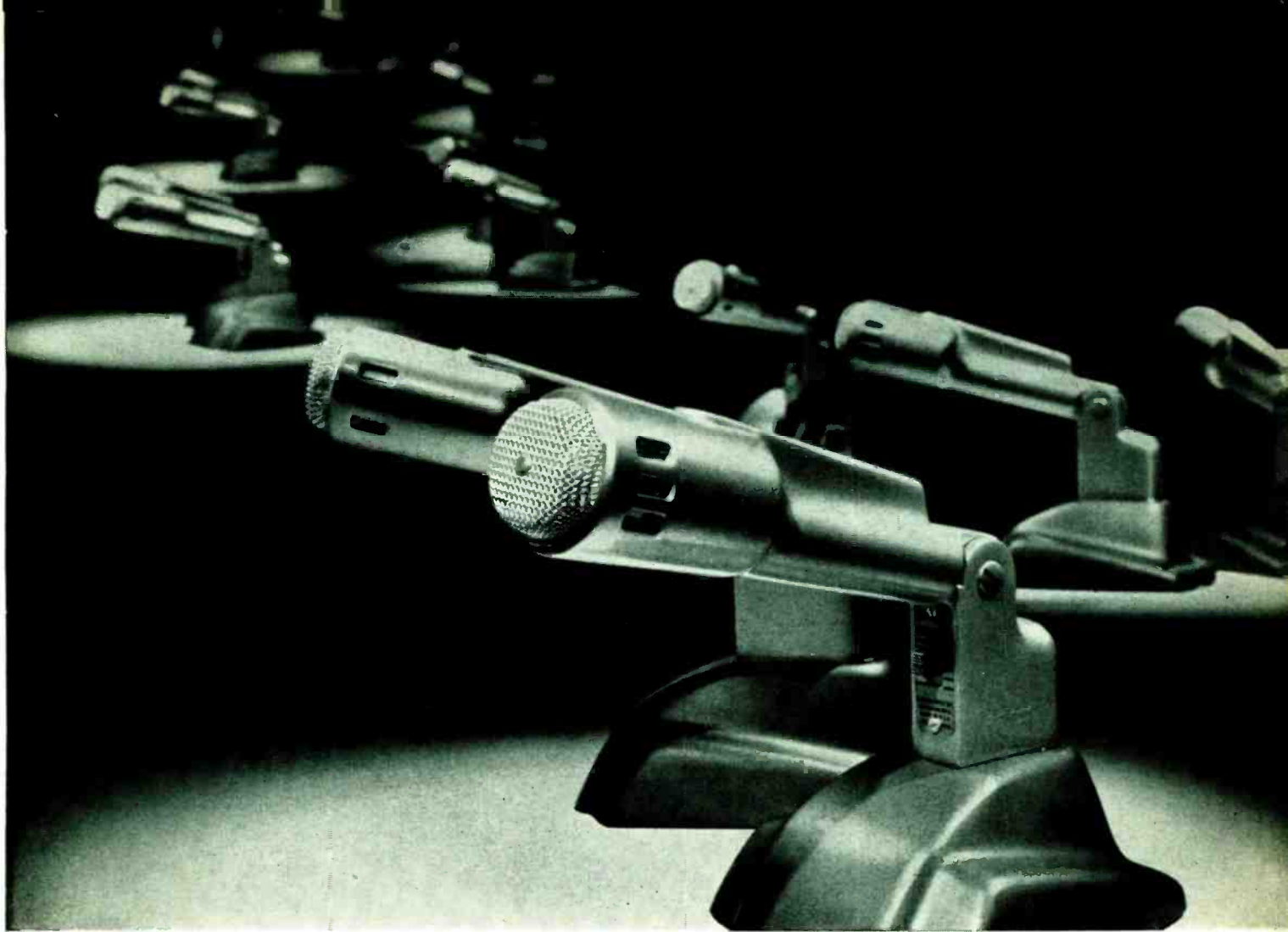
FM in the Midwest

SIR:

It was with some amusement, and considerable frustration, that I read Robert Silverberg's article on FM programming ["An Incredible Diversity," HIGH FIDELITY, May 1962]. As a native Easterner, and having taken all my education in the East, I came to Madison six years ago with the uneasy feeling that I was leaving the area where good radio programming was the rule and coming to an area where commercial radio was king. You may imagine my surprise, then, to discover that the Wisconsin State FM network, supported by state funds, had more varied and interesting and more professional output than the highly vaunted WQXR net-

Continued on page 22

HIGH FIDELITY MAGAZINE



# **E-V** matched dynamic microphones take guesswork out of stereo recording

*Now, whether you buy  
E-V microphones singly,  
or in pairs... E-V uniform  
quality assures custom-  
matched performance  
for stereo recording.*

For living, vibrant stereo reproduction of words and music, dynamically matched microphones are the vital key to fidelity. Electro-Voice custom matching means microphones are specifically engineered to equal each other in frequency response, polar pattern and overall sensitivity. These characteristics take the guesswork out of stereo recording — make microphone placement easier, give more uniform recording quality, offer better stereo separation, create natural sound reproduction, yield professional results and reduce “trial and error” time. Not only are they matched but their smooth response, wide range, high sensitivity, ruggedness and reliability are the same basic features which have made E-V professional microphones the choice of critical recording studios, radio and television networks and leading independent stations. There is no finer choice than Electro-Voice . . . no finer microphone buy for the money.



Model 664  
Dynamic Cardioid  
“Best for Noise Control”  
List \$85.00 each



Model 636  
Dynamic Nondirectional  
“Widest Range . . . Slim Style”  
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Model 623  
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“Modern Design . . .  
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Model 630  
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“Rugged . . . Reliable”  
List \$52.50 each

*Write for your FREE  
E-V microphone catalog.  
Over 50 models to choose  
from for stereo recording  
and every other sound need.*



“Brings  
out sound  
from records  
that more  
expensive  
cartridges  
do not”

Preston McGraw  
United Press  
International Hi-Fi  
equipment reviewer

the incomparable new

## SHURE SERIES M33

*Stereo Dynamic®*

HIGH FIDELITY PHONOGRAPH CARTRIDGES

### NOT HOW MUCH? BUT HOW GOOD?

According to United Press' Preston McGraw, the Shure series M33 cartridges are "so good that a hard-shelled listener might suspect Shure engineers of not knowing what they had when they hung a price tag on them."

We knew, all right, Mr. McGraw. It's just that we don't believe the best sounding cartridge need be the most expensive. The new Series M33, after all, was developed by the same team of engineers who developed the redoubtable Shure M3D series... the world's first truly high fidelity stereo cartridge. Numerically, Shure has made more highest-quality stereo cartridges than any other manufacturer—and they're used by more critics and independent hi-fi authorities than any other. Chronologically, Shure had a two year head start on the others. In short, Shure has learned how to make these critical components in the kind of quantities that result in lower prices.

### THE SOUND OF SPECIFICATIONS

Again quoting Mr. McGraw: "Professional engineers are largely impressed by specifications, and the specifications of the M33 (except for compliance) are not unprecedented. But the way it sounds is something else again. The M33 puts flesh and bones on specifications. It brings out sound from records that more expensive cartridges do not."

He's right. To begin with, Shure specifications (as published) are not theoretical laboratory figures, or mere claims... they are actual production standards. 20 to 20,000 cps. response may appear average. But what the bare specifications don't show is that the M33 series goes right through the audible spectrum without a hint of the break-up prevalent in most other cartridges. Also, it is remarkably free from disconcerting peaking at this frequency or that. Result: absolutely smooth, transparent, *natural* sound re-creation. (Incidentally, where would you find a record that goes from 20 to 20,000 cps. with genuine music on it?)

Separation is over 22.5 db. at 1000 cps. Much more than necessary, really. Again, the separation figure doesn't show that the M33's separation is excellent throughout the audible spectrum. No cross-talk between channels. Even when an oboe plays.

And the matter of compliance:  $22 \times 10^{-6}$  cm. per dyne for the M33-5.

Now there's a specification! According to Mr. McGraw, the Shure stylus feels like a "loose tooth." And so it should. The incredible compliance of the M33-5 gives it the ability to respond instantly to the manifold and hyper-complex undulations of the record groove.

Superior sound is one outcome of the superb compliance.

Another is the ability to track the record at low force. *The M33-5 will track at forces as low as any other cartridge on the market today.*

### SPECIFICATIONS

	M33-5	M33-7
Channel Separation (at 1000 cps)	Over 22.5 db	Over 22.5 db
Frequency Response	20 to 20,000 cps	20 to 20,000 cps
Output Voltage (per channel, at 1000 cps)	6 mv	6 mv
Recommended Load Impedance (per channel)	47,000 ohms	47,000 ohms
Compliance; Vertical & Lateral	$22.0 \times 10^{-6}$ cent. per dyne	$20.0 \times 10^{-6}$ cent. per dyne
Tracking Force	$\frac{1}{2}$ to 1.5 grams	1.5 to 3 grams
Inductance	600 millihenrys	600 millihenrys
D.C. Resistance	750 ohms	750 ohms
Stylus:	.0005" diamond	.0007" diamond
Terminals	4 terminal. (Furnished with adapters for 3-terminal stereo or monaural use.)	
Mounting Centers		Fits Standard $\frac{1}{2}$ "

One other item: if your tracking force is 4 to 6 grams, the even lower cost M77 Stereo Dynamic will deliver the best sound you can possibly get from your cartridge-arm combination.

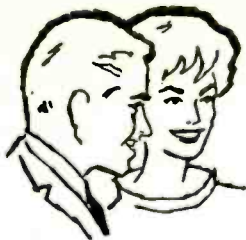
### THE ULTIMATE TEST

Give a listen. In fact, compare the Shure M33 series with any other cartridge, regardless of price, in A-B tests (we do it all the time). If you are not impressed with the distinct difference and greater naturalness of the Shure, don't buy it. That's punishment enough for us.

### PRICES:

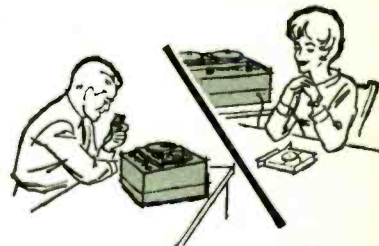
Why spend more than you must? M33-5 and M33-7 net for \$36.50 The M77 is only \$27.50

If you *insist* on Shure when you buy, you can *demand* more from the rest of your system when you play... write for literature, or still better, hear them at your high fidelity showroom: Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois.



# GOOD HEADS PREFER TARZIAN TAPE

ITEM	Reel Size	Length (Feet)	Code Number	Approximate Recording Time		
				1½ I.P.S.	3¾ I.P.S.	7½ I.P.S.
Standard Play 1.5 Mil Acetate Tape	3"	150	1131-01	30 mins.	15 mins.	7½ mins.
	5"	600	1131-06	2 hrs.	1 hr.	30 mins.
	7"	1200	1131-12	4 hrs.	2 hrs.	1 hr.
	Reel Hub	2400	1131-24R	8 hrs.	4 hrs.	2 hrs.
Long Play 1.0 Mil Acetate Tape	3"	225	1121-02	48 mins.	24 mins.	12 mins.
	5"	900	1121-09	3 hrs.	1½ hrs.	45 mins.
	7"	1800	1121-18	6 hrs.	3 hrs.	1½ hrs.
	Reel Hub	3600	1121-36R	12 hrs.	6 hrs.	3 hrs.
Long Play 1.0 Mil Mylar Tape	3"	225	1321-02	48 mins.	24 mins.	12 mins.
	5"	900	1321-09	3 hrs.	1½ hrs.	45 mins.
	7"	1800	1321-18	6 hrs.	3 hrs.	1½ hrs.
	Reel Hub	3600	1321-36R	12 hrs.	6 hrs.	3 hrs.
Empty Reels and Boxes	3"			NOTE: These figures are for monaural 2-track, and stereophonic 4-track recording. Divide by ½ to find recording time for single-track monaural and two-track stereophonic systems. I.P.S. indicates speed of tape past recording head in inches per second.		
	5"					
	7"					
Premium Package			1131-12RM6			



## Engineered for Highest Fidelity

Sarkes Tarzian, Inc., a leading manufacturer in the electronics and communications industry, guarantees that every reel of Tarzian Tape is manufactured to identical professional quality standards. Three types of Tarzian Tape satisfy virtually every recording requirement: Standard Play 1.5 mil acetate, Long Play 1.0 mil acetate, and Long Play 1.0 mil Mylar\*. The 1 mil tapes give 50% more recording time on the same size reel.

## Try a Reel Today

Let your own ears prove the sound reproduction superiority of Tarzian Tape over any other brand—of lower, equal, or higher price. Discover for yourself that, while Tarzian Tape's price is competitive, its quality is unchallenged. Write for your free copy of Sarkes Tarzian's 16-page booklet, "The Care and Feeding of Tape Recorders"—a handy guide to increased benefit and enjoyment from your tape equipment.

## Typical Tape Applications ... Have You Tried Them?

- Recording TV, AM and FM radio programs
- Taping valuable records, both old 78's and newer 45's and 33½'s to preserve record quality
- Recording family events, such as weddings, birthdays, reunions, children's activities
- Taped letters—to family, friends, business and club acquaintances
- Practicing speeches, language, shorthand, music, many other learning activities
- Recording "live" concerts, lectures, party activities, theatrical events, special sound effects
- Adding sound to home movies and slide programs



\*DuPont trademark for its polyester film



## SARKES TARZIAN, Inc.

World's Leading Manufacturers of TV and FM Tuners • Closed Circuit TV Systems • Broadcast Equipment • Air Trimmers • FM Radios • Magnetic Recording Tape • Semiconductor Devices  
**MAGNETIC TAPE DIVISION • BLOOMINGTON, INDIANA**  
 Export: Ad Aurlima, Inc., N.Y. • In Canada, Cross Canada Electronics, Waterloo, Ont.

CIRCLE 77 ON READER-SERVICE CARD



LETTERS

Continued from page 18

work. This, mind you, on public support and in the supposedly uncultured Midwest. Plenty of live broadcasts, tapes of broadly based lecture courses on campus, plus five hours of good music daily (more on Sunday) all add up to excellent fare. If Mr. Silverberg were taken as your authority, this network (and others in other states) simply do not exist, even though they have been in operation at this high level for years longer than most of the stations to which he refers.

John W. Anderson  
Madison, Wis.

Toscanini's Philadelphia Recordings

SIR:

Thank you for calling attention to the neglected genius of Arturo Toscanini in your "Music Makers" report on his Philadelphia Orchestra recordings [HIGH FIDELITY, June 1962]. It is a pity that sonic considerations should block from the public musical interpretations unparalleled even by the Maestro himself. I have written to Mr. Kayes of RCA Victor of my support.

Anthony Paterno  
Bronx, N. Y.

Errata

SIR:

Two corrections are in order for my reviews in the June issue.

Mr. Leo Goldstein of Chicago, who is a living discography of practically everything in serious music, has reminded me that the first electrical recording made by the Berlin Philharmonic was the Beethoven Fifth under Furtwängler, waxed in 1925. My remarks, therefore, stand corrected, and the Deutsche Gramophon disc under review should be renumbered as the third (and final) Furtwängler-Berlin edition of that score.

The man, woman, or gremlin who edited my Mahler review has made me seem guilty of referring to the "Philadelphia Symphony." What record collector hasn't known for thirty years that it is the Philadelphia Orchestra?

Robert C. Marsh  
Chicago, Ill.

**High Fidelity**, August, 1962, Vol. 12, No. 8. Published monthly by The Billboard Publishing Co., publishers of Billboard Music Week, Vend, and Amusement Business. Telephone: Great Barrington 1300. Member Audit Bureau of Circulations. **Editorial Correspondence** should be addressed to The Editor, High Fidelity, Great Barrington, Mass. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage. **Subscriptions:** Subscriptions should be addressed to High Fidelity, Great Barrington, Mass. Subscription rates: United States, Possessions, and Canada, 1 year, \$6; 2 years, \$11; 3 years, \$15; 5 years, \$20. Elsewhere \$1 per year extra. Single copies 60 cents. **Change of Address notices and undelivered copies (Form 3579)** should be addressed to High Fidelity, Subscription Fulfillment Department, 2160 Patterson Street, Cincinnati 14, Ohio.

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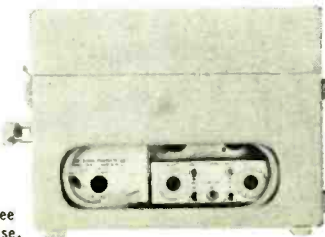
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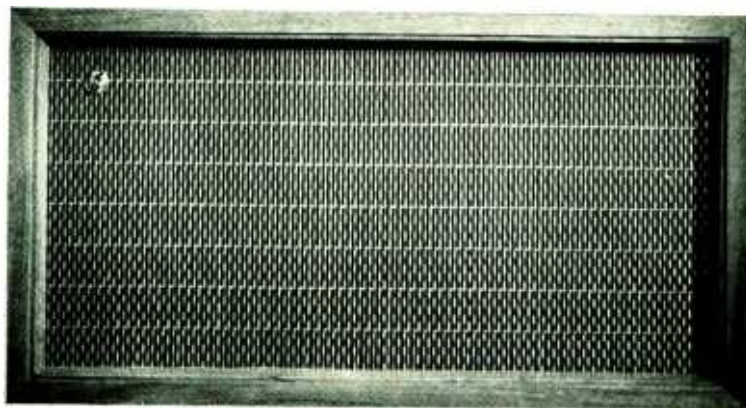
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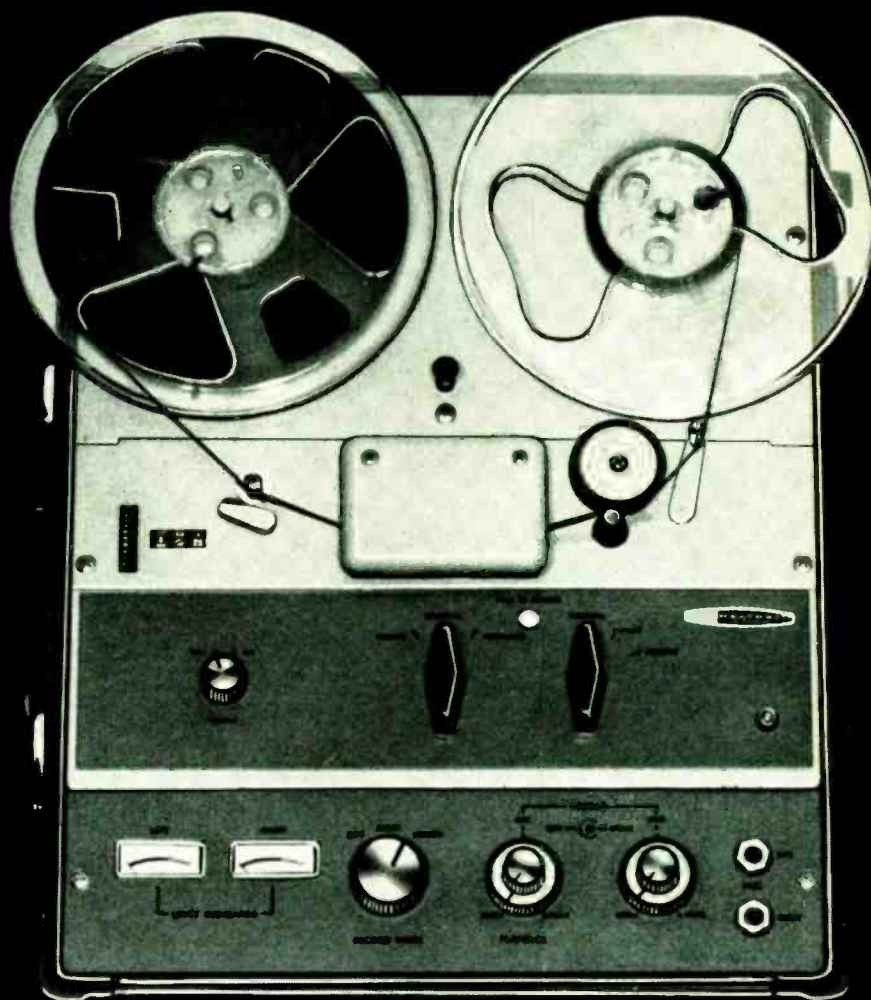
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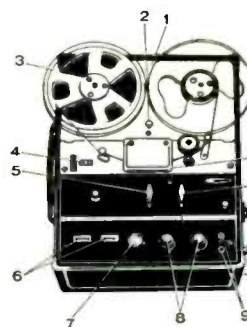
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## NOTES FROM ABROAD

### VIENNA

Decca-London's projected complete recording of Wagner's *Siegfried* (Georg Solti conducting) is now under way, after the most thorough preparations. Some advance takes with Hans Hotter (Wanderer), Gustav Neidlinger (Alberich), and Gerhard Stolze (Mime) were completed in Vienna's Sofiensaal this spring, and further sessions will take place in October, when Birgit Nilsson (Brünnhilde) will be on hand for the final scene. By then Decca-London will also reveal what is now a closely guarded secret here in Vienna: the name of the singer cast in the title role. [EDITOR'S NOTE: According to rumor, Siegfried will be sung by the young German tenor Ernst Kozub. It is also rumored that Joan Sutherland will be heard as the Forest Bird.]

**Haydn's Horns.** America's Library of Recorded Masterpieces, as earlier announced in these pages, will eventually bring out all the symphonies Haydn ever wrote. This spring Max Goberman was again here to record with the orchestra of the Vienna Volksoper. So far



Max Goberman: again in Vienna.

thirty-three symphonies have been successfully taped. Special emphasis was laid on the early works, and all but three of the symphonies numbered 1-24 in the old *Gesamtausgabe* will be available to Haydn collectors this fall.

No. 20 presented exceptional difficulties because of the high horn parts which cannot be played on modern instruments. With the help of a Viennese instrument maker, who built two horns in C alto especially for Goberman, that problem was solved. (There was another problem, however; playing these quasi-eighteenth-century instruments proved to be so taxing that throughout the sessions two additional horn players had to stand by ready to substitute for their exhausted colleagues.) Further efforts to achieve a historically authentic sound included reducing the number of string players to mid-eighteenth-century proportions: for the performance of symphonies without parts for trumpets and drums no more than fifteen string players were used.

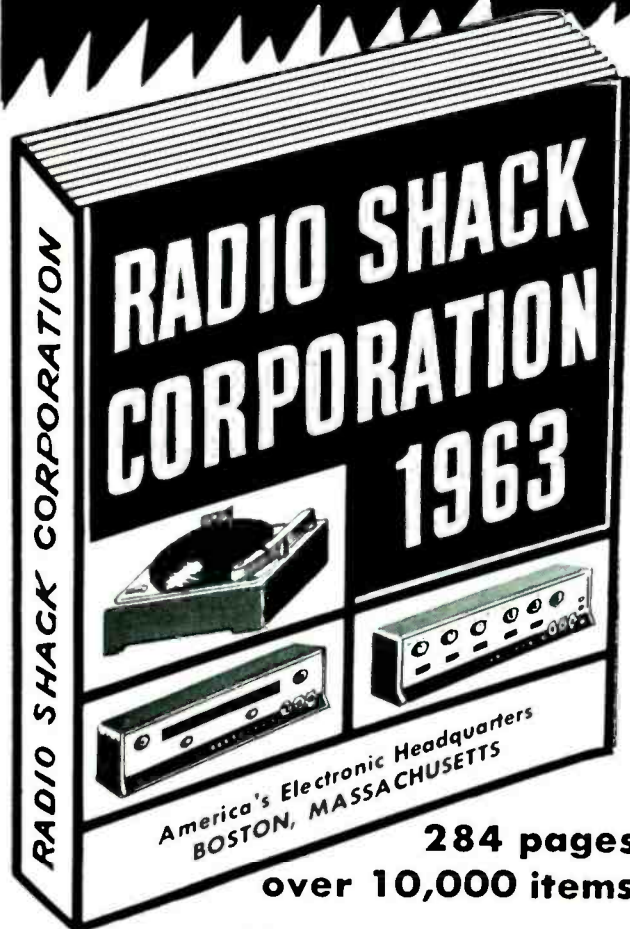
During the sessions the control room of the studio, located in the suburb of Baumgarten, presented a strange mixture of recording equipment and musical paraphernalia. Photostats of old manuscripts unearthed from dusty archives in half-a-dozen Central European countries were piled up to be consulted whenever doubts as to correct interpretation arose. Also on the scene was the Haydn specialist H. C. Robbins Landon (HIGH FIDELITY's European Editor is currently known in Vienna as "Mister Haydn-Urtext") to advise on matters of performance as well as on the accuracy of the scores.

Incidentally, recognition of this painstaking Haydn recording project has come from the Archive Production of Deutsche Grammophon Gesellschaft. Dr. Hans Hickmann of DGG came from Hamburg to arrange an agreement whereby the Archive Production will release the whole Haydn series to the general public, while the Library of Recorded Masterpieces will continue to supply its own subscribers.

Continued on page 32

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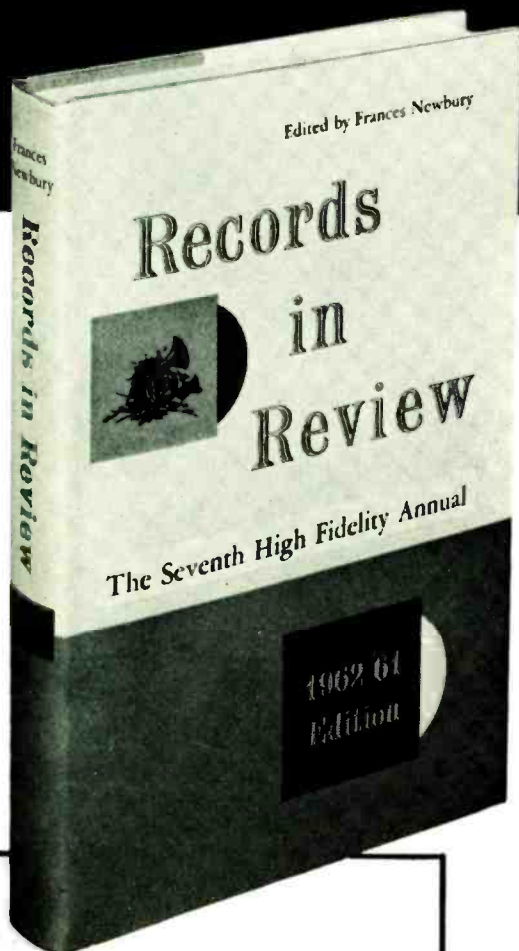
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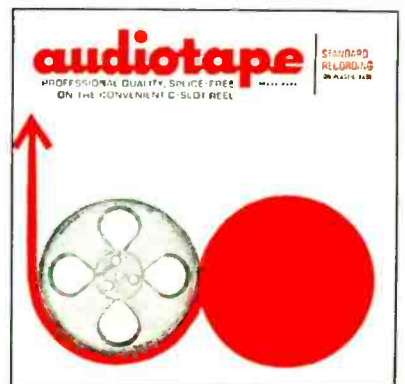
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## NOTES FROM ABROAD

Continued from page 26

**Recorded Souvenir.** The happy few who were able to get tickets for the opening night of the newly reconstructed and refurbished Theater an der Wien [see HIGH FIDELITY, June 1962, page 28] were presented with a record entitled "Theater an der Wien" and issued by the Austrian firm Amadeo. The 12-inch disc contains extracts from the many works—ranging from *Fidelio* to operettas like *Bettelstudent* and *Gräfin Mariza*—which have had their first performance in this house since it opened in 1801.

According to Heinrich Hårdtel, Amadeo's director, this company's recordings—only some of which have so far reached the States, on the Vanguard label—will now also be exported directly. Among current releases will be another in Amadeo's series of operetta recordings, Robert Stolz's latest operetta, *Die Trauminsel*. This work will have its first live performance at the Bregenz Festival, where an open-air theatre with a stage built out into Lake Constance will lend itself perfectly to the "Dream Island" suggested by Stolz's title. The recording was made in the Vienna Konzerthaus under the baton of the eighty-two-year-old composer himself.

**Echt Hofmannsthal.** Another Austrian firm, Preiserrecords, recently completed a recording of Hugo von Hofmannsthal's libretto to *Der Rosenkavalier*. This "Rosenkavalier without music," though lacking Strauss's magic, has an attraction of its own. As one listens to Helmut Qualtinger speak in the authentically Austrian accents of Ochs von Lerchenau and to Käthe Gold's appropriately aristocratic Viennese idiom as the Marschallin, one is bound to realize that *Der Rosenkavalier* is not at all a German opera. Hofmannsthal's language has a melody of its own which the Bavarian Strauss was able to follow, explore, and exploit, and singers who do not master that language cannot, in my opinion, interpret the music correctly. To find the proper idiomatic element in recordings of the opera one has to go back to such older editions as the Decca-London version conducted by Erich Kleiber and the "historical" recording with Lotte Lehmann and Richard Mayr made in 1933. Perhaps Preiserrecords' production of the libretto will help to restore the essentially Viennese manner to productions of Strauss's opera. **KURT BLAUKOPF**

## ROME

The past year has been an uneven one for the Italian record industry. In July 1961 the government imposed a new ten per cent tax on both domestic and imported records, dealing the industry a severe blow at a time when sales were anything but spectacular. Apparently this action was inspired

Continued on page 34

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Continued from page 32

by the exaggerated claims ("millions of copies sold") in some pop record advertising, but unfortunately the tax hits not only popular albums—where a little thinning out of production would do no harm—but also classical recordings. Classical LPs were already too expensive in Italy (the official price of a 12-inch disc is now about \$7.40), and everyone was hoping that prices could be lowered to a more reasonable figure. Now there seems small chance of a reduction.

But despite this new burden, Italian companies have gone on producing and importing; and at last spring's inauguration of the new RCA Italiana studios [see "Music Makers," *HIGH FIDELITY*, May 1962, page 63] there were plenty of smiling faces. RCA itself is now pressing the third volume of its mammoth "History of Italian Music," which will eventually run to four volumes totaling about forty records, from Gregorian Chant to Puccini and later.

**Music Recorded—Mainly Baroque.** Another recent musical event in Rome was the tenth anniversary concert of *I Musici* at the Teatro Eliseo, packed for the occasion with musicians, diplomats, and just plain admirers. It seems hard to believe that this highly polished chamber ensemble of young Roman musicians has gone, in a decade, from the halls of the conservatory to world-wide fame. In honor of the anniversary Philips issued a special record, "*Concerto de' I Musici*," offering one of this group's typical programs that includes Vivaldi's *Concerto for Flute ("Il Cardellino")* and *Concerto for Violin ("Il Favorito")*, Corelli's *Concerto grosso, Op. 6, No. 4*, Albinoni's *Concerto for Oboe, Op. 9, No. 2*, and Manfredini's *Concerto Op. 3, No. 2*. Philips—distributed in Italy by the Milanese firm Melodicon—has also recently issued a record devoted to the eighteenth-century composer Giovanni Battista Cirri. Cellist Renzo Brancaloni and pianist Clara David Fumagalli perform six sonatas for cello and piano from the Op. 16 of this little-known musician.

One of the few all-Italian-owned recording companies is Angelicum of Milan, run by an order of monks, who also sponsor an interesting series of concerts during the winter season. With its own orchestra and hall (and soon to have its own new recording studio), Angelicum makes a limited number of discs, under the guidance of the young musicologist Riccardo Allorto. Its most ambitious project to date is a series of albums issued under the general title "Music in Milan in the Eighteenth Century." The project has three subdivisions. In the "Church" section there are recordings of Sammartini's *Magnificat*, Fioroni's *Dies venit expectata*, Mozart's *Exultate, jubilate*, Sarti's *Regina Coeli*, and Johann Christian Bach's *Dies Irae*.

Continued on page 36



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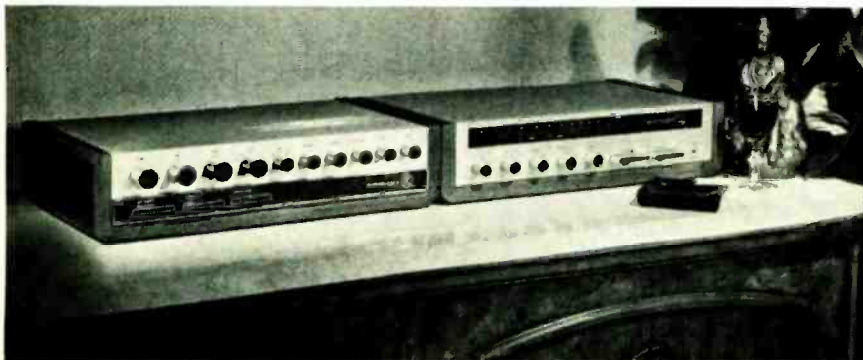
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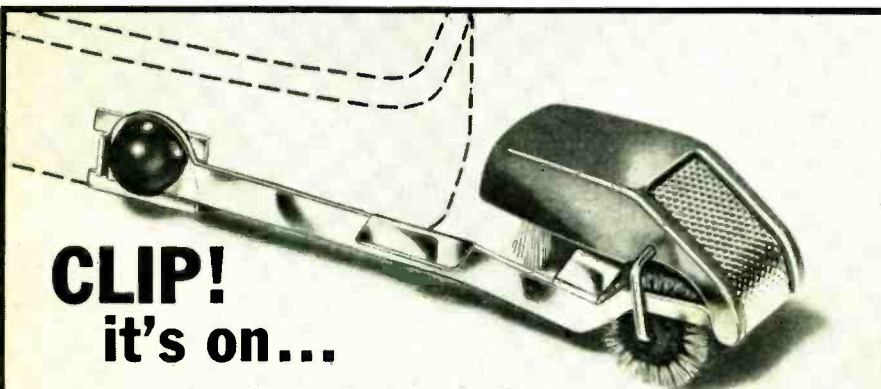
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## NOTES FROM ABROAD

Continued from page 34

The section entitled "The Concerto" is devoted entirely to Sammartini, conducted by the American Sammartini specialist Newell Jenkins (a regular visitor to the Angelicum podium during the concert season, too). And the "Theatre" section features the only recording of Mozart's Milanese opera, *Ascanio in Alba*. In addition to this series, Angelicum has recently brought out some other unusual "firsts," including works by Tartini, Stradella, Alessandro Scarlatti, and two Handel cantatas (*Donna che in ciel* and *Salve Regina*). Many of the Angelicum recordings are made as co-productions with Harmonia Mundi and Lumen—and it is on the latter labels that they are more often known outside Italy.

A new Italian company called Arcophon—modeled on the German Archive Production—should be making its debut shortly. Under the artistic direction of the conductor and musicologist Angelo Ephrikan, Arcophon plans to bring out an integral series of recordings of early Italian music. The company has already taped a complete version of Jacopo Peri's (1561-1633) *Euridice* and a number of works by Monteverdi and Gesualdo.

### Music Live—Moderns and Meyerbeer.

A predictable flood of Richter recordings preceded the pianist's recent Italian debut at the Florence Maggio Musicale. The program of the first recital was a puzzler: after a Handel suite, Richter made his way through the interminable Hindemith Sonata in A major, No. 1, which caused many people in the audience to shake their heads. The second part of the recital was all Prokofiev and more successful, but even there the Sonata No. 6 seemed an odd choice to some listeners. Italian admirers of Richter's records had hoped he would play some Beethoven or Schubert at his first appearance here. After a second program (which did include Schumann and Debussy), Richter left, but he has announced his return in the fall for more appearances.

The opera season (except at the stodgy Rome Teatro dell' Opera) was unusually adventurous this year. La Scala bravely presented an opera by Dallapiccola, *Il Prigioniero*, and *Alice in Wonderland*, a new work by Niccolò Castiglioni. Italy's most promising composer in the younger-than-Nono generation. There were also some fascinating revivals: in Naples, Donizetti's *Maria di Rohan* (one of the more solid operas of Donizetti among those rediscovered recently); in Florence, Tommaso Traetta's *Antigone* (written for Catherine II of Russia); and at La Scala the long awaited *Les Huguenots* (or *Gli Ugonotti*, as it was sung in the Italian version). After the recent Munich production of *L'Africaine* and a Zurich production of *Le Prophète*, the Scala venture seems to indicate that the Meyerbeer revival is under way. Record companies please note.

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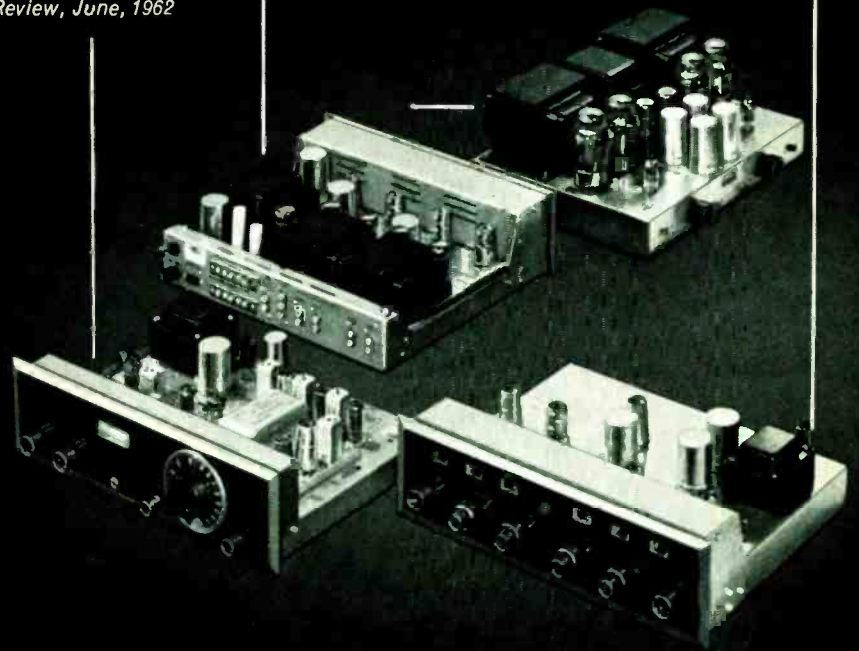
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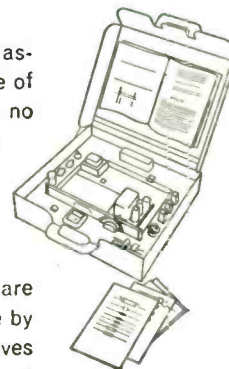
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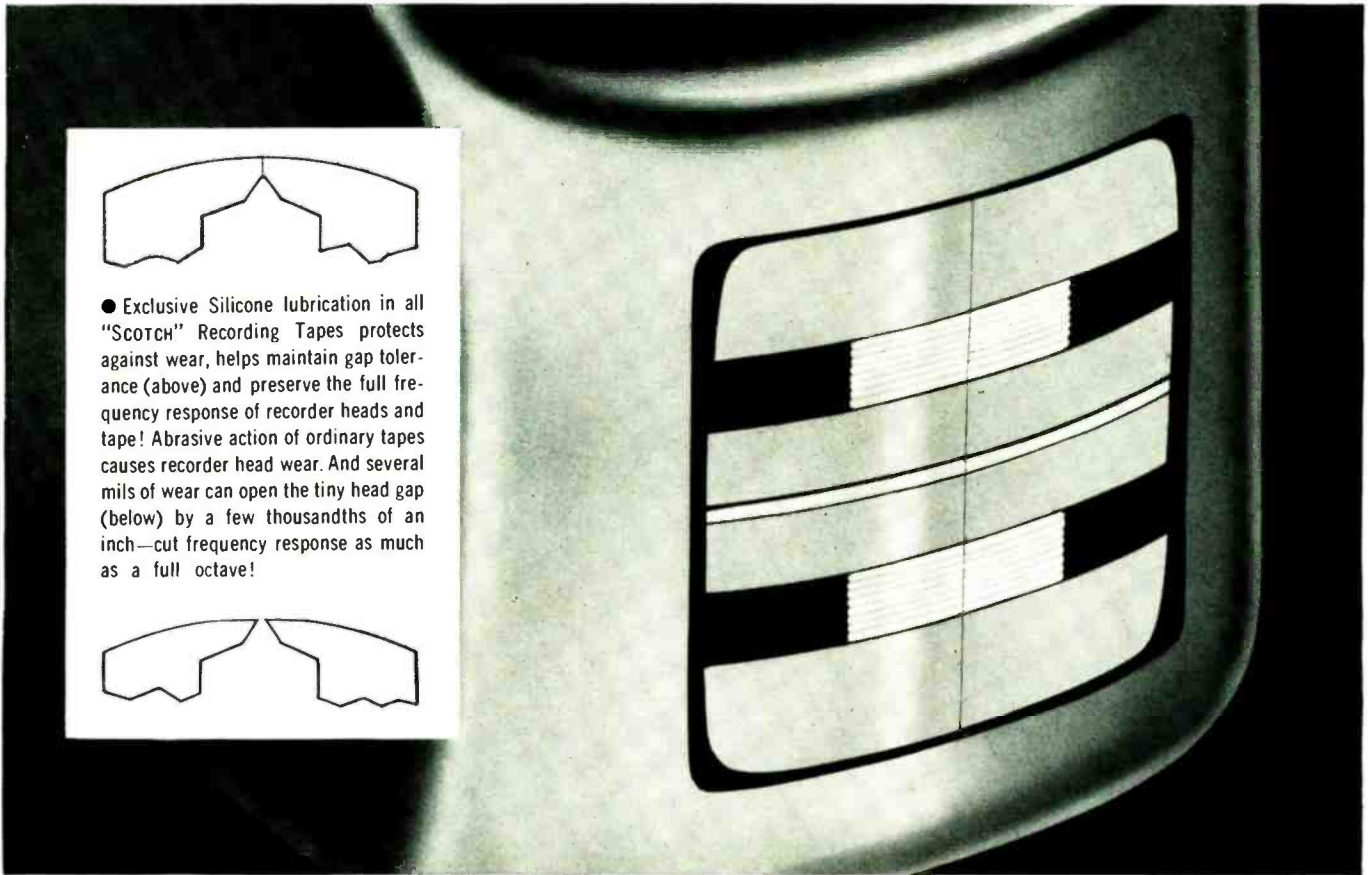


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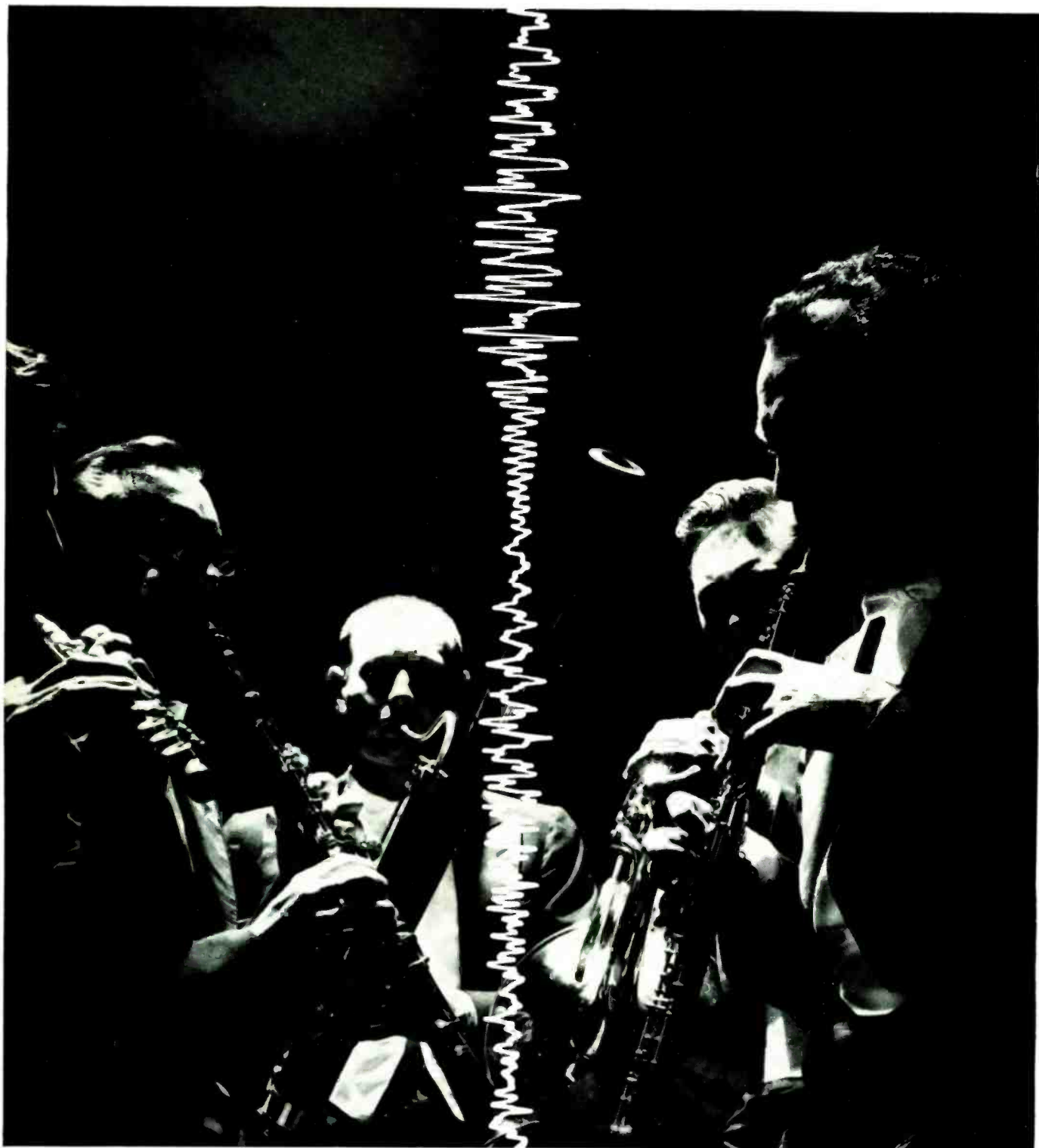
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## The Young Conductors

CHANGES OF COMMAND in the so-called Big Five of American orchestras are, by their nature, infrequent events that provoke—and deserve—comment. This year two of the Big Five will be in a transitional state, and in both cases the new leadership brings a twenty-one-year drop in the age of the resident music director. Erich Leinsdorf, just turned fifty, will take over in Boston next month, succeeding seventy-one-year-old Charles Munch. In June the Chicago Symphony opened the Ravinia Festival under the direction of its new boss, fifty-two-year-old Jean Martinon, who is due to succeed seventy-three-year-old Fritz Reiner as the orchestra's music director in 1963.

These changes make George Szell (at sixty-five) the dean of the Big Five maestros and put Eugene Ormandy (two years his junior) second in calendar seniority. Leonard Bernstein, now forty-four, remains the youngest member of the group. The average age of the conductors leading America's best-known orchestras has suddenly tumbled to the mid-fifties. A new generation is in command, and the effects—particularly in program content—will undoubtedly be noticed very shortly.

Three other important American orchestras are now searching for new music directors. We can well wonder how the decisions of the Boston and Chicago trustees will influence the choice of conductors in St. Louis, Dallas, and San Francisco.

Technically speaking, Boston and Chicago both followed a classic pattern and hired a man of European birth and training. Martinon, actually, is almost a direct importation, since his American career up to now has been brief. Leinsdorf has been active in the United States for half of his life, and we have come to think of him as a compatriot. Both men would seem to be excellently equipped for their new jobs, and undoubtedly compelling reasons dictated their selection. Nevertheless, when one contemplates the chauvinism of Europe, which decrees that the director of the Grausstark National Opera must be a Grausstarkian, however dubious his ability, it is depressing to see the reverse chauvin-

ism of American orchestra boards and of the big New York music managements. Their espousal of European conductors is usually taken as strong proof that an imported maestro possesses some mystical font of skill that will be forever denied the American musician. And it can be taken almost for granted that any young European of reputation has a better chance at the St. Louis, Dallas, and San Francisco jobs than his American counterparts.

What adds an ironic dimension to this situation is that the most gifted of the sparse crop of younger European conductors (and of the young Americans working in Europe) feel that their greatest opportunities are to be found outside the United States. Ferenc Fricsay seems to have turned his back on us. Wolfgang Sawallisch is said to have no interest in American engagements. Rafael Kubelik apparently gave many of his colleagues a none too flattering account of his Chicago years, while Dean Dixon and Lorin Maazel have made it plain that they have opportunities in Europe which would not exist for them in their own country.

We do not believe in artistic chauvinism. A great artist is first of all a credit to humanity and only secondarily a representative of his nation. It is an honor to this country that distinguished European musicians want to live here and direct our major orchestras. But in welcoming them we should not forget that our own citizenry contains many gifted musicians who rightly claim reasonable opportunities to develop and display their abilities.

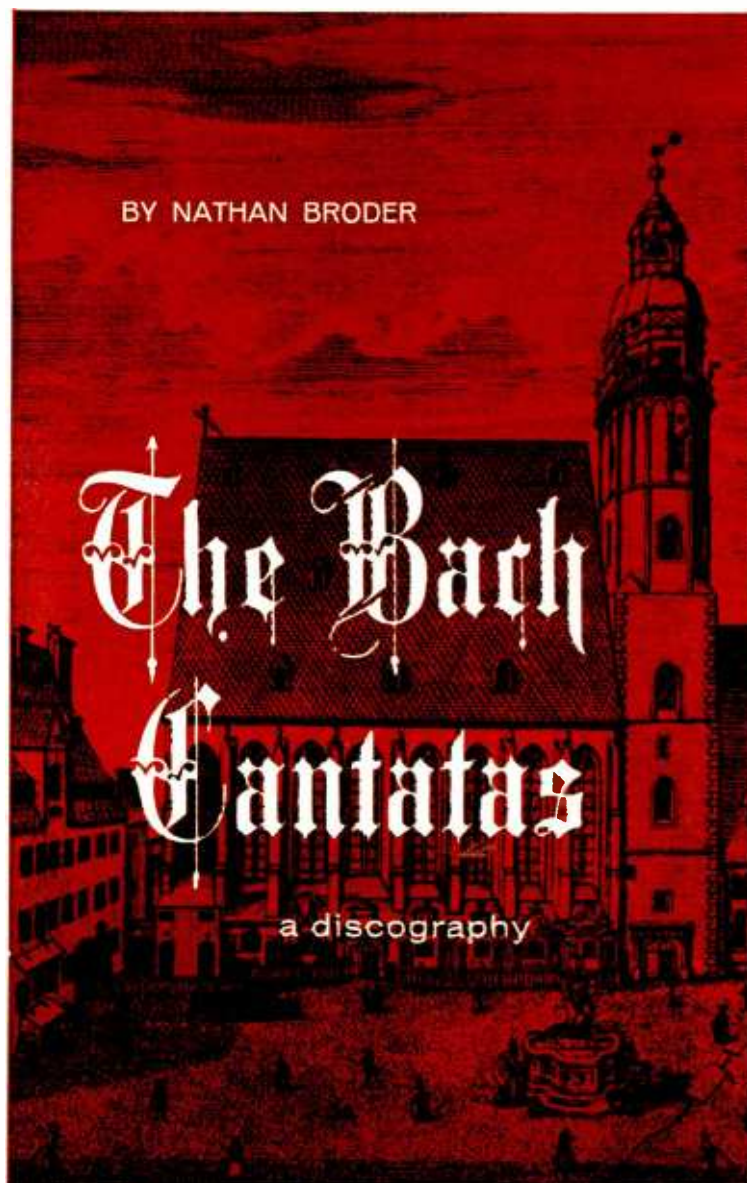
Alfred Wallenstein, at sixty-four the senior American conductor of rank, surely ought to be heading an important American orchestra. Thor Johnson, Milton Katims, Walter Hendl, Louis Lane, Irwin Hoffman, and Theodore Bloomfield are all experienced American conductors with the crest of their careers ahead of them. It would take a long look in Europe to find a half dozen men who can match their skills, and yet none of these Americans has achieved the recognition he deserves. Surely, the time has come for a reconsideration.

ROBERT C. MARSH

AS high fidelity SEES IT







BY NATHAN BRODER

# The Bach Cantatas

a discography



IF ALL THE DIVISIONS of the recorded repertory, that of the Bach cantatas is surely one of the most precious. The cantatas are a treasury that contains some of the best work of one of the greatest musical minds the world has seen. Yet for various reasons these compositions are seldom performed, even in the large musical centers; and when they are, they are not often done with the proper vocal and instrumental forces, or with the knowledge and insight that modern musicians must have in order to present their values adequately. There is scarcely another example in music of a whole important category of works by a great master remaining practically unknown to the concertgoing public. It is as though the string quartets of Beethoven or the symphonies of Mozart were

hardly ever to be played. But thanks to tape and microgroove, the treasury of Bach cantatas need not remain locked to all but a few.

The sixty-one cantatas now available on discs in the domestic catalogues present a representative cross section of Bach's work in this field. They reveal how great a variety of types is covered by what we call cantatas (Bach himself seldom used the word: he usually termed these works concertos, or oratorios, or motets—and sometimes gave them no generic title at all). Among the sacred cantatas, as Paul Henry Lang has pointed out, are "religious pastorals, oratoriolike dramatic scenes, pictorial biblical episodes, lyrico-epic poems, and, finally, transfigurations steeped in pious contemplation, avoiding dramatic, pictorial, and characterizing ef-

fects but filled with mystic symbolism." The secular works include solemn, large-scale celebrations of local political events, tender or joyous music for wedding festivities, and light-textured, allegorical little music dramas. Almost all of the baroque methods of dealing with accompanied voices, from monumental choruses to operatic arias, can be found in these productions.

The cantatas vary in extent and shape as well as in subject and mood. Many of them open and close with choral movements, with recitatives and arias in between. In some the chorus also sings between the two outer movements; in others it is used only in a final chorale; in still others it does not appear at all. It is a rare cantata that does not have at least one inspired number in it; and in an extraordinary number of these works the genius of Bach, inflamed by an idea, or by the subject of the

text, or even by a phrase or a word, produces whole cantatas that are sublime masterpieces.

In what follows I propose to take a quick tour through the cantatas currently listed in the domestic catalogues or only recently cut out, stopping to observe those that are on the highest musical level, even when the available recordings do less than justice to the music. In specialized studies the sacred cantatas are often listed according to their place in the Lutheran liturgy, but I have here adopted an arbitrary listing that may be more helpful to the reader not familiar with that liturgy. I shall examine first the cantatas that are divided into two main parts, next those that are based either entirely or largely on a single chorale, then the remaining cantatas in which the chorus is important, and finally those in which the chorus is used only for a final chorale or is not used at all.

SEVERAL of the sacred cantatas are extended works in two parts, one of which was performed before the sermon on the Sunday or feast day for which it was intended, and the other after the sermon. No. 11, *Lobet Gott in seinen Reichen*, called by Bach an oratorio for Ascension, is in this category. The opening movement is festive with trumpets and drums, and the chorus' praise of the Lord is brilliantly festooned with garlands of notes. The great alto aria of Part I was later used for the Agnus Dei of the B minor Mass. Another especially striking movement is the soprano aria in Part II, which is given a floating, ethereal quality by its instrumentation—flutes, oboe, violins, and violas, with no continuo. Splendor returns in the last movement, an elaborate setting of a chorale for the entire chorus and orchestra. The Lyrichord version (LL 34, conducted by Hans Grischkat) is just barely adequate, but it is to be preferred to the London disc (5092, directed by Reginald Jacques), whose only redeeming feature is Kathleen Ferrier's singing of the alto aria.

Perhaps the best known of the two-part cantatas is No. 21, *Ich hatte viel Bekümmernis*. A relatively early work, it is full of a youthful fervor and has a wide range of expressiveness, from the tortured dissonances of the soprano aria in Part I to the triumphant joy of the final chorus. One of the most stirring movements in it is the ninth, "*Sei nun wieder zufrieden*," in which a grave and smoothly flowing contrapuntal web for four solo voices is penetrated by the choral tenors singing a chorale; later all the sopranos take up the chorale while the

contrapuntal strands are enriched by being allotted to the rest of the chorus. Both recorded versions of this work (Archive ARC 3064, conducted by Fritz Lehmann, and Vanguard BG 501, conducted by Jonathan Sternberg) are uneven but generally acceptable, with Lehmann's keen understanding and better-balanced chorus giving him the edge.

No. 39, *Brich dem Hungrigen dein Brot*, another of the two-part cantatas, is considerably shorter. The deeply expressive opening movement establishes the mood of compassion and charity which informs the whole cantata, and its fragmented accompaniment depicts the breaking of bread for the hungry one. (This latter point is ignored in the English translation by Sanford Terry supplied in Archive ARC 3066, which begins "*Give the hungry man thy bread*.") Another high point is the sixth number, a tender accompanied recitative for alto, expressing thanks for God's goodness. The Archive performance, directed by Lehmann, is no better than adequate. A not much above routine performance is also, unfortunately, the only one available for No. 70, *Wachet, betet* (Vanguard BG 524, conducted by Felix Prohaska), though Anny Felbermayer, soprano, and Norman Foster, bass, are helpful here. This is a work that remains on a high plane throughout, with a brilliant opening chorus, an especially fine soprano aria expressing firm confidence in the Lord, and an agitated accompanied recitative for bass graphically depicting the coming of the Last Judgment. There follows a bass aria expressing ecstatic longing for Heaven and describing, in its middle section, the final catastrophe.

No reservations about the quality of the performance need inhibit our enjoyment of No. 76, *Die Himmel erzählen die Ehre Gottes*. This is not one of the monumental cantatas: except for the chorale at the end of each part and the participation of the chorus in the first movement, the work comprises a series of recitatives and arias, most of them accompanied by one or two obbligato instruments and continuo. Even the *sinfonia* that opens Part II requires only an oboe *d'amore*, a viola *da gamba*, and continuo. But this economy in the setting does not reflect an economy of musical ideas. All of the music is extremely expressive, and all of it is well performed under the direction of Hermann Scherchen on Westminster XWN 18393.

The most striking sections of the seven-movement No. 187, *Es wartet alles auf dich*, are the first, a grand choral movement broadly developed on polyphonic lines, and the fifth, a fine aria for soprano, beginning with a florid, lovely *Adagio*. The sole available recording (Cantate 640210) offers an efficient performance well directed by Ludwig Doormann. Not a sacred cantata, strictly speaking, but one of the most imposing works in the two-part category is No. 198, the *Trauer-Ode*, composed to commemorate the death of Christiane Eberhardine, Queen of Poland and Electress of Saxony. The poignant harmonies and intensely sorrowful choral phrases of the opening movement mourn for the admired ruler, who retained her Protestant faith when her husband turned Catholic upon acceding to the Polish throne. A fine fugal chorus, praising the



# The Bach Cantatas

Continued from preceding page

Queen as a "model for great women," concludes Part I. In the lovely final movement the Queen is told that she will live on in the hearts of her people. The work is elaborately scored, and is full of the rich, dark sounds of oboes d'amore, gambas, and lutes. Of the two available recordings (Columbia ML 5577 or MS 6177, conducted by Robert Craft, and Westminster XWN 18395, conducted by Scherchen), the Westminster seems to me to offer a considerably superior performance and its sound is quite acceptable, though not as clear or as realistic as the Columbia.

A RATHER special category among the cantatas is formed by those that are based entirely or largely on a single chorale. Four such works are available on discs, and all four are masterpieces. No. 4, *Christ lag in Todeshanden*, consists of a sinfonia and seven vocal movements. Each of these movements is a setting of one of the verses of Luther's hymn, and even the sinfonia employs motifs from the chorale tune. The whole work is thus constructed out of a single melody, yet each verse has its own fresh and distinctive treatment. Of the five available recordings, it seems to me that Robert Shaw's (RCA Victor LM 2273 or LSC 2273) stands out above the others in beauty of tone, in clarity of sound, and in justness of choral balance and that it conveys the brooding expressivity of this moving work as well as do any of the other editions.

Another cantata in this group is No. 80, *Ein feste Burg ist unser Gott*. Here the great Reformation hymn is employed in four of the eight movements. The only available recording of this powerful and dramatic composition (Vanguard BG 508, conducted by Prohaska) is far from being wholly satisfactory but is perhaps better than none.

In No. 93, *Wer nur den lieben Gott lässt walten*, all seven movements are based on the chorale that gives the work its title. The opening movement is a lovely fantasia, with the chorale in the sopranos. Another fine section, a duet for soprano and alto, was later arranged by Bach for organ and included in the Schübler set of chorale compositions. The performance on Cantate 641201, conducted by Ludwig Doormann, is agreeable throughout, with especially commendable singing by the solo bass and tenor.

Finally there is No. 140, *Wachet*

*auf, ruft uns die Stimme*. In the first movement the arch of the chorale in the sopranos curves over the counterpoint in the rest of the chorus and the strongly rhythmic figures in the orchestra. This is followed by a recitative and duet, after which the second verse of the chorale is sung by the tenors while an elaborate and entirely independent melody winds its way above and around it in the violins and violas. Another recitative and duet lead to the final verse of the chorale in a straight four-part setting for chorus and orchestra. The Scherchen version (Westminster XWN 18394) is more stirring than the Prohaska (Vanguard BG 598 or BGS 5026, which is superior to the older recording by the same conductor with different forces on Vanguard BG 511), if not as well recorded.

OF THE REMAINING cantatas in which the chorus is important, I begin with No. 1, *Wie schön leuchtet der Morgenstern*. In keeping with its subject, the Annunciation to Mary, it is a happy work, exuding joyousness, especially in the lovely opening chorus, the carefree soprano aria, and the gay, though very difficult, tenor aria. In the Archive recording (ARC 3063, directed by Lehmann) Helmut Krebs sings the tenor aria competently, Gunthild Weber does less well but acceptably with the soprano aria, and the chorus is fair.

No. 12, *Weinen, Klagen, Sorgen, Zagen*, begins with a grave little aria for oboe and orchestra and continues with a slow chorus full of expressive dissonances over a chromatic figure repeated in the bass. This section later served as the basis for the "Crucifixus" in the B minor Mass. Another interesting movement is the sixth, a florid aria sung by a tenor while a trumpet intones a chorale. The sole available recording (Vanguard BG 610 or BGS 5036, conducted by Mogens Wøldike) is satisfactory with respect to both performance and sound.

No. 19, *Es erhub sich ein Streit*, deserves mention here, especially because of its grand and powerful opening chorus, which depicts the struggle between the heavenly hosts led by St. Michael and Satan's forces. Its grandeur, however, is not conveyed by the only available recording (Archive ARC 3065, conducted by Lehmann).

For No. 29, *Wir danken dir, Gott*, we are fortunate in having an excellent performance, well recorded, on the Vanguard disc that also con-

tains No. 12 (BG 610 or BGS 5036). The sinfonia is a brilliant arrangement for organ, accompanied by the orchestra, of the Preludio from the Violin Partita in E major; and the work ends with an imposing chorale sung by the chorus with a large orchestra including trumpets and drums. In between are some interesting movements for solo voices, including a ringing, affirmative tenor aria that is later sung in another version by the alto; there is also a broad choral fugue that was eventually to turn up again in the B minor Mass.

In No. 31, *Der Himmel lacht, die Erde jubiliert*, for Easter Sunday, the music proceeds from joy, in the festive "sonata" and first chorus, to thoughts of death. Perhaps the finest movements along the way are the tenor aria "Adam muss in uns verwesen," which is somewhat operatic in feeling, and the exquisitely beautiful soprano aria "Letzte Stunde, brich herein." Neither recorded version (Vanguard BG 512, conducted by Prohaska; Columbia ML 5342, conducted by Marcel Couraud) is free from weaknesses, but it seems to me that Prohaska's tempos are better chosen than Couraud's.

In the first section of No. 33, *Allein zu dir, Herr Jesu Christ*, the chorus sings a chorale, but the orchestral introduction, interludes, and postlude are so elaborate that the effect of the whole is of a big orchestral composition with the chorale embedded in it line by line. Also noteworthy is a moving aria for alto, "Wie furchtsam wankten meine Schritte." An acceptable performance coupled with good sound on Vanguard BG 603, conducted by Wøldike.

No. 34, *O ewiges Feuer*, for Whitsuntide, is a happy piece that Bach arranged from a wedding cantata. It opens with a fine, big chorus and closes with a brilliant one. In between are two brief secco recitatives and a lovely aria for alto. Of the two available recordings Cantate 640210, conducted by Diethard Hellmann, is the superior.

The first chorus of No. 46, *Schauet doch und sehet*, to a text from the Lamentations of Jeremiah, begins in a mood of deepest tragedy (this section was used later in the "Qui tollis" of the B minor Mass). There is also a big aria for bass with obbligato trumpet and thunder rumbling in the basses. Here again the Cantate recording (641204, directed by Helmut Kahlhöfer), while less than ideal—for one thing, it sounds a half tone higher than it is supposed to—is the better of the two available versions. On the other (Vanguard BG 503, conducted by Sternberg), none of the performing forces, except for Hugues Cuénod,

do justice to this magnificent music.

No. 50, *Nun ist das Heil und die Kraft*, consists of a single movement for double chorus and orchestra and is thought to have once formed a part of a cantata. It is a grand and powerful piece, and is well performed by Prohaska on Vanguard BG 555. The Christmas cantata No. 63, *Christen, ützet diesen Tag*, begins with a jubilant chorus and ends with a movement of thanksgiving in which brilliant passages in the orchestra alternate with long, richly harmonized lines in the chorus. Especially delightful is a minuetlike duet for alto and tenor, praising the Lord "with song and dancing." The performance on Vanguard BG 518, conducted by Michael Gielen, is uneven, with only the alto and tenor recitatives and the final chorus rising above mediocrity.

A splendid procession of the Wise Men bringing their gifts to the Child is depicted in the first chorus of No. 65, *Sie werden aus Saba alle kommen*. This seems to me to be one of the most beautiful choral movements in the cantatas. Each of the two available recordings has its virtues and defects. The Lyrichord (LL 50, conducted by Roger Wagner) is in C major (Bach's key), has a more imposing first movement, but uses what sounds like a large chorus, as well as flutes, English horns, and a harpsichord. The Cantate (641204, directed by Helmut Kahlhöfer) is a half tone higher but uses a smaller, more transparent choir, the recorders and oboe da caccia prescribed by Bach, and an organ. The solo basses are evenly matched, both being excellent, but Cantate's solo tenor is superior to Lyrichord's technically and in correctness of diction.

A fine aria for bass with choral interpolations is the high spot of No. 67, *Halt' im Gedächtnis Jesum Christ*. Unfortunately, the performance (on London 5092, conducted by Reginald Jacques and sung in English) is stodgy and poorly recorded, although a few measures of recitative sung by the great Kathleen Ferrier give a tantalizing glimpse of what this disc could have been if all the other elements of the per-

formance had been on the same level.

No. 71, *Gott ist mein König*, is a big, festive work, written when Bach was twenty-three for the inauguration of the town council of Mühlhausen. There are fine passages in it and an imposing fugue, and the first and last movements successfully convey a feeling of grandeur and dignity. There are curious things in it that are not to be found in the mature Bach, but only one miscalculation: the otherwise effective finale ends with an absurd toot on the recorders. A satisfactory performance is conducted by Kurt Thomas and well recorded on Electrola E 80494 and S 80494.

An extraordinarily gripping chorus opens No. 78, *Jesu, der du meine Seele*. It is a fantasia on the chorale that gives its name to the cantata. The chorale is sung by the sopranos over a chromatically descending bass similar to that of the "Crucifixus" in the B minor Mass, while the rest of the chorus and the orchestra weave a contrapuntal web between. This is immediately followed by a delightful duet for soprano and alto in which they are depicted hastening "with eager footsteps" to Jesus for help. The performance, conducted by Prohaska (Vanguard BG 537), is on the whole good, as is the sound.

Another magnificent chorus begins No. 79, *Gott, der Herr, ist Sonn' und Schild*, in a blaze of splendor, as befits a work celebrating the Reformation Festival. The festive mood returns in the third number, a setting of the chorale *Nun danket alle Gott* with the full orchestra, including horns and drums. This cantata also contains a fine duet for soprano and bass. There is available a generally acceptable performance, conducted by Lehmann, on Archive ARC 3065. Entirely different in spirit is No. 104, *Du Hirte Israel, höre*. "The ravishing euphony and the perfect grace of this work," wrote Schweitzer, "ensure its immediate effect upon any audience." This pastoral composition is indeed one of the tenderest and loveliest of the cantatas. Hugues Cuénod, the tenor, who has a recita-

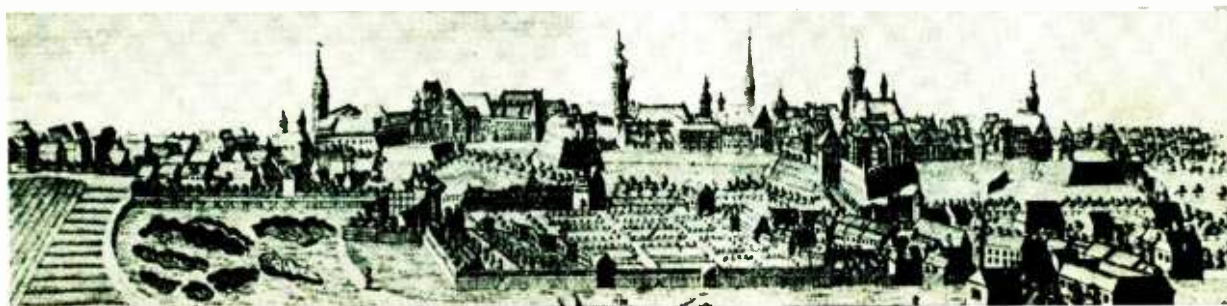
tive and aria, is excellent; the other soloist, the bass Alois Pernerstorfer, and the chorus are adequate (Vanguard BG 503, conducted by Sternberg).

The opening chorus of No. 105, *Herr, gehe nicht in's Gericht*, is an extremely expressive prelude followed by a fine fugue. The other five numbers, which include an aria for soprano and one for tenor, maintain the high level of intensity and imagination established at the beginning. Both of the available recordings (Vanguard BG 603, conducted by Wøldike, and Archive ARC 3066, conducted by Lehmann) are uneven, but each has enough good qualities to make it acceptable.

No. 106, *Gottes Zeit ist die allerbeste Zeit (Actus tragicus)*, is a funeral cantata, probably written when Bach was in his early twenties. Its structure is different from that of the later cantatas: its extended first vocal section, for example, runs together ariosos for tenor and bass framed on either side by choral passages. There is a high degree of expressivity throughout, colored with the plaintive hues of recorders and gambas. Prohaska's performance (Vanguard BG 537) is less imaginative than Scherchen's (Westminster XWN 18394) though more authentically instrumentated, while Roger Wagner's (Lyrichord LL 50) is not as well recorded as either of the others.

Of unusual interest is the first movement of No. 110, *Unser Mund sei voll Lachens*. For the opening of this Christmas cantata Bach adapted the Overture of his orchestral Suite No. 4, in D. He kept the slow section that begins and ends the movement as it was, but turned the fugal Allegro into a remarkably effective setting of the text: "Let our mouth be full of laughter and our tongue full of praise. For the Lord hath done great things for us." Another outstanding number is the brilliant bass aria with a florid trumpet obbligato. The performance on Cantate 641210, conducted by Hans Thamm, is a fairly good one.

Four of the five movements are especially *Continued on page 116*







## WHAT'S IN A NAME?

Can you imagine—asks our author—a Friml composing even passable symphonies or a Rachmaninoff writing successful operettas? Thereby hangs a theory...

**BY LEONARD MARCUS**

**T**HERE IS A THEORY, popularized in a recent book by comic Roger Price, that if you name your baby Adolph he will grow into a different sort of man than if you name him Patrice.

To be sure.

Names undoubtedly color their bearers. I dread to think how many of my own namesakes would still be acting like Steinbeckian idiots had not a young conductor substituted for an ailing Bruno Walter one Sunday some nineteen years ago.

But does this theory go far enough? A recent trip up the Henry Hudson Parkway to Yonkers, coupled with a non-broadcast of Stravinsky's *L'Histoire du Soldat*, not only convinced me that it does not, but opened up for me an entirely new technique of musical analysis.

First of all, it is obvious that the last name exerts more influence than the first. A poor first name can be shed as comfortably as a dirty sock; it is the surname which sticks to the soul with family ties and legal glue. Jezebel Damn may, with just a little mercy, become Belle Damn; but a court of law

is necessary to transform the lady into a Belle Dee.

Now for that drive upstate. My car radio was tuned to one of those good music stations which it is always an adventure to hear. This time the unexpected took the form of an announcement of *L'Histoire*, followed by a recording of a fat, lazy opus for cello and orchestra. Whatever the music was, I realized that it not only wasn't *L'Histoire*, but that it couldn't have been written by Stravinsky at all. The very name "Stravinsky" conjures up the master's style—bone-dry music, with all the fat cut away, and little enough meat left, too.

That was it! The very name! STRA-VIN-SKY. A brittle *St* begins it, it ends on a wry *skee*, with an electric *v* for its only other important motivating consonant. The name, like the whip-clear music, is crisp and clean; the music, like Stravinsky's name, is possibly cold-blooded and aloof, but it is certainly not sloppy. No, the piece might have been by Khachaturian, but not Stravinsky.

When the announcer later corrected his error and declared that the work played had indeed been

Khachaturian's Cello Concerto, I knew I was on to something. If science is the art of prediction, here was a scientific method of musical analysis. I felt like Edison must have when he first heard "Mary had a little lamb" come from his tinfoil.

**H**ow, I wondered next, do other composers' works reflect the sound of their names? The results of even the most cursory research in this direction proved to be truly gratifying.

Take Bach, for instance. It starts with a clear, ringing, no-bones-about-it *B* and finishes with an emotion-filled and strongly conclusive *ch*. Lying between, a broad *a* hints at the uncluttered lyricism and serenity found in so much of the composer's music. What incredible economy! The entire range of human experience in one syllable, four letters. It would take such a name as Bach to produce Johann Sebastian's masterworks, which remain unrivaled in concentrated expressivity and power.

Substitute similar sounds for those of Bach, a *V* for the *B*, a hard *g* for the guttural *ch*, add an anti-climactic tag and what do you have?

Wagner.

Think about it. Isn't Wagner a Bach who didn't know where to stop?

According to my study, the difference between Schumann and Schubert also corresponded to the difference in their names. Both begin with a soft, lyric *Shoo*. But while the one perks up with a lively-sounding *bert*, the other finishes with the heavier and depressing *mann*, even employing an extra *n* to add weight to the melancholia.

Brahms, of course, is the muddiest of all. Just look at his name. It parallels his eleven-fingered, turbidly orchestrated, metrically ambiguous music. An *r* to thicken the otherwise clear *B*, a silent *h* to mute the soft *a*, an *m* to rival Schumann's *nn* and, with a final tribute to duplexity—a plural!

A more subtle ambiguity is found in the apparently distinct, but strangely evanescent name Debussy. The vaporousness of Impressionism could not have been more perfectly incorporated than in this magic name which, for no obvious reason, engenders more uncertainty as to its pronunciation than any other composer's. Not only does the speaker become perplexed on meeting these three syllables, none of which he is sure he should stress, but Webster's *New World Dictionary* gives three separate pronunciations, all of them different from the one in my edition of Baker's *Biographical Dictionary of Musicians*.

The enormous difference, as well as the similarities, between Mozart and Mendelssohn may also be shown through an investigation of their names. Both start with a soft, untroubled *M*. But the more brilliant and penetrating master is struck suddenly by a sharp *tsart*, while Mendelssohn continues unadventurously in the same vein as before, with only the light *ss* and fainthearted *d* to break into the comfort of the *l*, the *ns*, and vowels.

**M**EANINGS of names, as distinct from their sound, seemed to have little correlation with the resultant musical product, as will be evident upon the slightest examination of the music of Sir Arthur Bliss. Nor is Foote heavy nor Verdi green.

True, some composers, like self-conscious punsters, have incorporated their names into their music. One thinks of Britten's obviously British music or of Bach translating his name, letter for note, into *The Art of Fugue*. The prize for this sort of thing must go to the punster-composer of *Carnival of the Animals*, whose magnum opus was *Samson* (pronounced Saint-Saëns) *et Dalila*. But these are exceptions.

Psychologists alone might be able to tell us why composers' music mirrors their names, but who can deny that it is so? It can be no accident that the best work of a composer with such an unreal name as Humperdinck should be *Hansel and Gretel*. One could hardly imagine a Friml composing even passable symphonies or a Rachmaninoff writing successful operettas. Is there any question, in the famous Gluck-Piccinni rivalry, which composer's music held the greater power?

**G**ENERAL historic questions might also benefit from a musico-nominological investigation.

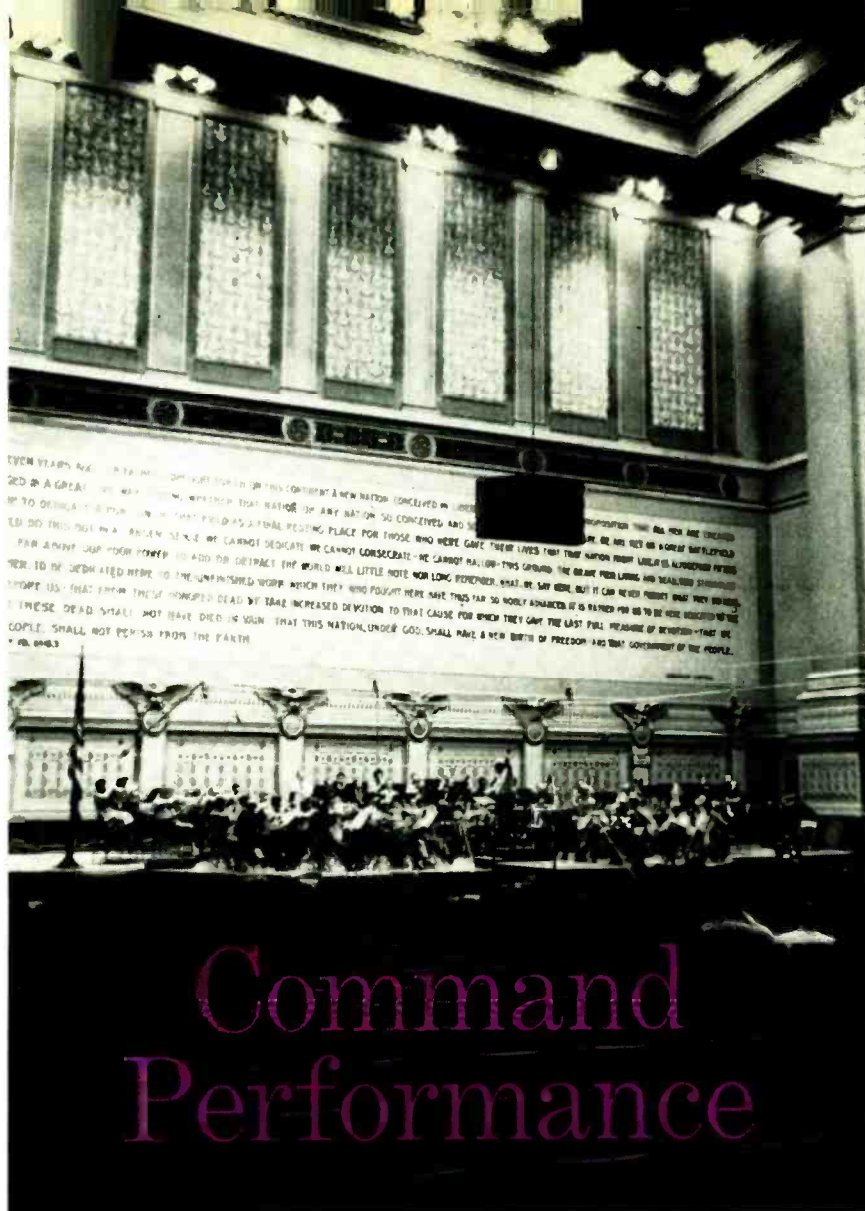
Why, for instance, has Great Britain failed to produce a major composer in three hundred years? Consider the character, or lack of it, in British composers' names: Boyce, Parry, Stanford, even Elgar. Vaughan Williams came close. At least he might have written more concise music had he not taken an *augha* to produce a single vowel sound. Perhaps Her Majesty's Government would be well advised to offer Royal College of Music scholarships to talented Scots who agreed to drop the superfluous Macs from their names. What might we not expect from a Dougal or a Laughlin! The Welsh are a problem . . . and a world . . . unto themselves. (When Handel—born Händel—decided to emigrate to England he may have been prompted by a unique advantage he found there. On the Continent he had been chained to a constriction which must have inhibited the natural broadness and expansiveness of his music; but in England he could drop the astringent umlaut.)

Is the entire high-pitched Italian operatic tradition due to the final *ee* climaxing the names of such exponents as Rossini, Bellini, Puccini, *et al*? It had to be someone with as coloratura a name as Donizetti to have produced *Lucia di Lammermoor*. What peaceful music can come from the Italians when, like Palestrina, the composer's name does not have to be screeched. And, on the other hand, what a Paganini can do to even the lovely violin.

Russian names have undoubtedly contributed to the sprawling nature of that country's music. Musorgsky's brooding output reflects the *rgsk* buried within. On the other hand, all those bright *ks* and shiny *ss* show up in Rimsky-Korsakov's music. The lighthearted Kabalevsky

*Continued on page 117*





# Command Performance

*In Pittsburgh the sonics can be pretty spectacular*

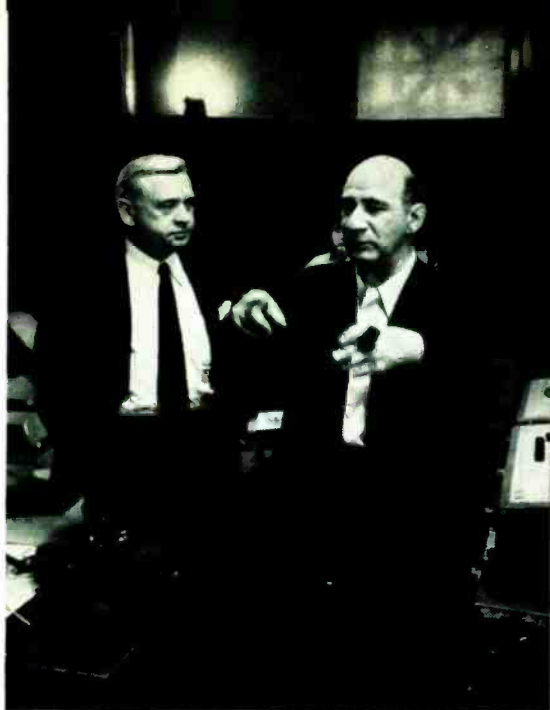
BY SHIRLEY FLEMING

"Tragic. Take one."

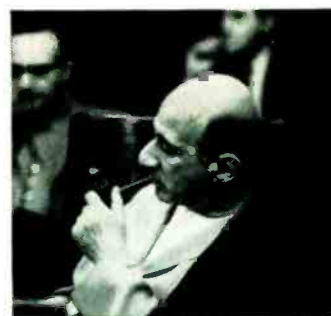
The voice over the loudspeaker might have been announcing some imminent disaster or foreshadowing an irrevocably doomed course of action. In reality, of course, it was simply giving the traditional go-ahead for an event of a much more promising sort—in this case, the taping by Command Records of Brahms's *Tragic Overture* with the Pittsburgh Symphony under William Steinberg. The fact that the voice had an undertone of urgency was perhaps due to one special aspect of the situation in the control room: the usual quarter-inch reels of magnetic recording tape had been replaced by the fat rolls of Command's well-publicized 35-mm film—and the going price of film (about \$50 for ten minutes of recording time) did not encourage anyone concerned

with the Pittsburgh project to waste a second, once the switches were turned. In fact, during the entire three-day session (which saw the recording of Brahms's Third, Beethoven's Fourth, Schubert's Third and Eighth symphonies, in addition to the *Leonore* and *Tragic* overtures) waste of any kind—of time, film, words, effort—was almost nonexistent.

Efficiency is a cold thing in itself, but the efficiency of Enoch Light's Command team and Dr. Steinberg's orchestra, as they work together, is not of the cold-blooded sort. Rather, it reflects a mutual trust proceeding from the happy results of earlier sessions. On the side of Dr. Steinberg and the orchestra, at least, it grew in spite of some initial difficulties. The greatest of these arose from Enoch Light's insistence, on his first trip to Pittsburgh, that for



*In the control room between takes, Dr. Steinberg puffed his pipe continually, breaking off only to demonstrate occasional matters of tempo. Enoch Light and his daughter Julie Klages debated questionable passages with the maestro and everyone shared in moments of high good humor when Steinberg's sharp wit came to the fore. Before the orchestra began to record, Light made clear the necessity for maintaining absolute silence whenever the film was running.*



Photos by Ben Spiegel



ing machines, and gave a new impetus to research. Our armed forces made wide use of wire recorders; the Germans continued to perfect their plastic tape. In 1944, Minnesota Mining and Manufacturing Company began research on a recording tape coated with ferromagnetic powder, but it was not until the "liberation" of Germany's Magnetophon works the following year, when American technicians obtained detailed knowledge of German tape technology, that real progress was made.

By early 1947, Brush Development Company had made available the first commercial tape machine, the Brush Soundmirror, using tapes of paper coated with a black oxide of iron and called "magnetic ribbon." Some months later the sleek plastic tapes—and the familiar reddish coating—began to reach the market. In the next couple of years, both wire and tape recording enjoyed widespread growth, but by 1949 the less convenient wire recording, with its limited frequency response, had begun to falter and soon disappeared completely. The new tape recorders made it possible to record a frequency range of up to 15,000 cycles; in addition, they permitted the user to edit the recorded product, to erase unwanted tapes, to extend the range of the recorded repertoire—indeed, a host of miracles.

**T**HE COMING of tape recording has been of four-fold importance to the music lover. First, it has permitted him to build a home music library cheaply by taping radio broadcasts. Secondly, it has altered the entire operation by which discs are made. Thirdly, it has, in recent years, provided a new form of program material—prerecorded tape. And, lastly, it has given rise to an entirely new school of compositional technique.

The first point is obvious enough. By jacking a tape recorder into the tuner or preamplifier of a sound system, a listener can make his own copies of live concerts, rare recordings, or even last month's new releases for no more than the cost of the raw tape. And as long as he makes no commercial use of the tapes he records, no one is likely to raise cries of "copyright violation."

As for tape's effect on the making of records, it has, in fact, revolutionized that process. In pre-tape days, when master recording was done directly on disc, editing was impossible. If the tenor blew the final climax of "*Nessun dorma*" or "*Celeste Aida*," there was no choice but to do the whole aria over again. When the standard recording speed was 78 rpm and record albums were made in four-or-five-minute segments, this procedure was feasible. With the advent of long-play records in 1948, however, such a system would have been completely intolerable—imagine having to scrap a master because of a miscue twenty-three minutes along in a twenty-five-minute side! Happily, the perfection of tape recording came about almost at the same time as the 33½ speed, making it possible for offending patches of music, even a single sour note, to be easily excised and a corrected retake spliced in. The

aesthetics of this procedure are still warmly debated, but the practical result is incontrovertible: the Schwann catalogue would be about a tenth its present size were it not for the ease of record making that tape permits. Furthermore, the use of tape instead of disc for the masters yields superior dynamic range, improved frequency response, lower distortion, and less noise, as a comparison of today's recorded sound with that of fifteen years ago obviously attests.

But, while serving to improve disc recording, tape also challenges the preëminence of the disc as a program source. "Prerecorded tape"—a barbaric, though apparently deep-rooted, term—is tape that bears recorded music. In addition to its sonic virtues, tape has over records the advantages of immunity to scratches, dust, and natural deterioration. Although tape is subject to technical problems of its own—known by such arcane terms as crosstalk and print-through—it is, by and large, the best medium yet devised for recording music.

Yet prerecorded tape has had a hard time gaining general acceptance in the twelve years since the first eight reels were issued by a firm called Recording Associates. One problem has been price: the manufacture of prerecorded tape is far costlier than stamping out vinylite discs. The early prerecorded tapes were astronomical in price, compared to the cost of the same music in a conventional recording (even today prerecorded tapes are up to twice as expensive as the microgroove equivalent), and record dealers were unwilling to stock a product that only a minority of their customers could afford.

Another factor affecting the acceptance of prerecorded tape was the speed with which one method of manufacturing was made obsolete by the next, the net effect being to drive the potential consumer out of the market in bewilderment. The first prerecorded tapes were two-track; that is, the sonic information was carried in two tracks on the tape; when you had played a reel to the end, you flipped it over, sent it back through the machine, and played the other track. Then came a double complication: four-track recording and stereo. Four-track recording doubled the amount of information one reel of tape could carry. A four-track monophonic tape could hold all of Beethoven's Ninth; a two-track tape, only the first two movements or the last two. Stereo, though, demanded two information tracks played simultaneously, one for each channel—and so a four-track stereo tape carries no more music (and provides no more program time) than does a two-track monophonic tape.

For a while, prerecorded tapes were released in a multitude of formats: two-track mono, two-track stereo, four-track stereo. Confusion reigned. Gradually, prerecorded monophonic tapes faded from the scene entirely, two-track stereo tapes became rare, and, as of today, four-track stereo prevails in the prerecorded tape field. (People who owned two-track recorders of early vintage had to convert or replace their equipment when four-track tape came in.)

About the same time that the four-track system was introduced, RCA Victor attempted to revolutionize the mechanics of tape playback by introducing a cartridge device (described in detail on page 111). With cartridges, there was no need to thread tape; you simply put the cartridge in place—alas, you needed special equipment—and pushed the button. The four-track cartridge, then a completely different three-track cartridge developed jointly by CBS and Minnesota Mining but not yet on the commercial market, and rumors of “endless loop” cartridges all have added new complexities to the prerecorded tape picture, leading many potential tape enthusiasts to take a “wait and see” attitude.

The importance of tape to music itself has been to make possible a brand-new compositional medium. The technology of tape has fascinated the postwar generation of composers, and few under fifty haven't dabbled in the creation of tape-recorder music. Some, like Otto Luening and Vladimir Ussachevsky in this country and the *Musique Concrète* group in France, compose their music from natural sounds—the human voice or an instrument or even street noises—distorted and transmogrified to create an intended musical effect. A German school headed by Karlheinz Stockhausen has chosen to create synthetic sounds electronically rather than to use natural ones. The ballet *Electronics* by George Balanchine—performed last year to capacity audiences in New York—used music synthesized from electronically produced sounds by Remi Gassmann and Oskar Sala. Dozens of other composers, from

Toshiro Mayazumi in Japan to Henk Badings in the Netherlands, have plunged into tape-recorder composition, with results that thus far have been uneven but occasionally significant. Concerts of tape-recorder music—*sans* orchestra, *sans* conductor, *sans* all performers but the man at the controls—have become features of the avant-garde musical scene.

Beyond the world of music, tape has invaded education, religion, communication, electronics, space technology, industry—in a word, nearly every phase of modern life. Tapes can be used to run machines, to record data for storage, to deliver messages. Soon tapes will record a complete federal tax dossier for each of us. Tape recorders take down tape-miles of data fed from orbiting satellites, run automated subway trains, aid in the decipherment of Babylonian cuneiform by computers. Hardly a decade and a half after the commercial introduction of tape, the new medium impinges on us a dozen times a day—when we enter an elevator which bathes us in pop music, when we telephone a movie theatre and hear a recorded announcement of film schedules, when we listen to a delayed playback of a Presidential press conference. And video tape—an application of the magnetic recording idea to images instead of sounds—has totally transformed the television industry in just a few years.

A growing development is tape correspondence, far more vivid and personal than old-fashioned letter-writing. Thousands of tapes constantly circulate in the mails, keeping tape friends in vocal contact. Although the usual home tape reel is seven inches

## TYPES OF TAPE EQUIPMENT

<b>1 Tape Playback Deck</b>	Transport, plus playback head.	To listen, connect output to suitable low-level input on external preamplifier or control amplifier. This unit cannot record; it only plays tapes already recorded.
<b>2 Tape Player</b>	Same, plus an integral playback preamplifier.	To listen, connect output to high-level input on external amplifier.
<b>3 Tape Record/Playback Deck</b>	Transport, plus record and playback head (or heads).	To listen, connect output same as 1. To record, feed program source through external recording preamplifier.
<b>4 Tape Recorder</b>	Same, plus an integral record/playback preamplifier, and perhaps a built-in power amplifier and speaker.	To listen, use built-in reproducing facilities OR connect as in 2. Some stereo tape recorders provide only one channel for playback, which means that for stereo you would need at least one external amplifier-speaker system. To record, feed program source directly into appropriate receptacles on the machine.



in diameter, tape manufacturers produce a three-inch reel, complete with mailing carton, for the use of "taperesponders." An assortment of "tape-pal" clubs exists to facilitate contacts between strangers in distant lands; the largest of these organizations, operating out of Texas, claims a membership of more than five thousand. The tape clubs publish magazines listing members' addresses, local chapters are formed so those who have met via tape can get together in person, a complex jargon is emerging—in short, tape correspondence is becoming a full-fledged hobby in its own right, whose partisans spend hours each week with microphone in hand.

**T**HE MAN who wants to avail himself of the new wonders opened up by tape must start, obviously, with some kind of tape equipment. The price of tape machines ranges from below \$100 right up to five figures for laboratory-quality machines. Some provide only for playback of recorded tapes; others both play and record; still others, equipped for one function, permit the other to be added later.

The basic piece of equipment, called a tape deck, consists of a tape transport (the mechanism for moving the tape) plus various combinations of tape heads and "electronics"—the preamplifiers for furnishing equalization, bias voltage, and gain for recording and/or playback. The deck itself must be connected to an external sound system (or to headphones) to be heard, since it lacks a power amplifier and speaker. For this same reason it is the obvious buy for the person who already owns a high fidelity component system and thus has no need for the power amplifiers and speakers that come with a "complete" tape recorder package.

The perfectionist who collects prerecorded tapes but has no desire to record his own may want to spend several hundred dollars for a playback-only machine. The less demanding, or less affluent, may settle for a \$150 playback/record deck that he can hook into his existing system. As far as taping music goes, not all recording heads and playback units, obviously, are equally sensitive. The \$400 tape deck will get more of the signal down on tape and play back more of it than will the \$100 deck. Whether the difference is worth it to a given individual depends on the acuity of his ear and the flexibility of his budget. It's generally agreed that the complete units, speakers and all, are better suited for the casual taper than for the man who demands the ultimate in recording and playback—but, if one's interest lies in the direction of making tapes of light music for background purposes, it's hardly necessary to sink huge sums into *ne plus ultra* equipment. If you know what purpose you plan to employ your recorder for (casual use, playback of prerecorded tapes, serious off-the-air taping, or all three) and can take a clear-eyed view of your bank balance, you should have no trouble finding a deck or complete rig that suits your needs.

While virtually all new tape equipment is de-

signed for stereo use, it can also record or play back monophonically. Two-track machines will not, of course, handle four-track tape, but most of them can be converted to four-track service by adding, or replacing, a head assembly in accordance with the manufacturer's instructions. The newer four-track machines generally handle two-track tapes by one of three possible expedients: a separate two-track head, in addition to the four-track head; a shifting device that positions a common head for optimum alignment in either four-track or two-track service; or a "compromise" setting of one head to do both jobs.

As for the matter of recording speed, the faster a tape moves past the recording head, the higher the fidelity of the recording, since sound quality increases as the amount of information packed into each inch of tape decreases. Record companies make their master tapes at 15 inches per second, some even faster, but the prerecorded tapes sold run at 7.5 ips. Although a few demanding tape recordists insist on having their home tape decks with 15-ips speeds, 7.5 ips is fast enough for most normal home taping. Most tape recorders sold today are multi-speed machines—7.5 ips for high fidelity taping, 3.75 ips for taping spoken material (where the ultimate in high frequency response is not an important consideration). Where fidelity scarcely matters at all and where economy is important—in tape correspondence, for instance—an even slower speed, 1½ ips, is often used. (Naturally, the slower the speed of recording, the less tape is consumed. In this regard, the costlier tape machines, because of their greater sensitivity, are often "bargains" in that they give better response at 3.75 ips than cheap machines do at 7.5 ips. However, most people who can afford the expensive equipment rarely worry much about the cost of raw tape.)

**T**APE on the market today is of two main kinds—**T**one with a cellulose-acetate backing, and one with a Dupont-made polyester-film backing trademarked "Mylar." In both types, a thin layer of ferrous oxide, 0.0003 to 0.0006 inches thick, is laid over a plastic base, itself ¼-inch wide and 0.0005 to 0.0015 inches in thickness. Acetate tapes are the cheaper and more widely used for home recording; Mylar tape is tougher and less vulnerable to changes in temperature and humidity. Both are extremely durable: Mylar tape will last just about forever if treated with care, and acetate is only slightly less long-lived. One widely held point of view in the tape industry is that acetate is quite good enough for home use, but there are many knowledgeable tape enthusiasts who insist on the costlier Mylar.

Tape for home use usually is bought on 7-inch reels, though smaller- and larger-size reels are available. The "standard" acetate reel holds 1,200 feet of 1½-mil thick tape, good for an hour of taping in four-track mono. Mylar, because it is stronger and can thus be

*Continued on page 115*



# S.O.P.

FOR SMOOTH OPTIMUM  
PERFORMANCE

## Notes on the proper pampering of your tape gear

BY R. D. DARRELL

**A** FAVORITE SUBJECT of cartoonists in this age of automation is the complex computer which balks at its tasks until its exasperated operator gives it a good swift kick. Then it obediently settles down to work. Thus, Man triumphs over the Machine and the human ego is vindicated. In real life, however, maltreated electronic gear inevitably takes its revenge. More violent and more frequent shock treatments are required to restore operation, until finally the abused equipment breaks down entirely. Now it's the abashed owner's turn to be jolted—by a formidable repair or replacement bill.

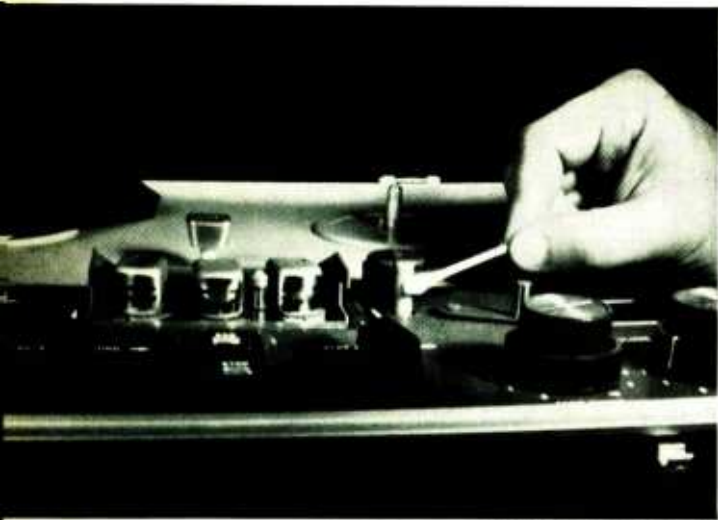
To avoid such bitter experiences the owner of any machine should realize that full responsibility for its satisfactory functioning rests on him—and if the machine in question is a tape recorder, the owner-operator is particularly vulnerable. It is he who has made a deliberate choice of a specific model, who best knows its idiosyncrasies, who judges its performance. He should be the first to spot any lapse from optimum operation and to determine whether the trouble falls within his ability to correct or demands more expert doctoring. What is mainly involved is a program of preventive care, practiced with the most assiduous regularity (every day if a

tape player is used a great deal, but at least once a week) and comprising three essentials: inspection . . . cleaning . . . visual and aural performance-checking.

Inspection doesn't imply a casual glance to see that none of the knobs is missing! It means carefully examining the cabling connections (power plug in?, right and left output lines in the correct channel jacks?) . . . control settings (speed, tone, and volume controls in normal positions?, mono/stereo mode switch set as desired?, playback head correctly switched or adjusted for 4- or 2-track operation?) . . . and the condition of all tape guides, pressure pads, heads, capstan, pressure roller, etc. Don't forget to check ventilation screens for fluff-clogging [see final Note on effects of heat] and to examine both take-up and supply reels for possible warping or damage. Most of these inspections can be made before and during the cleaning procedures (below); they should be completed afterwards with final checks to make certain that both reels are flatly seated (with holders, if used, firmly on) and that the tape itself is tautly threaded without twists or sags.

Cleaning means just that: the complete removal of all oxide deposits, dirt, and oil on guides, idlers, pressure pads (if any), capstan, pressure roller, and





*Capstans as well as heads need cleaning.*

especially the magnetic heads. For these last, in particular, the usual cleaning-fluid brush applicator (or special cleaning tapes which work as they run through) seldom can do as thorough a job as a "Q-Tip" or pipe cleaner. For the fluid itself, carbon tetrachloride is best avoided: it can damage certain types of synthetic "rubber" rollers and in any case its fumes can be dangerous indoors without proper ventilation. Use isopropyl alcohol or one of the standard fluids ("FilMagic Long Life," Robins, etc.) made especially for this purpose, unless a specific type is recommended by the equipment manufacturer (Ampex, for example, specifies its own head-cleaning fluid), in which case its instructions should be followed exactly. Don't use too much fluid; wipe up any spillage immediately; and allow ample drying time.

If pressure pads are used, examine them after cleaning for evidences of too hard packing or glazing—the nap usually can be restored by gentle applications of a nail file (but take great care not to scratch the magnetic heads). Check that in normal "run" operation the pads make firm and even contact with the tape exactly over the heads and that they are completely retracted in the fast-forward, reverse, and stop modes. If necessary, clean and lightly lubricate the slide mechanism that controls their position, and in replacing worn pads be sure not to use excessive adhesive that may saturate and harden them.

Most careful operators apply a silicone lubricant fluid (supplied as part of most standard tape-cleaning kits) to the cleaned guides, pads, and heads—but emphatically *not* to the capstan and its pressure roller!—or they recondition brittle and squeaky tapes by running them over an impregnated cloth or pylon made for this special purpose. Personally, I'm somewhat dubious about the lasting effects of such treatments: they certainly achieve temporary reductions in "squeal" and undoubtedly improve badly dried-out tapes, but in my experience there are other causes of squeal (improper tensioning, warped reels,

etc.) which can be corrected only by other means.

Head demagnetization well may be considered a special kind of cleaning process and should be just as systematically practiced, at least for equipment used at all for recording. Machines used for playback-only normally need demagnetization less frequently, but of course this process should be undertaken whenever there is an otherwise inexplicable rise in noise or distortion levels or a falling-off in high frequency response. In any case a demagnetizer is necessary if one is to avoid the very real dangers not only of head magnetization, but of that in any of the splicing scissors, screwdrivers, etc., used in close proximity to tape and tape equipment. There are many standard models (Ampex, Audio Devices, Audiotex, Lafayette, Robins, etc.), among which you should choose one with the most convenient tip-design for use with your particular head-housing layout. (And don't neglect to cellophane-tape the tips themselves to avoid scratching if they accidentally touch the head surfaces.)

**V**ISUAL and aural performance-checking brings us to areas where the operator's responsibilities are frequently ignored, although they are, in fact, of the greatest importance. Even novices appreciate, in principle, the need of inspection and cleaning. But while all operators glance occasionally at the spinning reels and always listen (more or less intently) to what's coming out of the loudspeakers, few of them practice—or even grasp the necessity of—systematic performance "yardstick" evaluations. Unlike the professional engineer, the technical novice cannot make accurate measurements of frequency response, power output, noise level, distortion, etc. (tests made every day in every recording or broadcast studio!), but he can—and regularly should—undertake simplified comparative checks which, rough as they may be, provide significant operational information and often warnings of impending trouble.

Check first the whole system's "static output": that is, with the deck motor running (but the tape itself motionless) and all controls at normal playback settings, stand close to each loudspeaker in turn and listen carefully to the hum and tube noise, which ideally should be just barely audible. By fixing this permanent background noise level in your mind you can better judge later the dynamic noise and hiss level of your reproduced tapes. And of course if the static noise level itself is abnormally high, or if turning off the motor markedly reduces the hum, you know immediately that tube replacement, motor grounding, or other servicing is required.

Next, start a tape running and scrutinize it and both reels in motion. Does the tape flow smoothly and freely without jerks caused by hitting against a warped or non-flatly seated reel flange? Does it pass over the heads without any up and down motion, and does it wind evenly, again without hitting, on the take-up reel? Irregularities of motion are unmistakable symptoms of tape-feed or mechanical trou-

bles which, if allowed to progress, inevitably result in squeals, wows, and other objectionable noises, some of which may be electrically transmitted to the speakers; these irregularities also result in improperly (unevenly, too loosely, or too tightly) wound reels—with the consequent likelihood of damage to the tape itself.

Right here is the time to check tape speed, which to be done accurately demands either a strobe-wheel or strobe-tape. The former is available in a precision Scott Instrument Labs model and a much cheaper (\$4.95) but serviceable Orr Industries Model (TSB-1). An excellent Robins Industries Tape-Strobe-and-Light Kit (TK-5, costing only \$2.00) includes a handy neon-light holder with cord as well as five 25-inch lengths of stroboscopically printed paper tape, which can be spliced into an endless loop, or spliced onto the beginning or end of recorded tape reels to check for speed variations under different "loading" conditions. Some of the test tapes to be mentioned later include timing checks, but strobe testing is preferable, both in accuracy and in providing visual evidences of flutter or speed variations too small to be detected by ear alone, at least in musical program reproduction.

**Warning to Novices:** Without technical experience, don't try to correct either tape speed or major tape feed irregularities. If they persist after normal cleaning procedures and replacement of warped reels or hardened pressure pads, turn the problem over to an authorized dealer or serviceman. If, however, you have enough skill to follow the instructions for disassembly and internal cleaning in your equipment's maintenance handbook (more complex and technical, as a rule, than the operating instruction manual), you well may find that a thorough cleaning of all drive belts, idlers, brake pads, etc., is enough to cure most nonaggravated speed and feed troubles. Motor and drive-mechanism lubrication usually is not necessary; but if it is, follow the manufacturer's specifications exactly—lubrication of the wrong kind or in the wrong place is simply asking

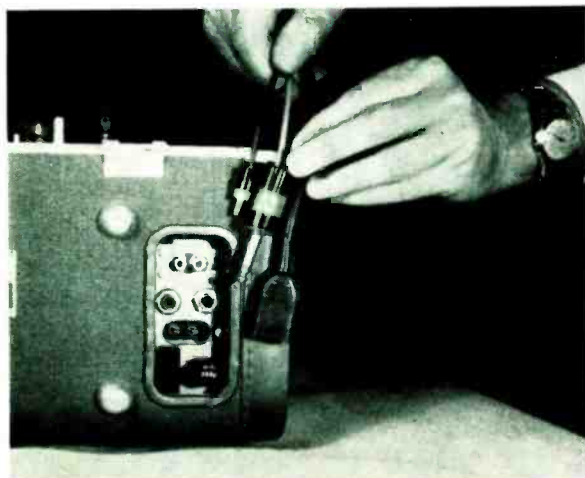
for trouble! As a general rule, though, nontechnicians should play safe by venturing inside equipment cases only to replace tubes in the electronics section, which usually is more easily accessible than that housing the mechanisms.

**A**URAL "yardstick" evaluation may seem an awe-some notion to the average listener, but actually it is well within the capabilities of anyone with normal hearing and a willingness to train his sonic memory. The only tool required is a recorded tape of first-rate technical quality with which you are thoroughly familiar. The music itself may be almost anything—provided it includes both extreme highs and lows, some sustained tones, good channel balances, and minimal surface noise and hiss. By playing it, or at least selected key passages (always with exactly the same control settings) as a habitual part of your equipment-care program, you will soon learn to distinguish any lapse from optimum performance—in particular any falling off in power output, high frequency droops, speed or feed irregularities (aurally apparent as pitch changes or wavers), channel imbalances, rises in background or surface noise levels, sudden appearances of reverse-track spill-over, etc.

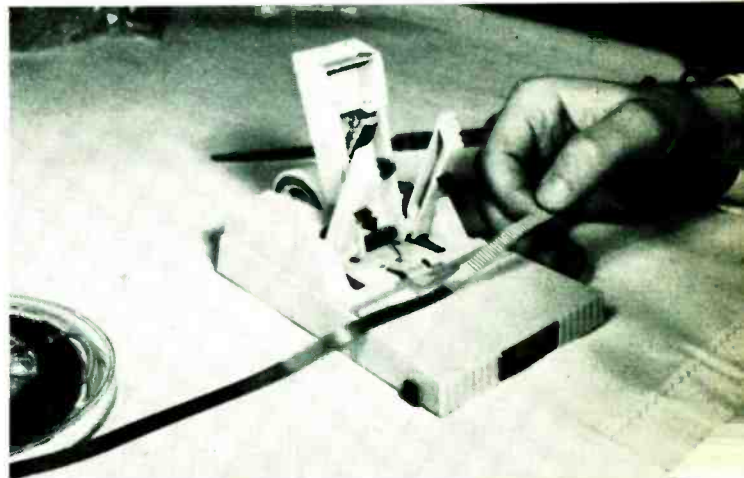
Such a performance standard also is invaluable for the critical evaluation of newly purchased recorded tapes. If one of these sounds defective in any respect, immediately replay your yardstick to assure yourself that the flaws are actually inherent in the new tape and are not the result of operating defects in your system. Be careful, however, to allow for normal differences in frequency and dynamic content of various types of music and performance, in acoustical environments, microphoning techniques, etc. In general, "yardstick" comparisons are most reliable in exposing basic distortion, excessive noise, and spill-over defects.

For objective quantitative rather than subjective qualitative evaluations, professional test tapes and response measurement

*Continued on page 112*

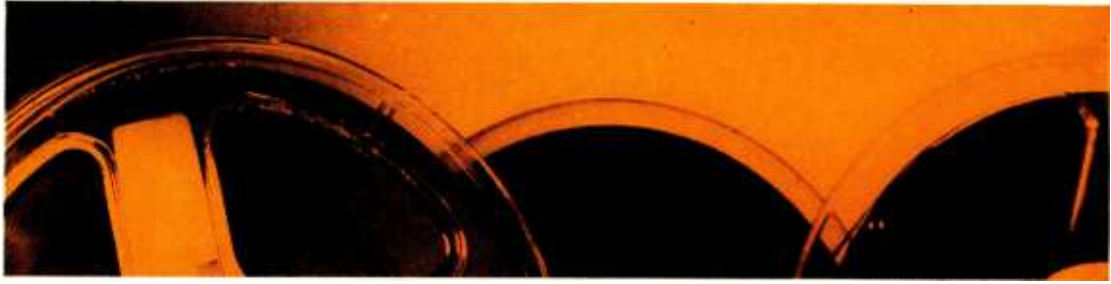


*Use the right plug for the right connection.*

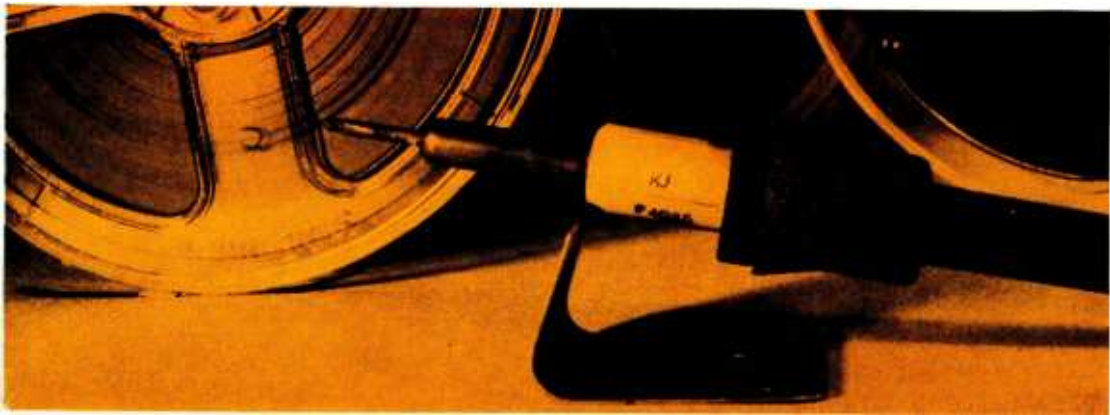


*A splicer's handy, to edit or add speed-check strip.*





## A Guide to Tape Kits



**There's a wide variety of tape equipment  
now available for home assembly**

*by Len Buckwalter*

**R**ECOGNIZING no area of sound production as sacrosanct, kit makers are now paying increasing attention to the field of tape recording and playback. And though the prospect of building a tape mechanism might seem formidable, it is in fact quite within the powers of the reasonably experienced do-it-yourselfer.

My own first excursion into the tape kit field was made, with much curiosity and some trepidation, about three years ago when the Heath Company brought out its TR1-D, the first tape mechanism in kit form to become available. The TR1-D included a stripped-down tape deck which the builder completed merely by installing tape heads and footage counter. The electronics consisted of record/playback preamps, which consumed about seventeen hours of construction time. Electronic and mechani-

cal sections were mated during the final stages of assembly. Although the TR1-D has since been superseded by more versatile equipment, it set the construction pattern followed by later kits.

Recently, Heathkit has announced its new "AD" series of tape kits, which permit the builder to advance to 4-track stereo record and playback by gradual stages. The simplest version, the AD-12, is a basic tape mechanism, priced at \$124.95. It can play 4-track stereo or mono through external electronics (in your present music system, for example, if it can handle tape head outputs). If at a future date you wish to outfit the transport with built-in preamps for record and playback, Heath allows you that option. Construction of these sections resembles that of its predecessor, the TR1-D, in that printed circuit boards are first wired, then fastened to the

transport mechanism. The price of a complete deck-plus-electronics kit (known as the AD-22) is \$179.95. The AD-22 is replete with a weighty complement of tape features. Two VU-type meters indicate signal levels for record and playback and aid in head alignment. (A test tape is included in the kit.) There is a mixer for blending voice and music while recording. And, for recording away from home, a carrying case is available (\$37.50).

Reflecting the industry's growing affinity for the transistor is EICO's Model RP-100 4-track tape system, available in do-it-yourself form for \$299.95. It relies on fourteen transistors in its electronics to achieve the merits peculiar to the semiconductor: virtually no heating of equipment during use, and reduced possibility of hum and microphonics. Other advantages are compactness and low power consumption. Besides 4-track stereo record and playback, the RP-100 has facilities for sound-on-sound recording (dubbing an additional signal onto a recorded tape without erasing the original), microphone-plus-program mixing, and earphone monitor facilities. The use of solenoids for performing mechanical tasks at the touch of a push button provides the operator with a responsive machine.

In packaging the RP-100, EICO has implemented what could be termed the "separate chassis" approach. The kit builder wires an individual section of the electronic circuit on its own subchassis—first the power supply, then the playback and record preamps. Thus, each subchassis may be checked for error as it is completed by referring back to each wiring step. Use of an ohmmeter is, of course, a faster and more accurate method of checking for errors. (The instruction manual, by the way, gives checkpoints and their normal resistance readings for each assembly.) All of the electronic sections are joined to the underside of the transport mechanism (which, as in other semi-kits, comes factory-assembled) during final phases of construction.

**O**WNERS of a serviceable tape deck who want to upgrade it for stereo can do so with a "tape electronics only" kit, a modest example of which is the Heathkit AA-171, costing only \$39.95. In effect, it duplicates the single record playback preamp in a recorder to provide the second channel needed for stereo—recording or playback. Fulfilling the same purpose but also providing an array of functions normally reserved for the small broadcast station is Allied's two-channel Knight-Kit KP-70 (cost, \$89.95). Essentially a record/playback preamp, this unit is designed to link almost any tape deck to the rest of a stereo system, but especially noteworthy are the KP-70's intriguing provisions in the record channels. For instance, it allows sound-on-sound recording as well as an echo effect which may be imparted to program material at the time of recording. There also is an internal mixer that allows blending of two program sources simultaneously. Dual VU-type meters, clutch-coupled gain controls,

and earphone jacks for monitoring during recording are among its other features.

Obviously, the KP-70 is intended for the audiophile who wants the flexibility characteristic of professional equipment, and its construction is no week-end task. However, the job is speeded and the margin for error considerably reduced through the use of printed-circuit boards—small parts like resistors and capacitors are inserted into board holes and soldered—and the Knight-Kit instruction manual (as is true for most kits today) is a marvel of clarity. By following the manual faithfully—and giving due attention to good solder joints—the builder should encounter few problems. A series of final adjustments enable the preamp to be electrically matched to the heads of the tape deck. Like Heath's AA-171, the Knight KP-70 must be reproduced by a stereo power amplifier and speaker system.

While adding the KP-70 to a basic tape deck, or the AA-171 to a deck that already has a single-channel preamplifier, will provide the necessary electronics for stereo playback and recording, conversion of a mono unit to stereo also involves the substitution of a new tape head for the existing head or, in some models, the addition of a second head. This area of mono-stereo conversion is served by a unique type of kit, of which the Nortronics models are at present the most numerous and would seem to fit most conversion requirements. (A query to the manufacturer of your present tape machine as well as to Nortronics should help decide the feasibility of any specific conversion.) Working with a Nortronics conversion kit, I found that the job is largely a matter of removing top and bottom panels of the tape recorder and securing the new head assembly in place—time, about two hours.

The important differences among the tape kits thus far made available lie in the number and nature of functions they provide. Generally, these units bespeak an attempt to bridge the gap between "home entertainment" and "professional-type" equipment. For those willing to spend the time assembling such kits (admittedly, a lengthier process than building a tuner or basic amplifier) the do-it-yourself approach represents an economical and rewarding entry into the world of tape recording.

#### Further Tape Features

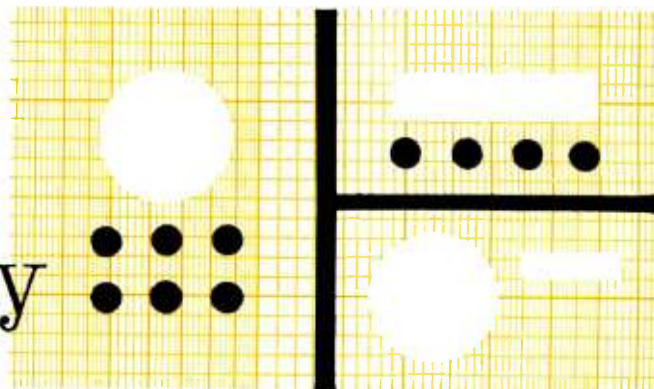
As part of this issue's special emphasis on tape, see "High Fidelity Newsfronts," page 111, for an account of tape cartridges and "The Tape Deck," page 104, for a discussion of opera on 4-track tape.





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

high fidelity



## EQUIPMENT REPORTS

**EMI Model DLS-529**

**"Dutton" Speaker System**



**AT A GLANCE:** Designed by Dr. G. F. Dutton of Electric & Musical Industries, Ltd. (EMI), a leading British recording and electronics organization, the DLS-529 is a two-way speaker system pre-installed in a compact, sealed enclosure. Dimensions are 24 by 13 by 12¼ inches; weight is 50 pounds; nominal impedance, 4 ohms. The cabinet is available in walnut, either with a hand-rubbed oil, or a lacquer, finish. Price is \$159. (Manufacturer: Electric & Musical Industries, Ltd., Hayes, Middlesex, England. American distributor: Scope Electronics Corp., 10 Columbus Circle, New York 19, N.Y.)

**IN DETAIL:** The DLS-529 employs an elliptical woofer (13½ by 8½ inches) with an aluminum cone and plastic surround. This driver is crossed over at 4,500 cps to a pair of cone tweeters, each 3½ inches in diameter, and having a specially curved diaphragm to aid in treble dispersion. These speakers, especially designed for this system, are mounted on a baffle so as to radiate directly into the listening area from behind a metallic grille cloth. The enclosure itself is a nonresonant type, being completely sealed, very solidly constructed, and with heavily padded inner surfaces.

### REPORT POLICY

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

In performance tests, the speaker seemed well balanced and fairly smooth throughout its range, which is estimated to extend from about 30 cps to beyond audibility. Variations in amplitude of response were minor, and seemed of a sort common to most middle-priced speakers. Also verified is the fact that this speaker is quite efficient, and does not need much amplifier power to produce a good deal of bass response. In fact, with a 60-watt amplifier driving it, and volume control on the preamp turned just past the "12 o'clock" position, enough bass power was radiated to set up vibrations in a cabinet door located some thirty feet away from the speaker. The speaker cabinet itself, by the way, buzzed a little when driven hard just above 100 cps. Doubling in the bass region begins somewhere below 50 cps, depending on how hard the speaker is driven by the power amplifier. With this speaker, it seems apparent that high efficiency means less tolerance of high-powered bass than in some other compact types, which would suggest that the DLS-529 should best be used with amplifiers of low to medium continuous power rating, say in the 10- to 35-watt-per-channel class. With such amplifiers, it will provide more than ample sound levels in normal-size rooms, and it should not be called on to do more than that.

Its characteristic sound on white noise was medium to soft, which would indicate the smallest amount of midrange pre-emphasis. Its dispersion pattern is moderately directive, being neither very directive nor yet "omnidirective." To some extent, this effect depends on the position of the speaker. Thus, when standing upright vertically, it tends to be more directive than when lying

horizontally. The position of the two tweeters doubtless is responsible for this effect, since they are adjacent to each other horizontally when the cabinet is positioned horizontally, and this relationship would naturally tend to spread the highs over a wider horizontal angle. The elliptical shape of the woofer, also wider in the horizontal attitude, again would contribute to this effect. Thus, for the widest possible dispersion angle with the DLS-529, the horizontal position is recommended, although this suggestion is subject to variations in room acoustics. For instance, in a small room, 13½ by 14½ feet, very effective stereo could be obtained with a pair of DLS-529s installed vertically and spaced about seven feet apart. In a larger room, 19 by 30 feet, we preferred to use the speakers horizontally, radiating down the length of the room about two feet in from one of the short walls, and spaced about nine feet apart from each other.

The sound of the DLS-529 on program material seems well defined, somewhat forward-projected, and tending toward a quality that might be termed robust. Many listeners have been thoroughly pleased with it, pointing in particular to its fine handling of brass and woodwinds. Others have felt that it could be a little more "refined" in its reproduction of strings. There is general agreement that the female voice is handled well; the male voice tends toward the least bit of heaviness. Transient response is quite satisfactory, with ample crispness and no hangover effects. In sum, the DLS-529 merits careful audition. It is certainly full and solid-sounding, though some listeners may prefer a little less mid-bass and a bit more "air" in the extreme highs.



**Fisher FM-100-B; FM-200-B  
FM Stereo (Multiplex) Tuners**

**AT A GLANCE:** Both the FM-100-B and the FM-200-B, brought out by Fisher since the advent of FM stereo, are extremely sensitive, low-distortion instruments designed to provide top quality monophonic or stereo FM reception for the finest of home music systems. Tests conducted at United States Testing Company, Inc., indicate that first-class performance can be expected from either tuner, although there are some differences in the two models that may prove of interest to the prospective

buyer. Price of the FM-100-B is \$229.50; of the FM-200-B, \$299.50. (Manufacturer: Fisher Radio Corp., 21-25 44th Drive, Long Island City 1, N.Y.)

**IN DETAIL:** The FM-100-B, to begin with, is an excellent tuner for mono or stereo use in either extreme fringe areas or strong signal areas. It incorporates Fisher's "stereo beacon," which provides a visual indication that a station is broadcasting in FM stereo.



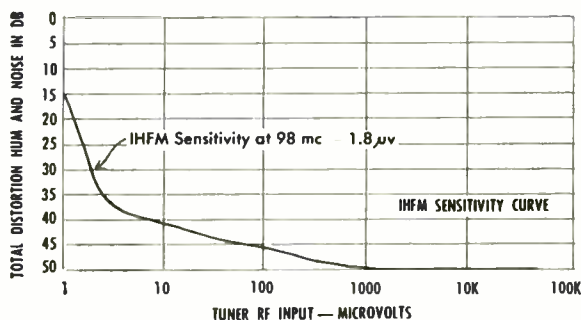
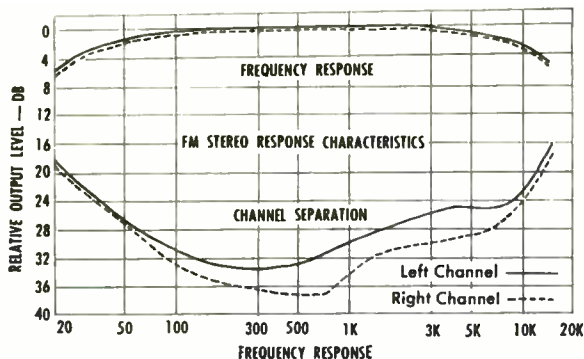
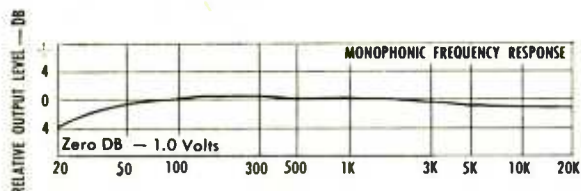
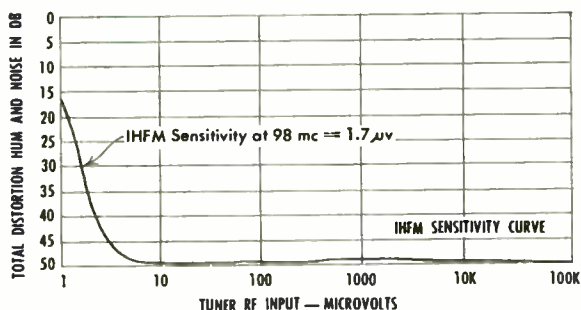


Chart at top shows monophonic frequency response of the Fisher FM-100-B tuner. The second chart shows its stereo response and channel separation. Sensitivity is plotted on the third chart, while the last chart shows sensitivity for the model FM-200-B tuner.



Switching from monophonic to stereophonic operation is automatic when the selector switch is set to an appropriate position. The tuner has a front-panel muting threshold control, local-distance sensitivity switch, and a level-type tuning indicator. All these features were judged to be real conveniences, and the tuning indicator was found to be accurate at all signal levels.

The antenna input on the tuner is 300-ohms balanced, and the sensitivity selecting network (controlled by the local-distant range switch) is located between the antenna terminals and the antenna coil. The FM circuit employs a 6DJ8 cascode RF amplifier, a 6AQ8 oscillator-mixer, five 6AU6s providing three stages of IF amplification and three stages of limiting, and a crystal diode ratio detector. Half of a 6DJ8 is also used in the tuner's muting circuit.

In monophonic operation, the ratio detector's output is fed directly to two 12AX7 output stages, one feeding the channel A output and the other feeding the channel B output. Each output stage has its own level control located on the rear panel of the tuner, and there are two output jacks for each channel.

In stereophonic operation, the ratio detector's output is fed to a 12AT7 amplifier stage in the multiplex adapter section of the tuner. Part of the output from this stage is fed through a 19-kc tuned transformer to a 19-kc amplifier stage ( $\frac{1}{2}$ -12AT7), the output of which synchronizes a 38-kc oscillator (12AX7). The oscillator's output is fed to two balanced-bridge demodulators containing four crystal diodes each. The 38-kc switching signal on one bridge is  $180^\circ$  out of phase with the 38-kc switching signal on the other bridge. When the composite stereo signal is applied to the demodulators, the signal is sampled in such a way that the output from one bridge is the left channel, and the output from the second bridge is the right channel. The signals are fed through a balancing circuit (containing a separation control) to 12AT7 amplifier stages, 15-kc low-pass filters, and the final 12AX7 output stages where deemphasis occurs.

Performance of the FM-100-B—measured at USTC—was excellent in more ways than one. The IHFM usable sensitivity was 1.8 microvolts at 98 mc, 2 microvolts at 90 mc, and 2.1 microvolts at 106 mc, all very fine figures. The harmonic distortion of the tuner on mono operation was quite low, being 0.40% at 1,000 cps, 0.31% at 400 cps, and 0.44% at 40 cps. IM distortion was measured to be 0.04%, which is extremely low. The tuner's signal-to-noise ratio was 73 db referred to 2 volts output. Calibration across the tuning dial was excellent. Frequency response, on mono, showed a very slight droop at the low end, but did remain flat within plus 0.2 and minus 1.3 db from 35 cps to 20 kc.

On stereo operation, both channels had uniform response characteristics within a small fraction of a decibel. Response was measured as flat from 50 cps to 9 kc within plus 0 and minus 2 db, and from 25 cps to 13 kc within plus 0 and minus 4 db. Stereo channel separation was adequate, and was maintained in excess of 16 db from 20 cps to 15 kc.

The total harmonic distortion (THD) of the stereo output signals was very low by comparison with the distortion produced by many other stereo tuners or multiplex adapters. At 40 cps, for instance, THD on either channel did not exceed 1.1%, and at 1,000 cps did not exceed 0.29%. Capture ratio was measured at 12 db.

Although the FM-200-B stereo FM tuner is similar in design to the FM-100-B tuner, it has a number of added features and improvements, designed to make it easier to use and to give it even better performance in deep fringe areas.

As on the FM-100-B, the FM-200-B has a front panel muting control, sensitivity control, selector switch (mono, stereo, or stereo filter positions), and, of course, a tuning control. In addition, the FM-200-B has a vol-

ume control and an AFC selector switch, with a "Micro-tune" position.

Fisher's "Microtune" position is an electrically operated AFC-defeat switch. A sensing device on the tuning control activates the Microtune amplifier circuit when the tuning control is touched, energizing a relay and cutting off the AFC circuit. Both the Microtune feature as well as the AFC circuit were found to work very well. Two different amounts of AFC "pull-in" range are provided for different receiving conditions, explained in the tuner's instruction manual. The AFC circuit also can be completely disabled, usually desirable when tuning to a weak station located adjacent to a very strong station.

There are differences between the circuits of the two tuners. The FM-200-B has a 72-ohm antenna input in addition to the regular 300-ohm input. The FM-100-B uses a 6AQ8 dual-triode for its mixer-oscillator circuit, whereas the FM-200-B uses two separate 6CW4 triodes for these functions. The FM-200-B uses a dynamic limiter to improve the over-all limiting characteristics of the tuner, and the audio amplifier has been improved from a single-stage amplifier to a two-stage amplifier. Both tuners employ the same multiplex adapter sections. Altogether, the FM-200-B has fifteen tubes, whereas the FM-100-B contains twelve tubes.

The net effect of these embellishments gives the FM-200-B a measure of performance that is superior to the already fine results obtained with the FM-100-B.

The chief significance of this improvement, aside from the convenience features available in using the tuner, is its enhanced responsiveness to extremely weak signals. Thus, on the FM-200-B, the IHFM sensitivity at 98 megacycles was 1.7 microvolts, as compared with 1.8 microvolts for the FM-100-B. More important than the tenth-of-one-microvolt, however, is the shape of the sensitivity curve of the FM-200-B. As may be seen from the accompanying chart, this curve falls very rapidly to minus 45 db at 3.1 microvolts, and levels off at minus 49.5 db, with only approximately 10 microvolts of signal. Spot-checks made by USTC of other characteristics indicate generally fine performance throughout. The tuner's harmonic distortion at 400 cps was 0.4%. Its frequency response was flat within plus 0 and minus 2 db from 20 cps to 16 kc, falling off to minus 5.3 db at 20 kc and minus 3 db at 15 cps. On FM stereo, channel separation was better than 20 db up to 10 kc. The capture ratio of the FM-200-B was checked at 4 db.

Summing up, either of these tuners is a top-ranking instrument that will acquit itself admirably for mono or stereo FM reception over a wide range of signal-strength areas. Both are a joy to use, with the silky smooth kind of response from the controls that has become a Fisher characteristic. Both provide a full, clean audio signal. The costlier FM-200-B boasts a few extra convenience features and somewhat more sophisticated circuitry which is designed to cope with broadcast signals that are weaker, or at a longer distance from the listener.



**Garrard AT-6  
Record Changer**

**AT A GLANCE:** The AT-6 by Garrard is a recently designed automatic record changer capable of four-speed operation (16, 33, 45, and 78 rpm) as well as of intermixing 7-inch, 10-inch, and 12-inch records of the same speed. United States Testing Company, Inc., points out that the unit is handsomely styled, compact, and easy to operate, although care should be taken when installing it to see that it is thoroughly shock-mounted since it appears to be fairly susceptible to external jarring. Price, less base: \$54.50. (Manufacturer: Garrard Engineering and Manufacturing Co., Ltd., Swindon, Wiltshire, Eng-

land. American distributor: Garrard Sales Corp., 80 Shore Road, Port Washington, N.Y.)

**IN DETAIL:** The AT-6 uses a four-pole induction motor which drives a 2¾-pound, 10-inch platter through a four-step motor pulley and rubber idler wheel. As with most intermixing-type changers, the record size is determined by a small "selector arm" which is located at the tone arm mounting post and which "feels" the records as they drop to the turntable. An overarm is used to balance the records stacked on the "automatic"



spindle as well as to sense when the last record has been dropped to the platter. The long spindle may be replaced with a shorter "manual" spindle for playing one record at a time, or with a 45-rpm automatic spindle for stacking records with the 1½-inch center hole and having them play in sequence.

The arm has a rear counterweight which may be adjusted for balance in the vertical direction, after which a spring control is used to set the downward tracking force applied to the stylus. The markings on a little scale near the pivot end of the arm provide a rough approximation of the actual force, as measured with a separate balance gauge. Thus, with the arm balanced according to instructions, 2 grams on the arm scale was found to be half a notch heavier than 2 grams on a balance gauge; 3 grams on the arm scale was a shade lighter than 3 grams on the gauge; 4 grams on the arm scale was about half a notch lighter than 4 grams on the gauge.

A removable plug-in head or shell is supplied into which any standard cartridge can be installed. The arm has great freedom of movement in the lateral direction, permitting the AT-6 to track a record and to perform its changing operation with a stylus force as low as 2 grams, without hesitation or groove-jumping. The differential vertical stylus force, from the first to the tenth record stacked on the AT-6, was only 0.1 gram, which is remarkably low and indicates that once set, the proper stylus force will be applied to all the records that may be stacked on the player. The usual sets of cables and grounding wire extend from the tone arm and out from under the unit's base. An automatic muting switch shorts out the signal leads during the change cycle so that no mechanical noises are transmitted.

Speed accuracy of the AT-6 appeared to vary with supply voltage and the number of records stacked. USTC ran tests at 117 volts AC, as well as at 105 and 129 volts AC. The last two figures represent normal average variations of plus or minus 10% from the nominal

power. At 33-rpm speed, with one record on the platter, the AT-6 ran 0.22% fast at 105 volts, 2.07% fast at 117 volts, and 2.69% fast at 129 volts. With ten records on the platter, the changer ran 0.22% slow at 105 volts, 0.72% fast at 117 volts, 1.4% fast at 129 volts. At 16-rpm speed, the AT-6 ran generally somewhat slow. At 45-rpm and 78-rpm speeds, it ran slightly fast, with the maximum variation occurring at the high supply voltages, or 3% at 129 volts. On another sample, speed was checked to about 2% fast, with one record on the platter, running at 33-rpm setting from 110 volts AC. Our experience with changer measurements indicates generally that with one record on the platter, most units tend to run fast when new. Manufacturers tell us that as changers "run in," they tend to slow down closer to nominal speeds.

Wow and flutter both were relatively low, measured respectively as 0.09% rms and 0.04% rms. Turntable rumble—measured at 34 db below the standard reference level or 1.4 cm/sec peak velocity at 100 cps—was judged high enough to become slightly annoying when listening to quiet musical passages on a record played over a powerful amplifier and very wide-range speaker system. However, with more modest reproducing equipment, this rumble probably would not be observed or considered very objectionable. There was some hum field noted above the platter which could induce hum in a magnetic cartridge which itself is not thoroughly shielded. With many recent magnetics that are so shielded, and with ceramics, this hum would be no problem.

The AT-6, mounted on the wooden base supplied with it, seemed to be susceptible to external vibrations and mechanical shock, such as from a person's walking in the vicinity of six to eight feet away, which caused the arm to skate across a few grooves. In view of this possibility, it is recommended that the AT-6 be carefully installed, possibly with the entire assembly resting on a thick foam pad. Alternately, one should remember to tread lightly when it is running.

## REPORTS IN PROGRESS

**Concertone 505-4R Tape Recorder**

**Bozak B-310A Speaker System**

**Karg Multiplex Adapters**

**Dynaco Multiplex Adapter**

**Rek-O-Kut Autopoise and S320 Arm**

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**CONTINENTAL '100' (EL 3585) shown on top:** transistorized, 7 lb., battery portable • records 2 hours on 4" reel, from any source • plays back thru self-contained speaker as well as radio, TV or record player • response: 100-6000 cps • tapes interchangeable with other 2-track 1 7/8 ips machines • constant-speed operation • complete with dynamic microphone.

**CONTINENTAL '200' (EL 3541) shown bottom right:** 4-track stereo head output direct to external stereo pre-amp for portable high fidelity tape-deck applications • completely self-contained for 4-track mono record and playback • mixing facilities • lightweight, compact, rugged • dynamic microphone.

**CONTINENTAL '300' (EL 3542) second from top:** 4-track stereo playback (tape head output) • self-contained 4-track mono record-playback • 3 speeds • dynamic microphone • ideal for schools, churches, recreation centers, etc. • choice of audiophiles seeking top quality at a sensible price.

**CONTINENTAL '400' (EL 3536) bottom left:** 4-track stereo and mono recording and playback • 3 speeds • completely self-contained, including dual recording and playback preamplifiers, dual power amplifiers, two loudspeakers and stereo dynamic microphone • frequency response: 50 to 18,000 cps at 7 1/2 ips • wow and flutter: less than .15% at 7 1/2 ips • signal-to-noise ratio: -48 db or better • crrss-talk: -55 db.

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# New Fall Recordings



a preview

**T**HANKS TO Igor Stravinsky and Benjamin Britten (see page 71), we have recently been awash with recordings of the flood. Now it's time to brace ourselves for the flood of recordings. Between the beginning of August and the end of November, an inundation of microgrooves will pour forth from the pressing plants—hopefully to trickle, without undue delay, into the hands of cash customers. Herewith a brief survey of the coming deluge.

**ANGEL:** The London-headquartered EMI combine controls two record labels in the United States, Angel and Capitol, and its classical recordings have for many years been apportioned between them. Beginning this fall, a new policy is in effect. All EMI classical recordings will henceforth be issued here only on the Angel label. Artists formerly on the Capitol roster (for example, Nathan Milstein) are now to be transferred to the Angel list. Angel's forthcoming repertoire thus promises to be more extensive and varied than ever before.

Otto Klemperer, that intransigent and seemingly indestructible conductor, dominates the autumn offerings. No less than ten albums will carry the Klemperer imprimatur, all but one recorded in London with the Philharmonia Orchestra. The exception is the Brahms Violin Concerto in a collaboration with David Oistrakh and the French National Radio Orchestra (see "Notes from Abroad," *HIGH FIDELITY*, September 1960, for an account of the trials and tribulations encountered). Angel's other Klemperer issues are mostly of more

recent vintage and include a complete *Fidelio*, with a cast headed by Christa Ludwig and Jon Vickers; the *St. Matthew Passion*, featuring Elisabeth Schwarzkopf, Christa Ludwig, Peter Pears, Nicolai Gedda, Dietrich Fischer-Dieskau, and Walter Berry as soloists; the Bruckner Seventh and Mahler Fourth (with Schwarzkopf in the final movement); a Richard Strauss miscellany; and a collection of light music comprising Kurt Weill's *Dreigroschenoper* Suite, some Strauss waltzes, and the conductor's own *Merry Waltz*.

We note a welcome emphasis on song literature in Angel's fall plans. Victoria de los Angeles, accompanied by Gonzalo Soriano, is heard in a recital of Spanish songs (Falla, Granados, Turina, *et al.*), Fischer-Dieskau in Schubert's *Schöne Müllerin* and Elisabeth Schwarzkopf in Wolf's Goethe Lieder (both with Gerald Moore at the piano). Last, but assuredly not least, we are promised two LPs of Schubert songs interpreted by Elisabeth Schumann in the "Great Recordings of the Century" series.

Two of Europe's notable young conductors demonstrate Angelic affiliations this autumn—Carlo Maria Giulini in the Brahms First and Dvořák Fourth, Georges Prêtre in a program of contemporary French ballet music (Poulenc, Dutilleux, Milhaud). Yehudi Menuhin contributes the Mozart G major and A major Violin Concertos and the six Bach sonatas (with harpsichordist George Malcolm), the Dolmetsch Ensemble is heard in selections for the recorder, and the celebrated Leon Goossens is featured in a program of oboe music. Finally, Angel

has good news for all those Wagnerites who have been clamoring for a reissue of *Die Walküre*, Act I, as recorded a quarter of a century ago in Vienna by Lotte Lehmann and Lauritz Melchior under the direction of Bruno Walter. Their incandescent singing will be made available once again in the "Great Recordings" series.

**ARTIA:** Hope still springs eternal for a new stereo *Boris Godunov* recorded at the Bolshoi Opera (it was promised for last fall but never materialized). Other anticipated autumn items from U.S.S.R. sources include a first recording of the Shostakovich Fourth Symphony (Kondrashin/Moscow Philharmonic) and a new stereo version of the Tchaikovsky Piano Concerto No. 1 with prize winner Vladimir Ashkenazy as soloist. From Czechoslovakia's Supraphon studios, Artia expects to derive a complete stereo recording of Dvořák's symphonic poems, also his opera *Rusalka*.

**CAMBRIDGE:** Biber and Bartók encompass the range of this new label's forthcoming releases. The Fifteen Biblical Sonatas of Heinrich von Biber (1644-1704), described as "wild and wonderful" by the company's musical director, are played by violinist Sonya Monosoff with viola da gamba, bassoon, harpsichord, and organ accounting for the continuo. Bartók is represented by the Sonata for Two Pianos and Percussion and the Divertimento for String Orchestra; performances are under the direction of Harold Farberman. Other Cambridge recordings on the fall schedule include recitals by soprano Lucine Amara and tenor

Hugues Cuenod, the first volume in a complete edition of Rameau's keyboard music, and a collection of organ works by Sweelinck.

**COLUMBIA:** A barrage of Leonard Bernstein leads off the autumn proceedings at Columbia. Undoubtedly the most newsworthy item is a Bernstein-led rendition of the Brahms Second Symphony, not so much for the repertoire as for the fact that it was recorded (in great secrecy two months ago) in the new Philharmonic Hall at Lincoln Center. Other Bernstein releases (all with the New York Philharmonic) include Berlioz's *Harold in Italy*, a collection of popular Aaron Copland pieces, and a bevy of concerto recordings—the Beethoven *Emperor* (Rudolf Serkin), the Tchaikovsky Piano Concerto No. 1 (Philippe Entremont), the Berg Violin Concerto (Isaac Stern), and the Concerto for Two Pianos by Francis Poulenc (Gold and Fizdale).

From its storehouse of unreleased Bruno Walter tapings, Columbia will issue this fall the Dvořák Fourth Symphony and a Mozart miscellany (*Eine kleine Nachtmusik*, the *Masonic Funeral Music*, and several overtures). Ormandy and the Philadelphians contribute a new *Scheherazade* and an album of Strauss and Lanner polkas. To augment its already considerable catalogue of twentieth-century music, Columbia will release another Edgard Varèse collection (*Deserts, Arcana, Offrande*) directed by Robert Craft and yet another Stravinsky collection (*Les Noces, Renard, Ragtime*) with the composer presiding.

The defection of Vladimir Horowitz from RCA to Columbia will be signaled by his first new recording in many years. Entitled simply "Vladimir Horowitz," the pianist's initial Columbia recital embraces the Chopin B flat minor Sonata, two *Etudes Tableaux* by Rachmaninoff, the Schumann *Arabesque*, and Liszt's *Hungarian Rhapsody* No. 19 in the Horowitz transcription. Finally, in honor of Lotte Lehmann's seventy-fifth birthday (can it really be so?) Columbia has put together a recital of German Lieder recorded by the soprano in the early 1940s. Six songs never previously issued are included, as well as material that has been missing from the catalogue for several years.

**COMMAND:** Some new 35-mm recordings recently made by William Steinberg and the Pittsburgh Symphony are detailed in an article by Shirley Fleming elsewhere in this issue; all of them should be on sale shortly. In addition, from Paris comes a pairing of Ravel's *Bolero* and *Rapsodie espagnole* performed by the Con-

certs Colonne Orchestra under Pierre Dervaux.

**COMPOSERS RECORDINGS:** Robert Ward's Pulitzer Prize opera, *The Crucible*, heads the list of this company, which specializes in music of contemporary American composers. A second opera, *The Pot of Fat* by Theodore Chanler, is also on the autumn docket, as well as a flock of pieces by Charles Ives, Henry Cowell, Wallingford Riegger, and other native notables.

**CONCERT DISC:** Contemporary music is to the fore with this label too. Due for release before long are recordings of Schoenberg's *Pierrot Lunaire* (Herbert Zipper conducting, with Alice Howland stimming the sprech), Elliott Carter's *Eight Etudes and a Fantasy* (New York Woodwind Quintet), Shostakovich's Opus 67 Trio (the *Lyric Trio*), and Hindemith's Sonata for Four Horns. For the more traditionally inclined, Concert Disc promises Bach's *Art of the Fugue* in a transcription for strings and winds by Samuel Baron as well as the complete set of late Beethoven quartets (the Fine Arts Quartet).

**DECCA:** Violinist Erica Morini and the Aeterna Chamber Orchestra under Frederic Waldman collaborate in new stereo versions of Bach's E major and Mozart's A major Concertos. Other Decca regulars on view this fall include the New York Pro Musica ensemble (fourteenth-century Spanish Masses and medieval English carols), the harpsichordist Sylvia Marlowe (Bach's *Goldberg Variations*), and the guitarist Andrés Segovia (in a set of pieces for guitar, orchestra, and narrator by Castelnuovo-Tedesco based on Jiménez's *Platero and I*).

**DEUTSCHE GRAMMOPHON:** Distribution of the German company's records has been put in the hands of M-G-M and a bumper crop of new releases is forecast from now to the end of the year. There'll be masses of Masses, including the Mozart Requiem (Von Karajan conducting the Berlin Philharmonic and Vienna Singverein), the Liszt *Graner* Mass (recorded in Budapest under the baton of Janos Ferencsik), Haydn's *Great Organ* Mass in E flat and *Little Organ* Mass in B flat (Theobald Schrems directing the Bavarian Radio Symphony and Regensburg Cathedral Choir), Mozart's *Laudate dominum* and other church music (Maria Stader with the Berlin Radio Symphony under Fricstay) and the Dvořák *Stabat Mater* (Václav Smetáček conducting). There'll also be batches of Beethoven

—the complete piano concertos in a four-record album (Wilhelm Kempff and the Berlin Philharmonic under Ferdinand Leitner), the *Eroica* Symphony (Karl Böhm/Berlin Philharmonic), the Fifth Symphony (Fricstay/Berlin Philharmonic), and three piano sonatas (Andor Foldes).

Opera lovers with a taste for the unusual can sample highlights from Hindemith's *Mathis der Maler* performed by Dietrich Fischer-Dieskau and Pilar Lorengar with the Berlin Radio Symphony under Leopold Ludwig. The versatile Fischer-Dieskau can also be heard in a Schubert collection entitled "Songs of Greek Antiquity" and in a Liszt song recital (Jörg Demus is the pianist in both). *Aus Italien* we're due to get a new version of Verdi's *Don Carlo*, taped at La Scala with a cast including Antonietta Stella, Flaviano Labo, and Boris Christoff.

Concertos? You can look forward to the Brahms Double Concerto (Schneiderhan-Starker, with the Berlin Radio Symphony under Fricstay) and the Dvořák Cello Concerto (Pierre Fournier, with the Berlin Philharmonic under George Szell). Chamber music? The complete Bartók quartets, as played by the Hungarian Quartet. Orchestral oddments? Liszt's *Faust* Symphony (Fricstay/Berlin Radio Symphony) and Satie's *Parade* (Frémaux/Monte Carlo Opera Orchestra).

**GOLDEN CREST:** Grant Johannesen will make further progress in the complete piano music of Fauré, and in addition we can expect Johannesen collaborations with violinists William Kroll and Michael Rabin in the classical sonata repertoire. Four quartets by Juan Arriaga, the short-lived Spanish contemporary of Schubert, have been consigned to microgroove by the Phoenix String Quartet.

**LIBRARY OF RECORDED MASTERPIECES:** The Haydn symphony project continues apace; thirty-three Urtext symphonies have already been taped in Vienna, and at least a dozen of them will be available before Christmas. The ubiquitous Max Goberman has also been to London, not to visit the Queen but to record *The Beggar's Opera* in the original published score of 1729. William McAlpine as Macheath and Mary Thomas as Polly head a cast of young British singers. The two-record set will be out in November.

**LONDON:** Perhaps on the theory that charity should begin at home, London Records is training its sights this fall on operas of London origin.

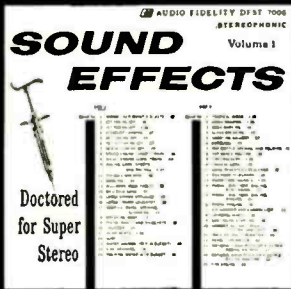
*Continued on page 92*



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**SOUND EFFECTS, Vol. 2—DFST 7010**  
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**Circus Carnival CALLIOPE—AFST 1958**  
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**BAWDY SONGS and Backroom Ballads, Oscar Brand, Vol. 4—AFST 1847**  
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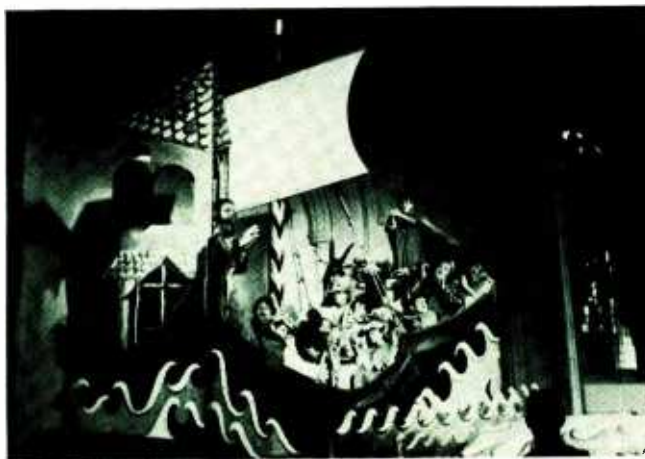
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## Records in Review



As presented at the Orford Church, Suffolk, England.

## Benjamin Britten's *Noye's Fludde*

### Written for Children, but Rewarding for All

by Conrad L. Osborne

FROM TIME TO TIME—occasionally through a live performance but largely through recordings—we are reminded anew that Benjamin Britten is one of the most consistently rewarding of contemporary composers, especially where vocal works are concerned; and that he is one of the very few composers now writing on whom one can reasonably rely for a work of quality when something new is announced. This has held true through a succession of pieces such as *Peter Grimes*, *Albert Herring*, *The Serenade for Tenor, Horn, and Strings*, *Turn of the Screw*, and, by all reports, *A Midsummer Night's Dream*. These are not works likely ever to take a place in what we call the standard repertory (and indeed, the level of sheer inspiration in Britten does not seem high enough to produce such a work); but they are pieces of consistent interest—original and ingenious without being too self-consciously

so, and filled with touches of genius in apt handling of the vocal line and of the orchestra (in both *Grimes* and *Turn of the Screw*, the interludes are among the high points of the work).

Concurrently with the production of these pieces, Britten has created a whole stratum of works for or about children—*Young Person's Guide to the Orchestra*, *Little Sweep*, *Let's Make an Opera*, and now *Noye's Fludde*. In all his output there is nothing as completely winning as this last-named work.

*Noye's Fludde* is a musical setting of the Chester Miracle Play, one of the cycle of presentations given in that town on each Corpus Christi Day during the Middle Ages. It relates the story of God's commandment to Noah, of the building of the Ark, the boarding of the animals (and of Mrs. Noah, a gossipy sot who has to be dragged aboard by her sons while her companions float

away on the crest of the flood), the storm, and finally the landing and debarkation. The course of the play turns about three hymns: "Lord Jesus, think on me," which is used as a sort of processional, Noah entering during its singing; "Eternal Father, strong to save," sung during the storm (it is the hymn whose refrain asks, "O hear us when we cry to thee/For those in peril on the sea"); and "The spacious firmament on high," used as a recessional. The congregation joins the cast in the hymns.

Britten shares his preoccupation with music for and about children with other contemporary composers—notably Orff and Weill. But where Orff is involved chiefly in working out an educational methodology, and Weill primarily with the social and didactic uses of plays for children (*vide* his *Der Jasager*), Britten seems to be demonstrating that the simplicity and directness of such works con-



stitute real dramatic virtues which can make for musical theatre meaningful for everyone. This at least appears to be true of *Noye's Fludde*, and Britten has selected the perfect vehicle for such a demonstration. The steady roll of the Middle English verse and the disarming bluntness with which it makes its statements create their own strong effects, and Britten matches what could have been his dangerously sophisticated technique to the material in a perfect join. Not the least of the work's charms is, of course, its projection of English attitude and expression onto the basic story. (One only hopes that Hollywood's Biblical interpretations might seem as naïvely charming a few hundred years hence—but it seems a forlorn hope.) During the argument between Noah and his wife (actually the least successful portion of the work, I think, due to the rather forced caricaturing of Mrs. Noah and her "gossips"), Noah observes: "Lorde, that women be crabbed aye./And non are meke, I dare well saye./This is well seene by me to-daye./In witness of you each one." I suspect the author of these lines came in for some hearty backslapping down at the tavern the day after the performance.

The hymns, dramatically arranged by Britten, make a tremendous effect—particularly "Eternal Father," which becomes a part of the play's central action, sung as the Ark rolls through the universal storm. But the rest of the work too is filled with a touching charm—my favorite passage is the boarding of the animals, each group announced by one of Noah's sons, heralded by trumpets, and chanting "*Kyrie eleison*" in a fashion imitative of the species. (The roles of the animals are taken by children, as are the parts of Noah's sons.) God's lines are rhythmically proclaimed, to immense effect.

It is hard to imagine the present performance, recorded at the Aldeburgh Festival in Orford Church, Suffolk, being improved upon. Owen Brannigan is a warm, rude-but-kind-sounding Noah, and Trevor Anthony rolls out God's pronouncements in a wonderfully orotund way. Sheila Rex is a coarse, chesty mezzo, probably of not much use in real singing roles, but well enough suited to this one. The children all sing with pleasant simplicity, unmarred by the pinched, artificial sound of the over-trained child's voice. Orchestra and chorus do their jobs to perfection, and the stereo staging gives a fine sense of how the performance goes in Orford Church. This record is as close to a "must" purchase as any released this year.

#### BRITTEN: *Noye's Fludde*

Sheila Rex (ms), Mrs. Noye; Owen Brannigan (b), Noye; Trevor Anthony (speaker), The Voice of God; David Pinto, Darien Angadi, Stephen Alexander, boy sopranos, as Sem, Ham, and Jaffett; Caroline Clack, Marie-Therese Pinto, Eileen O'Donovan, girl sopranos, as Mrs. Sem, Mrs. Ham, and Mrs. Jaffett. Children's Chorus and An East Suffolk Children's Orchestra, Norman del Mar, cond.

• LONDON 5697. LP. \$4.98.

• • LONDON OS 25331. SD. \$5.98.



Herbert von Karajan

by R. D. Darrell

## The Planets' New Stereo Apotheosis

LONG A FAVORED VEHICLE for demonstrating the latest advances in audio technology, Gustav Holst's curious "astrological" suite for large orchestra, *The Planets*, was of course one of the most sensational showpieces of the early stereo era. But quite apart from other shortcomings of the 1957-59 editions—in which neither Boult nor Sargent matches his memorable 78-rpm performance, and Stokowski gives undue license to his personal idiosyncrasies—their once seemingly impressive sonic power now is exposed as having been brutally crude. With the present London recording we see how much more informatively and elegantly a stereo apotheosis of *The Planets* can be achieved.

Perhaps the highest praise I can give the current release is to rank it close beside last year's Ansermet/London *Scheherazade* as a miracle of sonic authenticity. Again, this is indeed the way a first-rate large orchestra in an acoustically fine auditorium naturally sounds! And since Holst's score is even more complex than Rimsky's, there are in *The Planets* still more overwhelming dramatic impacts and even subtler timbre differentiations.

Happily, none of this technological preeminence is achieved at the cost of musicianship. Indeed the engineers have been spared any temptation to spotlight solo passages or to enhance climaxes or *pianissimos* by Von Karajan's superbly organized and proportioned reading. Always notable for his precision and control, the conductor outdoes himself here in his scrupulous fidelity to the spirit as well as the letter of the score, and he stimulates his Viennese players and singers into work that stretches their familiar skills right to—but never beyond—human capacities. If one compares this performance with the Stokowski/Capitol version, one will find in almost every passage an illuminating illustration of the world of difference between sensibility and sensationalism, between steady tempos and those rushed or dragged, between sensuously expressive and merely sentimentalized phrasings. This is to say nothing of the new edition's vividly pure tonal colorings, or of the sonorities here that truly ring.

Some of these comparisons are manifestly unfair, since the Los Angeles Philharmonic plainly is no match for that of Vienna and the greater refinement of the Karajan disc owes an immeasurable debt to the engineering progress that has been made in the last few years. Nevertheless, the Von Karajan/London triumph is not only relative but absolute. The only lapse from perfection, by all present standards, is in the disc processing—where, although surface noise itself seems minimal, some of the quietest extremes of the extremely wide dynamic range expose a very low, but still distracting, background hum or muted "amplification-roar."

I hope that the certain success of this album will win over many new listeners to Holst's score, for I long have had a special personal fondness for this music, whose composer I met in 1932 on my first assignment as a young interviewer. He was then preparing for a guest appearance with the Boston Symphony, and I had the privilege of hearing him rehearse *The Planets* and several of his other compositions. Like many musicians of the time he was not greatly impressed with recording potentialities and seemed quite unaware that he had made phonographic history as one of the first contemporary composers (apart from those who, like Richard Strauss, were also celebrated conductors) to record documentary versions of his own works. But the care with which he led the Bostonians through the intricacies of a score unfamiliar to them and his frank delight in their virtuosity assure me now that he would have rejoiced in the present re-creation. And surely the differences between this and his first acoustical 78-rpm Columbia version of circa 1925 would have astonished him.

For the benefit of those still unfamiliar with *The Planets*, I should note that the "astrological" significance of its titling and program isn't to be taken too seriously except as a key to the nature of its individual movements. These are a linked series of tone poems obviously influenced in many technical characteristics by Stravinsky, Strauss, and other modernists of the time, but reflecting

## CLASSICAL

even more strongly Holst's own personal interests in mysticism and folklore. *Mars, the Bringer of War*, for example, expresses the mechanized horrors of modern warfare (the whole work was written in the early years of World War I) through powerful rhythmic ostinatos and implacable brass and percussion sonorities (made all the more terrifying in the new recorded performance by Von Karajan's range of dynamic contrasts, incisiveness, and ability to thunder instead of merely pound).

*Venus, the Bringer of Peace* ineffably conveys the respites, rather than the passions, of love (a distinction Stokowski ignores) in an impressionistic study of tenderness. *Mercury, the Winged Messenger* is an electrifyingly delicate and airy scherzo. And in both these movements Holst (abetted now by Von Karajan) achieves extraordinary piquancy by the subtlety with which the *sotto voce* glitter of celesta and other percussion instruments is woven into the finespun symphonic textures.

*Jupiter, the Bringer of Jollity* voices the rollicking folk-song-and-dance gusto which Holst shared with Vaughan Williams and other contemporary British composers. "I love a good tune," he once asserted—and neither Elgar nor Strauss ever wrote a fatter, juicier one than that chanted by unison strings and horns in the *Andante maestoso* section of this exultant movement. In dramatic contrast, *Saturn, the Bringer of Old Age* is a wholly unique evocation of both the implacable ticking away of Time and the wizing process of human aging. Of the instrumental ingenuities here, the distinction between tubular bells struck first with metal hammers and later with felted sticks is particularly notable—and, again, the present disc brings out the timbre differentiation more effectively than I've ever heard it before on records.

*Uranus, the Magician* shifts the emotional mood to that of a grotesque symphonic incantation based on a sinister motto theme. The antics of the galumphing bassoons remind us only too forcibly of *L'Apprenti sorcier*, but even Dukas's vigor and imagination were not as boldly organized and varied as Holst's. It is the Magister himself, and not his apprentice, who is evoked here! And while there are obvious echoes of Debussy too in the voices that haunt the final *Neptune, the Mystic*, the wonderfully serene music achieves a tenderness and plasticity that surpass any composer's attempt to rediscover the secret—lost with Ulysses—of "what song the sirens sang." Here again the artistic insights of Von Karajan and the London engineers grasp just what Holst intended, and the listener is left mesmerized at the end, uncertain whether the seductive voices are still faintly floating from his loudspeakers, or only reverberating in his memory.

### HOLST: *The Planets, Op. 32*

Women of the Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Herbert von Karajan, cond.  
 • LONDON CM 9313. LP. \$4.98.  
 • • LONDON CS 6244. SD. \$5.98.

### BACH: *Art of the Fugue: Fugues 1-9*

Glenn Gould, organ.  
 • COLUMBIA ML 5738. LP. \$4.98.  
 • • COLUMBIA MS 6638. SD. \$5.98.

Gould's treatment of Bach on the organ is much less sensitive and penetrating, it seems to me, than his remarkable performance of the *Goldberg Variations* on the piano. His tempos are generally faster than those in the other recorded versions of *Art of the Fugue*, and his readings are strongly rhythmic. There is also a tendency to play with unremitting loudness. Add to these traits a consistently *détaché* touch, and you have a type of performance that grows tiresome long before the record comes to its end. One or two of the fugues can stand this sort of approach—No. 6, for example, is strong and effective—but by and large there is little trace of the poetry and emotional power this music can have when it is played or conducted with imagination. Excellent sound in both versions. N.B.

### BACH: *Organ Works*

Jiří Reinberger, organ.  
 • SUPRAPHON A 10016. LP. \$5.98.

Reinberger (an organist who, according to the notes, is active in Prague and has toured in various European countries) starts the first work on this disc, the *Prelude and Fugue in D*, S. 532, rather ponderously, but continues in satisfying fashion, taking the *Fugue* at a good speed. Here his swift, smooth, and accurate pedaling is especially commendable. In the *Canzona in D minor*, S. 588, his choice of stops and his slow tempo stress the melancholy character of the first section, to which the second section furnishes a bright contrast. In the variations on *O Gott, du frommer Gott*, S. 767, there are tasteful changes in tempo and registration from section to section. The other works included here are *Wachet auf*, S. 645, and the *Fantasy in G major*, S. 572. All are played with earnestness and skill. No information is supplied about the organ, which is well recorded. N.B.

### BACH: *Sonatas for Violin and Harpsichord, S. 1014-1019*

Robert Gerle, violin; Albert Fuller, harpsichord.  
 • DECCA DXA 168. Two LP. \$9.98.  
 • • DECCA DXSA 7168. Two SD. \$11.98.

There has been, curiously enough, no complete recording of these sonatas in the domestic catalogues since the Menuhin-Kentner set was dropped some time ago. The present album therefore fills a gaping hole, but fills it, I regret to say, not entirely satisfactorily. It has, to be sure, many good points. Albert Fuller has quickly developed into one of our finest young harpsichordists, and he is in excellent form here. Each player adds discreet and tasteful ornaments to his part; there is perfect unanimity between the two performers; and if one or two movements—for example the

finale of No. 4—seem a little too fast, it must be admitted that they are carried off well.

The trouble, it seems to me, boils down to two elements, one of the performance, the other of the recording. Robert Gerle, a Hungarian now living in this country, carefully avoids the overuse of vibrato, but his playing is lacking in nuance; it has little inflection of color or dynamics. There is consequently not much difference in character among the various movements, except that provided by change of tempo and meter. This monochromaticism is emphasized by a slight favoring of the violin in the recording, with the result that the right-hand part of the harpsichord, which is often equally important, is sometimes—particularly in loud passages—covered by the fiddle. N.B.

### BACH: *The Well-Tempered Clavier, Book II*

Samuel Feinberg, piano.  
 • ARTIA-MK 212 C. Three LP. \$17.94.

The same virtues and defects noticed in this Soviet pianist's performance of Book I (reviewed here in February) are apparent in the present set. Once more there are admirable control, variety of touch, singing tone, and great facility. As pianism, this is highly praiseworthy. As performances of Bach, however, one begins to have reservations from the first *Prelude*. The dynamic range is narrow and on the soft side—perhaps Feinberg had the capacities of a clavichord in mind in this respect—but within that limited range he achieves many gradations of volume and intensity. It is the uses to which he puts his delicately varied palette that arouse misgivings. Some of the faster pieces are played in a dreamy, blurry manner that seems much better suited to Debussy than to Bach. Again, the forward motion is frequently interrupted by retards and decrescendos; sometimes these point up the end of a period, but at other times they seem arbitrary. N.B.

BACH, CARL PHILIPP EMANUEL: *Concerto for Orchestra, in D (arr. Steinberg)*—See Bach, Johann Christian: *Sinfonia for Double Orchestra, in D, Op. 18, No. 3 (arr. Ormandy)*.

BACH, JOHANN CHRISTIAN: *Sinfonia for Double Orchestra, in D, Op. 18, No. 3 (arr. Ormandy)*  
 †Bach, Wilhelm Friedemann: *Sinfonia in D minor*  
 †Bach, Carl Philipp Emanuel: *Concerto for Orchestra, in D (arr. Steinberg)*

Philadelphia Orchestra, Eugene Ormandy, cond.  
 • COLUMBIA ML 5742. LP. \$4.98.  
 • • COLUMBIA MS 6342. SD. \$5.98.

These are fine performances of two interesting works and of a third that has a mysterious history. Johann Christian, the youngest of the Bach brothers, is represented by a splendid symphony, with two brilliant fast movements. Ormandy's retouchings seem to be limited to a few little changes of instrumentation and, at one spot in the *Andante*, the rewriting of a violin passage. They are as unimportant as they are unneces-





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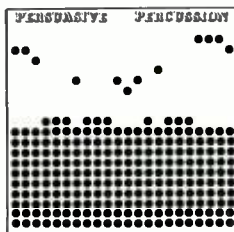
In 1961 both *Persuasive Percussion* and its sequel, *Provocative Percussion* (Command 806), were selected by *Billboard Music Week* as the two top stereo albums of the year. On the best seller list for more than 100 consecutive weeks, it was these albums that caused critics to exclaim, "Stereo didn't make Command; Command made stereo." Then followed a long line of successes, 22 best sellers from a list of 26 productions.



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By this time Enoch Light was looking toward new horizons. For some time he had been acquainted with 35mm magnetic film, the film used for recording by the movies and adaptable to the demands of wide screen sound. But this recording technique had never been completely perfected for home listening. It was here that Enoch Light felt a great need could be filled.

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"Revolutionizes the record industry"  
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**PERSUASIVE PERCUSSION**

recognized these possibilities but it remained for Enoch Light to prove them. Working closely with his staff of sound engineers through one delicate operation after another, he succeeded in producing music of astounding fidelity and almost unbelievable clarity.

To prove his point beyond a shadow of a doubt, Light took 60 of America's top musicians to Carnegie Hall and under his own direction produced the album, *Stereo 35/MM* (Command 826). In the shortest time in the history of stereo recording, this album reached first place on the best seller lists. With kudos pouring in from such publications as the *New York Herald Tribune*, *High Fidelity*, *The American Record Guide*, *Life*, *United Press International* and an appreciative and discerning public, Enoch Light now knew what he could expect from 35mm magnetic film.

### The terrifying attention to details

From the popular music used in *Stereo 35/MM*, Light decided to go on to explore the exhilarating challenge of the classics. Here the dangers multiplied, for the stereophile dedicated to the classics is relentlessly demanding. The problems of recording great symphonic works, the complexities of working with huge orchestras and the necessity of satisfying the most critical performers, added to the absolute perfection required for 35mm film recording, presented an awesome collection of hurdles.

But what were the results? The *New York Herald Tribune* greeted Command's entrance into this field with William Steinberg and the Pittsburgh Symphony Orchestra playing the Brahms *Second* as "the summit in **CIRCLE 28 ON READER-SERVICE CARD**

sound." The same newspaper chose this album as the "Best Classical Orchestral Album of 1961."

The almost terrifying attention to detail that enables Enoch Light to produce records such as these is perhaps best illustrated in the production of an album which called for the use of a harpsichord. Getting the right instrument from England was a relatively minor problem compared to blending its delicate, dry tones into a complete orchestration. Light's technicians solved the problem in typical Command fashion. Only after they had tested a total of 35 microphones did they feel that they had come up with a felicitous solution that faithfully sustained the harpsichord's notes with the rest of the music.



"... a triumph."  
High Fidelity Magazine  
**STEREO 35/MM**  
Enoch Light and his Orchestra  
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sary. The double orchestra sounds wonderful in stereo.

Wilhelm Friedemann's work consists of a melancholy introduction and an energetic fugue, both of considerable expressivity. The fugue has, I believe, been tampered with: it is supposed to be for strings only, but flutes are heard here. The Concerto attributed to Philipp Emanuel is pleasant enough, but has no demonstrable connection with that master. It seems to have turned up first early in the present century, in a version for viols and other stringed instruments obsolete in Philipp Emanuel's day, at a concert in Paris conducted by Henri Casadesus, founder of the Société des Instruments Anciens. Koussevitzky heard it and asked Maximilian Steinberg, a son-in-law of Rimsky-Korsakov, to transcribe it for regular orchestra. The work does not appear in any authenticated list of Philipp Emanuel's compositions, and may well be one of Casadesus's "mystifications" à la Fritz Kreisler. N.B.



Eleanor Steber: in excellent form.

**BACH, WILHELM FRIEDEMANN:**  
*Sinfonia in D minor*—See Bach, Johann Christian: *Sinfonia for Double Orchestra, in D, Op. 18, No. 3* (arr. Ormandy).

**BARBER:** *Knoxville, Summer of 1915*

†*La Montaine: Songs of the Rose of Sharon*

Eleanor Steber, soprano; Greater Trenton Symphony Orchestra, Nicholas Harsanyi, cond.

• ST/AND SLP 420. LP. \$4.98.

These two cycles share, I think, a common failing. In the absence of any real poetic structure in the texts, or any set framework in the construction of the songs, both composers tend simply to move from one interval to the next, selecting their moves in an effort to avoid the obvious. Barber's seems to me the more skillful work, though, paradoxically, the less successful. I very much doubt that any composer could entirely solve the problems posed by the text, which is a piece of James Agee's *Death in the Family* lifted bodily from the novel. It is a highly poetic piece of writing, but it is not poetic in the way Barber seems to want it to be. The ending of the first paragraph, for instance, is: "... the image upon them of lovers and horsemen, squared with clowns in hueless amber." But instead of letting this fall to its natural end, Barber invents a tortuous little pseudoclimax, as if the line had a strong emotional statement to make.

The whole passage, in fact, is at a lapping, low-voiced level. The key to it is restraint of tone. The final lovely lines, "... and those receive me, who quietly treat me, as one familiar and well beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am," are climactic, but climactic, I should think, in a muted, fading way. Barber's sweaty, vocally ungrateful little outburst here strikes one as a slightly adolescent interpretation of the lines. All this adds up to a cycle that is overblown, that tries to make points that aren't there—this despite Barber's frequently deft touch and the pleasant, nostalgic air with which he invests the piece.

The John La Montaine cycle gets a head start in terms of text, which has

greater variety of tone and a more direct, passionate emotional content. The first three sections are uninspired, clichéd writing, meandering in a dry, blank way over a cushion of strings and woodwinds. The cycle grows stronger toward the end, though; "My beloved is mine" is a highly evocative bit of writing, and the concluding sections have at least some forward motion and urgency.

Miss Steber is in excellent form—her voice is clearer, her ability to sustain longish phrases better than on many recent occasions. Both vocally and interpretatively, this is one of the best examples of her work on records. The sound is quite good, especially considering the live concert source of the recording (January 13, 1962, in Trenton); the orchestra is sometimes muddy-sounding, partly because the recording focuses on the singer, and partly because the orchestra is of very ordinary caliber. C.L.O.

**BEETHOVEN:** *Concerto for Piano and Orchestra, No. 2, in B flat, Op. 19*

†*Mozart: Concerto for Piano and Orchestra, No. 17, in G, K. 453*

Friedrich Gulda, piano; Gulda Symphony, Paul Angerer, cond.

• VANGUARD VRS 1080. LP. \$4.98.  
• • VANGUARD VSD 2106. SD. \$5.98.

The Gulda Symphony sounds like a soggy Viennese pickup orchestra, and by the close of the Beethoven the general lack of animation has spread to the soloist. This makes the performance for the most part an uphill affair, and only the most devoted Guldites will be game for it. The Fleisher-Szell edition remains my choice.

Much the same applies to the Mozart, where the gallant style is called for but the cautious style is heard. R.C.M.

**BEETHOVEN:** *Quartets for Strings: No. 7, in F, Op. 59, No. 1; No. 8, in E minor, Op. 59, No. 2; No. 9, in C, Op. 59, No. 3; No. 10, in F minor, Op. 95; Grosse Fugue, in B flat, Op. 133*

Loewenguth Quartet.  
• Vox VBX 43. Three LP. \$8.95.  
• • Vox SVBX 543. Three SD. \$8.95.

If you're looking for a bargain, this set is genuine enough. If you want Beethoven at his best, it will be necessary for you to look further.

The Loewenguth Quartet has sound ideas about tempo and dynamics, it is faithful to the music, and it plays with a reverence soon communicated to the listener. Moreover, Vox has given the group engineering that produces a robust and nicely balanced stereo effect. So much on the plus side. On the other hand, there are occasional stretches of thin, nasal sound, frequently coupled with just enough insecurity and variation in intonation to make the Beethoven harmonies sound rather odd. The performances are sometimes straightforward to the point of being dull and inexpressive, and the rhythm (particularly in Op. 133) is sometimes too unreliable to produce the right effect. The group thus rates several places below the standard set by the Budapest in this music. R.C.M.

**BEETHOVEN:** *Sonata for Piano, No. 17, in D minor, Op. 31, No. 2 ("Tempest")*

†*Schumann: Fantasia in C, Op. 17*

Sviatoslav Richter, piano.  
• ANGEL 35679. LP. \$4.98.  
• • ANGEL S 35679. SD. \$5.98.

The jacket cover of this recording calls our attention to an "Important Notice," which I quote in full: "Richter's recorded performance of the Schumann Fantasia is of 31 minutes', 43 seconds' duration. In order to maintain Angel Records' standards of high fidelity and to ensure properly consistent dynamic levels, it was found desirable to break the sides at a musical pause in the first section of the Fantasia. This natural pause permits faithful reproduction of the performance exactly as Richter recorded it, without artistic or engineering compromise."

The only trouble with the logic of this statement is that in Great Britain, the identical coupling has been issued on the HMV label without the annoying sidebreak. Moreover, HMV's technicians have produced a disc distinctly superior to the domestic edition, which is plagued with low-level sound and high-level surface noise.

Questions of manufacture aside, I am not terribly impressed with Richter's completely subjective playing here. He chooses to overlook Beethoven's explicit dynamic curves and phrase indications in the slow movement of the Sonata. The performance, as a result, is reduced in stature to something sugary, devitalized, and, in fact, rather ordinary. Indeed, the same spineless, flabby rhythm is present to some extent in Richter's rendition of the entire Sonata, and the account is highly suggestive of a crayon left on a hot radiator.

Surprisingly, in view of some of the magnificent Schumann playing to come from this artist in the past, Richter isn't any more successful with the Fantasia. His is the most "worried" and withdrawn interpretation of the piece I can ever remember hearing. The pianist appears to be chiefly interested in color and dynamic contrasts and in producing a string of effects. To judge from the sundry indications in the score, the composer would have censured Richter for his many perverse tricks with tempo and shading. H.G.

**BEETHOVEN: *Symphony No. 7, in A, Op. 92***

Berlin Philharmonic Orchestra, Ferenc Fricsay, cond.

- DEUTSCHE GRAMMOPHON 18757. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138757. SD. \$6.98.

The Beethoven Seventh is probably the most overplayed symphony in the repertory, yet the multiplicity of statements cannot obscure the fact that only rarely do we hear a performance equal to the stature of the score.

This is one of those infrequent renditions. The best new Seventh since Ansermet's, this version is probably more likely to gain wide acceptance since its manner is robustly Germanic. The Berlin Philharmonic is heard with the discipline and rich ensemble one expects from so august a group, and the recording projects these qualities forcefully, giving the impression that the listener is situated midway in a fine hall. Fricsay's approach is energetic, but its drive is always controlled by a firm sense of the proportions of the score and the need to provide aesthetic contrasts. This can be noted immediately in the statement of the introduction, and later it becomes the clear directive of the slow movement, the key to the trios in the scherzo, and the needed touch of reserve that keeps the finale from becoming frenzied.

It is rare for a conductor to hew to the golden mean so consistently. Even a man of Klemperer's stature can miss it (in his case, on the side of undue deliberation), and knowing that Fricsay can manage it makes it all the more distressing that we have seen so little of him in this country. R.C.M.

**BENDA: *Sonata for Flute and Harpsichord*—See Prokofiev: *Sonata for Flute and Piano, Op. 94.***

**BEN-HAIM: *Sweet Psalmist of Israel***  
—See Foss: *Song of Songs.*

**BERG: *Quartet for Strings, No. 3***  
†Schoenberg: *Quartet for Strings, No. 2, in F sharp minor, Op. 10*

Kohon Quartet of New York University (in the Berg); Maria Theresia Escrivano, soprano; Ramor Quartet (in the Schoenberg).

- Vox 730. LP. \$4.98.
- • Vox 500730. SD. \$4.98.

The heart-on-sleeve expressionism of the youthful Berg is beautifully handled by the Kohon Quartet. The performance of the Schoenberg, however, is on the superficial side, the text of the song is not given, and both recordings are a bit shallow. A.F.

**BLOCH: *Schelomo*—See Herbert: *Concerto for Cello and Orchestra, Op. 30, No. 2.***

**BODA: *Sinfonia*—See Trythall: *Symphony No. 1.***

**BRITTEN: *Noye's Fludde***

Sheila Rex (ms), Mrs. Noye; Owen Brannigan (b), Noye; Trevor Anthony (speaker), The Voice of God; David Pinto, Darien Angadi, Stephen Alexan-

der, boy sopranos, as Sem. Ham, and Jaffett; Caroline Clack, Marie-Therese Pinto, Eileen O'Donovan, girl sopranos, as Mrs. Sem, Mrs. Ham, and Mrs. Jaffett. Children's Chorus and An East Suffolk Children's Orchestra, Norman del Mar, cond.

- LONDON 5697. LP. \$4.98.
- • LONDON OS 25331. SD. \$5.98.

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

**BRUSTAD: *Symfoni No. 2*—See Kielland: *Concerto Grosso Norvegese.***

**BYRD: *Masses: for Four Voices; for Five Voices***

Société de la Chorale Bach de Montreal, George Little, cond.

- Vox DL 880. LP. \$4.98.
- • Vox STDL 500880. SD. \$4.98.

These beautiful works are among the finest settings of the Mass written in late Renaissance times. It is an extraordinary pleasure to hear their long, lovely lines unfolding with seeming independence, yet at the same time forming rich harmonies occasionally spiced with the kinds of dissonance that were acceptable to Tudor audiences. The Montreal Bach Choir is smallish (thirty singers) and finely balanced. Each part is phrased according to its own needs, and Mr. Little keeps the whole thing flowing smoothly without anachronistic down-beat accents. The choir's tone is pleasing, its intonation is accurate, and the sound is conveyed with fidelity.

The only other recording of these works presently available—by Safford Cape and his Pro Musica Antiqua on EMS—is a good one too, but there they are done with a solo quartet or quintet. If, like me, you prefer the rounder tone produced by several voices on a part, you should find this new Vox disc highly satisfactory. N.B.

**FALLA: *El Amor brujo*—See Stravinsky: *Firebird: Orchestral Suite* (1919 version).**

**FOSS: *Song of Songs***  
†Ben-Haim: *Sweet Psalmist of Israel*

Jennie Tourel, mezzo (in the Foss); Sylvia Marlowe, harpsichord (in the Ben-Haim); Christine Stavache, harp (in the Ben-Haim); New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 5451. LP. \$4.98.
- • COLUMBIA MS 6123. SD. \$5.98.

Lukas Foss's *Song of Songs*, composed in 1947, won the Naumburg Recording Award ten years later, but is only just appearing on discs. It is too late; Foss's style has developed enormously in the meantime, and *Song of Songs* seems rather pale stuff compared to his recently composed and recently recorded *Time Cycle*. The last two movements of the Biblical cantata retain some of their mordant strength, however, thanks in no small part to Miss Tourel's magnificent singing and the sympathetic support given her by Bernstein.

Paul Ben-Haim's *Sweet Psalmist of Israel* is not without its interest in a washed-out Blochian kind of way, but

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its finale, which is like nothing so much as the bacchanale from *Samson et Dalila*, is difficult to take seriously. First-class recording and performance. A.F.

**GLUCK: *Iphigénie en Tauride* (highlights)**

Rita Gorr (ms), Iphigénie; Nicolai Gedda (t), Pylades; Ernest Blanc (b), Orestes; Louis Quilico (b), Thoas. Choeurs René Duclos; Orchestre de la Société des Concerts du Conservatoire de Paris, Georges Prêtre, cond.  
• ANGEL 35632. LP. \$4.98.  
• ANGEL S 35632. SD. \$5.98.

I have never seen, nor even heard, a first-rate complete performance of this opera—the only more or less complete recording (an early LP effort starring Simoneau) having been rather a mess, and the only New York performances in recent years having been dull concert versions. Perhaps that is the reason I have never taken to the score, which has always seemed to me too consistently placid and static, too stuffily noble, for its own good. Conductors and singers also seem to lose sight of the human drama of the libretto—something that does not often happen to *Orfeo*—and to level everything out in the name of classical purity.

In any event, the present album, though it presents only a highlights version, makes a better case for the opera than I have heard in the past. Among its advantages are some very strong singing and leadership that keeps the excerpts from bogging down in stately boredom. Iphigénie is really a soprano role, and so it is not surprising that Rita Gorr, the splendid French mezzo, sometimes finds the tessitura a bit high for comfort. Even on top, her resources never seem under undue strain, and the voice is so lush and beautiful, the production so easy, and the enunciation so clean that there is small point in quibbling about a relatively thin top note here or there—this is magnificent singing. Blanc and Gedda are also in good form, and Louis Quilico powers his way through the very demanding "*De noirs pressentiments*" to good effect, if not exactly effortlessly. The numbers have been intelligently selected, though "*Le calme ventre dans mon coeur*"—the wonderful little scene in which the Fury-beset Orestes falls asleep—is omitted. Orchestra and chorus do well, and the sound is fine. Perhaps a complete performance would have caused the soloists to do a bit better by the dramatic aspects of the music; Blanc, for example, does not convey much of Orestes' anguish in his well-sung "*Dieux qui me poursuivez*," nor he and Gedda much of the brothers' predicament in their duets. As a series of well-performed selections, however, this disc is recommended. C.L.O.

**GOEB: *Quintet for Woodwinds, No. 2***—See Sydean: *Seven Movements for Septet; Concerto for Camera*.

**GRIEG: *Songs***—See Griffes: *Three Songs, Op. 11*.

**GRIFFES: *Three Songs, Op. 11: The Lament of Ian the Proud; Thy Dark Eyes to Mine; The Rose of the Night. Elfe; Auf geheimem Waldespade; Symphony in Yellow; Evening Song***

†Grieg: *Eros; En Svane; Verdens Gang; Spillemaend; Foraarsregn; Der Skreg en Fugl; Der Gynger en Baad Pa Bolge; Til En (II); En Drom*.

Norman Myrvik, tenor; Emanuel Levenson, piano.

• EMS 501. LP. \$5.95.

These songs by Griffes (and this is the only selection of the composer's vocal music in the catalogue) are still among the most interesting written by an American composer—not up to the very best of Ives, but strongly structured, melodically original, and with a flavor that is very recognizable after one or two hearings. Especially impressive are the three Opus 11 songs, based on poems by Fiona MacLeod. They have a dark haunting texture, and fine intensity. Another outstanding song is the *Symphony in Yellow*, on Wilde's poem—reminiscent of *La Grotte*, and quite as unforgettable in feeling. The two little German songs are clearly imitative of late nineteenth-century Lieder; still, if one were told that they were early songs of Strauss, one would not think them bad—they are, in fact, considerably better than most of the output of Franz or Loewe.

The overside brings us not only such overfamiliar Grieg items as *En Svane* and *Ein Traum*, but some excellent songs which one will not hear in many seasons of recitalgoing. Grieg was a truly great writer in this form, as a listen to *Eros* or *Der Skreg en Fugl* will make perfectly clear. Myrvik's voice is somewhat constricted and limited in color, but he has a sure sense for the meaning of a musical phrase, and quite impeccable taste in realizing the most with his less than memorable instrument. In any event, he has no competition in the Griffes numbers, and offers by far the most comprehensive cross section of Grieg songs now on record—sung in Norwegian (including, incidentally, the two numbers originally written in German). Levenson's accompaniments are most worthy, if not done full justice by the generally serviceable engineering. A valuable addition to the catalogue. C.L.O.

**HAINES: *Concertino for Seven Solo Instruments and Orchestra***—See Rogers: *Variations on a Song by Mussorgsky*.

**HANDEL: *La Resurrezione***

Edith Gabry, soprano; Anne-Marie Töpler-Marizy, soprano; Emmy Liskén, contralto; Alfred Fackert, tenor; Erich Wenk, bass; Santini Chamber Choir and Orchestra (Münster), Rudolf Ewerhart, cond.

• Vox VUX 2012. Two LP. \$5.95.  
• • Vox SVUX 52012. Two SD. \$5.95.

The three and a half years Handel spent in Italy were an important period of his career, a period during which the young German plunged deep into the excitement of life in the center of the musical world. Of the many works he wrote during this Italian sojourn very few, however, are known to the average listener, and it is therefore particularly good to have a recording to *The Resurrection*, one of his earliest oratorios and one of the most interesting products of those years abroad.

Then only twenty-three, Handel was already a master of the art of getting himself known quickly and favorably in

high places. In Rome he was warmly received by the influential and art-loving Cardinal Ottoboni, patron of the celebrated Corelli. It was another nobleman, the Marquis Ruspoli, who commissioned the present work and presented it in his palace with a large orchestra under Corelli's direction.

Like many Italian oratorios of the time, *The Resurrection* is hardly distinguishable in style and form from the contemporary opera. The chorus has only two numbers, one at the end of each part, and there is no narrator. The characters are Mary Magdalene, Cleophas, St. John, an Angel, and Lucifer. The work consists almost entirely of recitatives, both *secco* and accompanied, and arias and duets. What is remarkable about it is the assurance and skill with which the young master goes about his business, the variety he manages to achieve, and the highly expressive quality of some of the music. One of the most striking numbers is the Sinfonia, whose brilliant contrapuntal first section is dramatically interrupted to introduce a recitative for oboe, which in turn leads directly into the ritornel for the first aria.

This overture and the one for Part II are not in the Complete Works edition. Conductor Rudolf Ewerhart informs us in his notes that he has used a manuscript, now in a Münster library, containing revisions in Handel's hand. One wonders whether these revisions specify that the trombone double the voice throughout Lucifer's arias. If so, it is a very rare example of a miscalculation in instrumentation on the part of Handel and may perhaps be charged to his youth. Another unusual bit of scoring is the accompanying of two arias by violins in unison with the voice and by nothing else, not even a continuo. This works out more successfully in one of the arias ("*Angelletti, ruscelletti*") than in the other. For the rest, the work is scored with richness and variety, Handel taking full advantage of the instrumental forces placed at his disposal.

It is a pleasure to report that all of the singers, none of whom I can remember encountering elsewhere, are praiseworthy. Miss Gabry, the Angel, sounds a little thin at first and one or two of her top notes are slightly off, but her voice is agile and in the main accurate and she handles her sometimes very florid numbers well. Each of the other soloists has a voice of attractive quality and uses it with skill. Ewerhart has a thorough knowledge of the style—his discreet use of unwritten dotted notes in Mary Magdalene's "*Se impassibile immortale*," for instance, is convincing and effective—and his men play well. The sound is resonant and lifelike. Only Vox's failure to supply a libretto is a subject for complaint. N.B.

**HAYDN: *Symphonies: No. 6, in D ("Le Matin"); No. 51, in B flat***

Vienna State Opera Orchestra, Max Goberman, cond.

• or •• LIBRARY OF RECORDED MASTERPIECES HS 2. LP or SD. \$8.50 on subscription; \$10 nonsubscription.

When I heard a test pressing of No. 6 in the course of preparing my recent Haydn discography (HIGH FIDELITY, October 1961), I wrote that this symphony was "the logical starting point for even a restricted Haydn collection." There is no need to add much to that

*Continued on page 80*





## THE IMPORTS

GERHARD HÜSCH's HMV recordings of Schubert's song cycles *Die schöne Müllerin* and *Winterreise* have been the standards of comparison since they were first imported here in 1933. Hüsich's voice, then in its prime, was a full, sweet baritone, admirably controlled in the upper register. Always aware of Schubert's dramatic intentions and the subtle relationships between text and music, he also endowed the songs with a lyrical quality that makes most current interpretations seem either tense or over-refined. Unfortunately, the HMVs were never pressed in this country by RCA in prewar days, nor has Angel, which owns the rights today, evinced any interest in them. There was a postwar reissue on microgroove in Japan, but these discs were atrociously noisy—and hard to come by in any case.

Now Electrola has brought out both cycles in Germany. *Winterreise* has already arrived here as an import (two discs, E 80679/80-S), with *Die schöne Müllerin* soon to follow. I am happy to report that the transfer to LP has been accomplished without any loss of voice quality and that the surfaces are clean. The piano, which had been a bit dull on the 78s, sounds brighter now (though nothing could be done to give the very competent pianist Hanns Udo Müller the special insight which Gerald Moore brings to the part today). The packaging includes notes and the complete text in German and English, together with an autobiographical sketch in which Hüsich conveniently overlooks the war years and mistakenly takes credit for the first complete recordings of both Schubert cycles. All in all, this version of *Winterreise* remains first choice.

German Decca has just issued a fascinating album of sixteen sonatas by Domenico Scarlatti, with George Malcolm as the harpsichordist (AWD 9901 C). What an extraordinary sound from the instrument! Constructed in England in 1952, it has seven pedals and two manuals, the lower one with three registers and leather plectra, the upper one with two registers and quill plectra. The resultant variety of rich timbres adds a new dimension to the seemingly infinite diversity of these tiny works, and Malcolm himself adds still another by playing with a passion and warmth that even Landowska did not equal in this repertoire. The Decca recording is impeccable—the harpsichord resonant but not too close up, the surfaces flawless. The sonatas rank among the more familiar, but performances like these are rare on records.

A small Spanish company, Zafiro, has brought out a record (L 13) containing the Quartet No. 3, in E flat, by Juan



Gerhard Hüsch: Schubert unexcelled.

Crisostomo Arriaga (1806–1826) and the Quartet in G by Francisco Escudero (1913–). The performers, drawn from the orchestra of the Madrid National Radio, play very much like the Guilet Quartet, whose admired Concert Hall recordings of the three Arriaga quartets were withdrawn from the domestic catalogue a few years ago. Thus something of the gap is filled by the restoration of the ingratiating Quartet No. 3—a work which bears in its first movement a thematic resemblance to the early Beethoven quartets, in the remaining three movements a graceful, fluent *galant* style that led Arriaga's countrymen to refer to the tragically short-lived composer as “the Spanish Mozart.” Rather than anything markedly Spanish, Escudero's quartet, written in 1936, shows the influence of Ravel, together with some Bartók harmonies and the gait of Wolf's *Italian Serenade*. It receives a seemingly sympathetic performance. Unfortunately, the sound of this modest record is not quite up to what is being produced elsewhere in Europe—the surfaces coarse here and there, the strings too distant.

Johann Caspar Ferdinand Fischer's *Ariadne Musica*, the direct precursor of Bach's *Well-Tempered Clavier*, has been recorded by Danish Odeon (PASK 2001). Fischer, who influenced both Bach and Handel, wrote his work in 1702 for an organ tuned in the then new “equal temperament.” It is a collection of twenty preludes and fugues leading chromatically through various keys, leaving out certain “difficult” keys which Bach later included to bring *his* total to twenty-four. Fischer makes up for his omissions by including five *ricercaras*, strict fugues on the opening stanzas of hymns well known to the period. Whereas Bach wrote for harpsichord or clavichord and primarily for instructional purposes, Fischer's shorter pieces were meant for church use and for performance on the organ. If we leave historical context aside and take Fischer out from under Bach's shadow, he emerges as a

flavorful composer in his own right, comparable to Buxtehude. Everything about this release is clear, simple, and tasteful—the playing of Karl Johan Isaksen (who studied with Gunther Ramin, among others); the recently built baroque organ of St. Jacob's Church in Copenhagen; the jacket cover; and the notes in Danish and English, which include the little organ's specifications. The stereo recording is sensibly spaced and pure in sound.

THE *Oxford Companion to Music* gives short shrift to Riccardo Zandonai, describing him merely as “a very active composer, principally of operas (of a typically Italian kind).” Just how typical is demonstrated in the first of two Zandonai operas recorded at San Remo and issued by Cetra, *Giulietta e Romeo* (LPC 1266). Composed in 1922 to a libretto by Arturo Rossato, based on Shakespeare, it shows the influence of Mascagni (Zandonai's teacher) in the handling of the chorus and of Puccini in the vocal pattern, with some Verdian orchestral undertow thrown in. Gracing all this are a good flair for melody and an ability to set a dramatic scene (though not to finish it), with the result that *Giulietta* deserves its place well up in the list of second-rank operas still performed in Italy. Antonietta Mazza Medici and Angelo Lo Forese (unknowns, but what beautiful names!) handle the title roles with competence and occasional fervor. Included with the two-record album is a complete libretto, in Italian only.

In Cetra's other recent Zandonai release, *Conchita* (excerpts only, LPC 55029), which dates from 1911, the arias and duets have that climactic “bloom,” that swelling of high vocal sound which marks the best late Italian operas. Soprano Gloria Davy and tenor Giuseppe Campora make the most of it too, especially in the last-act duet. The vocal *genre* here is Puccinian once more, with an orchestral nod to Bizet, as befits the Spanish setting. The libretto, by the way, is based on Pierre Louÿs's novel *Le Femme et le Pantin* and was originally written for Puccini, who evidently changed his mind about using it. Zandonai's colorful scoring, the good singing, and the fine recording (castanets come through in style) make this record eminently worth sampling, despite the fact that there are no notes and only the complete Italian text to guide the listener.

GENE BRUCK

Imported labels are now being stocked by an increasing number of dealers in this country. A list giving the names and addresses of the principal U. S. importers will be sent on request. Address Dept. RD, HIGH FIDELITY Magazine, Publishing House, Great Barrington, Mass.



## RECORDS IN REVIEW

Continued from page 78

statement. The work is the young Haydn at his most charming, and the performance is polished, intimate, and completely in the spirit of this picture of the morning hours in Arcady.

No. 51 here is recorded for the first time, and when you hear it you will surely wonder why it has so long been a private pleasure for musicologists. Admittedly, it is not one of Haydn's greatest works, but it is nonetheless a thoroughly imaginative production with a vigorous first movement, an ingenious minuet with two trios, and a very bright finale with a trick ending waiting at the last bar. The horn part calls for instruments in the B flat alto register. They provide a series of unusual effects, and the players deserve the solo billing Goberman gives them.

The engineering is faultless, even in hard-to-balance passages where the continuo harpsichord must not be blanked out by other instruments. R.C.M.

**HAYDN: Symphonies: No. 94, in G ("Surprise"); No. 101, in D ("Clock")**

Berlin Philharmonic Orchestra, Karl Richter, cond.

• DEUTSCHE GRAMMOPHON LPM 18782. LP. \$5.98.  
• DEUTSCHE GRAMMOPHON SLPM 138782. SD. \$6.98.

Both performances here reflect the qualities of a great orchestra engaged in playing Haydn in the established German manner, but neither suggests the presence of a conductor who can impress his own image upon the music or the manner of its execution. Since Richter is only thirty-six, this is not surprising, but it hardly makes for a strongly competitive set when one has alternate versions as forthright as Giulini's *Surprise* or Beecham's *Clock*, to name just two. The engineering is no help, either—the recorded sound tends to be thin and lackluster.

This is my first encounter with DGG's new packaging. Alas, not even the thick sleeve prevented my review copy from being badly warped; moreover, I got a disc that emerged grit-spewn and popping from its factory-sealed bag. R.C.M.



Aloys Kontarsky: homage to Ives.

**HERBERT: Concerto for Cello and Orchestra, Op. 30, No. 2**

†Bloch: *Schelomo*

Georges Miquelle, cello; Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.

• MERCURY MG 50286. LP. \$4.98.  
• MERCURY SR 90286. SD. \$5.98.

While Victor Herbert's Second Cello Concerto doesn't really amount to much (a complete recording of *The Red Mill* would do Herbert's memory a lot more good and might be much better business), Miquelle, Hanson, the Eastman-Rochester Symphony Orchestra, and Mercury's recording engineers add up to as formidable a musical team as there is. Their recording of the Bloch masterpiece is one of the best ever made. A.F.

**HOLST: The Planets, Op. 32**

Women of the Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Herbert von Karajan, cond.

• LONDON CM 9313. LP. \$4.98.  
• LONDON CS 6244. SD. \$5.98.

For a feature review of this recording, see page 72.

**IVES: Sonata for Piano, No. 2 ("Concord")**

Aloys Kontarsky, piano; Theo Plümacher, viola; Willy Schwegler, flute.

• TIME 58005. LP. \$4.98.  
• TIME S 8005. SD. \$5.98.

This, if I am not mistaken, is the first recording of a composition by Charles Ives to be made in Europe by European artists, and it suggests that in another hundred years or so Ives may not be the hero of an exclusively American *mystique*.

The registration is magnificent in its clarity, quality, and justness of nuance, and the interpretation is crystal clear. Kontarsky stirs up less sonic dust than does George Pappastavrou, whose recorded performance of the same work came out not long ago, but he anatomizes the music with the utmost lucidity and deftly underlines its frequent indebtedness to the romantic tradition, especially to the music of Schumann. The rather freakish three-bar viola part, which Pappastavrou omits, is duly violated here. Both versions contain the magnificent flute part in the final pages. A.F.

**KIELLAND: Concerto Grosso Norwegianese**

†Brustad: *Symfoni No. 2*

Oslo Philharmonic Orchestra, Olav Kielland, cond. (in the Kielland), Oivind Fjellstad, cond. (in the Brustad).

• COMPOSERS RECORDINGS CRI 160. LP. \$5.95.

Olav Kielland's *Concerto Grosso Norwegianese* is a most attractive work based on folk rhythms and melodies and providing an important *concertante* part for the Norwegian folk fiddle known as the *hardingfele*. Kielland is no sedulous follower of Grieg; the music of Béla Bartók has come his way, and he has made the most of its valuable lesson. The symphony by Bjarne Brustad on the other side is a tiresome affair. The recording is brilliant without being good. A.F.



Geza Anda: a dual role for Mozart.

**LA MONTAINE: Songs of the Rose of Sharon—See Barber: Knoxville, Summer of 1915.**

**LOCATELLI: L'Arte del violino, Op. 3: No. 1, in D; No. 8, in E minor; No. 9, in G**

Roberto Michelucci, violin; I Musici.

• EPIC LC 3827. LP. \$4.98.  
• EPIC BC 1155. SD. \$5.98.

These violin concertos by Pietro Locatelli (1695–1764), published in 1733, are similar in style and layout to those of Vivaldi, but they are somewhat more venturesome in the technical demands made upon the soloist, especially in the elaborate optional cadenzas supplied by Locatelli. Like the older master's works, they are occasionally, as in the first movement of No. 9, lit by the dawn of the oncoming rococo period. Nos. 8 and 9 seem to me more substantial than No. 1, though that concerto does have a hearty, robust finale. Mr. Michelucci plays with fire and accuracy, and in the slow movement of No. 9 his instrument sings beautifully. The sound in both versions is alive and spacious, the only drawback being the timidity of the harpsichord, which is often practically inaudible when it has vital duties to perform. N.B.

**MARTINI: Magnificat secundi toni—See Obrecht: Missa Je ne demande: Gloria and Credo.**

**MOZART: Concerto for Piano and Orchestra, No. 17, in G, K. 453—See Beethoven: Concerto for Piano and Orchestra, No. 2, in B flat, Op. 19.**

**MOZART: Concertos for Piano and Orchestra: No. 17, in G, K. 453; No. 21, in C, K. 467**

Geza Anda, piano; Camerata Academica Orchestra of the Salzburg Mozarteum, Geza Anda, cond.

• DEUTSCHE GRAMMOPHON LPM 18783. LP. \$5.98.  
• DEUTSCHE GRAMMOPHON SLPM 138783. SD. \$6.98.

In both works Anda chooses satisfying tempos and plays with spirit and grace.

The fast movements are crisp, the slow ones poetic. As conductor too, Anda reveals no noticeable weaknesses. The music flows beautifully, and dovetailings between piano and orchestra, or between sections of the orchestra, are smoothly joined. The orchestra itself sounds like an excellent professional ensemble here. In the G major Concerto, Anda uses Mozart's cadenzas, which he plays with free rhythm and considerable eloquence. His own cadenzas for the C major work are no worse than others that have been used. In this masterpiece he does not fill in the spaces Mozart provided for little interpolations, nor does he achieve a *pianissimo* at the end of the wonderful Andante, but aside from these small matters both performances, coupled with clear and well-balanced sound, belong among the better recorded versions of these works. N.B.

**MOZART: Duos for Violin and Viola: in G, K. 423; in B flat, K. 424**

Joseph Fuchs, violin; Lillian Fuchs, viola.  
 • COLUMBIA ML 5692. LP. \$4.98.  
 • COLUMBIA MS 6292. SD. \$5.98.

Mozart is said to have dashed off these pieces to help out Michael Haydn, who was prevented by illness from fulfilling a commission for a set of six duos. In any case the younger master lavished on them as much first-class workmanship as if they were to be presented as his own. The excellent Fuchs give them full-blooded, robust performances. There was more nuance in the old Heifetz-Primrose recording of the B flat major Duo, but since it is no longer available, and since the only other recording of either work in the catalogues is an older version of the B flat major by the same brother-and-sister team, the present disc has no competition. The recording is a little close up, but very clear. N.B.

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

Vienna Symphony Orchestra, Ferenc Fricsay, cond.  
 • DEUTSCHE GRAMMOPHON LPM 18709. LP. \$5.98.  
 • DEUTSCHE GRAMMOPHON SLPM 138709. SD. \$6.98.

The Vienna Symphony is the second orchestra of the Austrian capital, but it sounds here, as in some other recordings, like a first-rate band. It seems excellent in every department, capable of perfect precision, and sensitive enough to follow every wish of the conductor. Whether one agrees with every wish is perhaps a matter of taste. To me, nothing is gained by broadening the soft answer to the imperious opening of the *Jupiter*, as Fricsay does here; on the contrary, valuable momentum is lost. The slow movement too drags a bit. But the last two movements are done very nicely indeed. Fricsay's tempo for the opening Allegro of the little A major Symphony is also rather slow, as Beecham's was. It is true that the tempo indication is modified by "*moderato*," but what both conductors seem to have overlooked is that Mozart clearly indicated that the piece should be taken *alla breve*. The result here is a slightly ponderous *Gemütlichkeit*—German beer instead of Italian wine. Except for a few

places where the oboes cannot be heard, the sound is clear and well balanced in both works. N.B.

**OBRECHT: Missa Je ne demande: Gloria and Credo**  
 †Martini: *Magnificat secundi toni*  
 †Ockeghem: *Credo sine nomine*

Renaissance Chorus of New York, Harold Brown, cond.  
 • BAROQUE 9003. LP. \$4.98.

All three composers represented on this disc came from the Low Countries and all were active in the latter part of the fifteenth century. Mr. Brown is to be complimented for his venturesomeness in seeking out works by these men, who are sparsely represented on records (Johannes Martini is not even listed in

Schwann) and of whom two (Ockeghem and Obrecht) are historically important figures. All three works are lovely. The Obrecht Gloria is especially attractive, with its mellifluous sixths and chains of thirds. Mr. Brown admits, in his notes, that this music was originally performed with instruments, but, as he implies, it is better to have it sung *a cappella* than not to have it at all. He takes great pains to infuse variety and nuance into the performance, and occasionally achieves a telling effect, as in the sequences climbing to a climax in the "*Suscepit Israel*" of the Magnificat. Elsewhere, however, the swellings and diminshings of the volume and the long sojourns at the bottom of the dynamic range are not so convincing. The chorus is well recorded, but on the review disc there was some swishing in the Obrecht Credo and a few crackles in the Magnificat. N.B.

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OCKEGHEM: *Credo sine nomine*—  
 See Obrecht: *Missa Je ne demande:*  
*Gloria and Credo.*

**PROKOFIEV: Semyon Kotko**

Lyudmila Gelovani (s), Sophie; Tamara Antipova (s), Frosya; Tatyana Tugarinova (s), Lyubka; Tamara Yanko (ms). Semyon's Mother: Antonina Kleshchova (ms), Hivrya; Nicholai Gres (t), Semyon; Nicholai Timchenko (t), Mikola; Genadi Troyitski (bs), Remenyuk; Nicholai Panchechin (bs), Tkachenko; Daniel Demyanov (bs). Ivashenko; Mechislav Shchavinski. Klembovski; Vladimir Zaharov. Von Virhov; Arnold Lokshin. First Robber; Georgi Ostrovski. Second Robber; Boris Dobrin. Bandura Player. Chorus and Orchestra of the U.S.S.R. State Radio, Mikhail Zhukov, cond.

• ARTIA-MK 214D. Four LP. \$23.80.

I will confess that I found this opera so uninteresting that I skipped little patches on Sides 7 and 8, and would not have listened to this last disc at all but for the thought that the needle might drop into a groove that contained the phrase, nay, the chord, that would reveal this piece as the work of the composer of the symphonies, concertos, cantatas (well, *Nevsky*, anyway), and operas that made him one of the compositional giants of the century.

I don't want to be unfair. At the beginning of Act III there is a nocturne, fading into a snatch of a love scene, that recalls the composer's powerful lyric gift. Now there is a little twist in the vocal line, and ten minutes from now a faintly surprising touch in the orchestration, that shows there is some gray matter in the writer's noggin. There is also a mitigating circumstance—namely, the absence of a libretto accompanying the record. There are some synoptic notes, which read like extracts from the Little Lenin Library—but no libretto. It may be that there are insuperable difficulties to the obtaining of the text. In that event, it may be asked is it not better to release the opera without libretto, bringing us at least the score, than not to release the opera at all? No, it is emphatically not better. The opera consists almost entirely of dialogue—no real duets, no concerted numbers, no arias, no extended orchestral interludes—and consequently it is essential that this dialogue be understood. Despite my best efforts with the synopsis provided, I must say that I did not have even a general notion of what was being talked about fifty per cent of the time, and had a fairly specific idea not more than ten per cent of the time. This complaint is serious enough with the unfamiliar operas of Rimsky-Korsakov or the songs of Dargomizsky, but large portions of those works can be enjoyed simply as beautiful music expressive of general feelings or moods or actions. With a work such as this, the absence of a text disqualifies the album from serious consideration.

Except for the aforementioned nocturne, the score is limp and arid in the extreme. Whether the miserable level of inspiration can be blamed on official Soviet strictures, I would not presume to say—though that is the easy and popular explanation. Certainly *Semyon Kotko* avoids none of the pitfalls of art as propaganda. The characters are childish cartoons. (There is even a German officer straight out of a

wartime film; he goes around saying "Gut . . . sehr gut!" all the time—remember those guys?) The viewpoint is immoral in that characters are judged good or bad not by what they do, but by which side they did it for. We should keep in mind, however, that Prokofiev later turned out work of considerably better quality—even *War and Peace*, which is by no means a successful opera, has very fine moments, and puts to shame even the relatively decent sections of *Semyon*. I myself do not see why we must assume that Prokofiev secretly resented Soviet ideology, merely because he suffered a contretemps with the Stalin regime. An artist can be perfectly sincere and extremely talented, and still fail. Verdi, after all, wrote perfectly horrible operas right alongside works of genuine stature. Any attempt to turn art to ideological purposes is likely to prove a limitation on the artist, but it does not necessarily indicate that he is composing with a bayonet to his back. (*Semyon*, incidentally, was composed in 1938-39, and first performed in 1940.)

The singing is nearly all absolutely atrocious. The cast listing does not tell us the performers' voices, so that one must guess who is singing what. I think I doped out about two-thirds of them, but wouldn't stake anything on it. Nicholai Gres, a tenor, takes the title role and reveals a certain stolid strength of voice. The Sophie seems to be a dark sort of soprano, not too bad, and the Frosya a light sort of soprano, also not objectionable. The rest of them simply do not matter. C.L.O.

**PROKOFIEV: Sonata for Flute and Piano, Op. 94**

†Benda: *Sonata for Flute and Harpsichord*

†Richter: *Sonata da camera for Flute and Harpsichord*

Jean-Pierre Rampal, flute; Viktorie Svihliková, harpsichord; Alfred Holeček, piano.

• SUPRAPHON LPV 344. LP. \$5.98.

Prokofiev's flute sonata, which was later arranged for violin, is one of his most attractive chamber works. Its opening movement is warmly lyrical; the Scherzo has much rhythmic interest and a relaxed trio; the Andante is based on a seemingly simple, wide-flung melody and includes some fascinating idiomatic writ-



George Rochberg: in the great line.

ing in which the flute crawls around within a narrow intervallic space; and the finale is a characteristically clever quick-march with expansive interludes. Rampal plays it beautifully and is ably seconded by Holeček. Excellent performances are also granted the two melodious Czech pieces, by František (Franz) Benda (1709-86) and František Xaver Richter (1709-89). Both are in early classic style with an admixture of baroque elements. The slow movement of the Richter has a rather startling anticipation (if it was written before 1788) of the main theme of the Andante of Mozart's big G minor Symphony. N.B.

**RACHMANINOFF:** *Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18. Preludes: in D, Op. 23, No. 4; in G, Op. 32, No. 5; in G sharp minor, Op. 32, No. 12*

Moura Lympany, piano; Royal Philharmonic, Sir Malcolm Sargent, cond.

• ANGEL 35736. LP. \$1.98.  
• • ANGEL S 35736. SD. \$2.98.

This is a finely conceived, judiciously balanced performance of the Concerto. The tempos are orthodox in the best sense of that word, avoiding capriciousness on the one hand and steely rigidity on the other. The feeling is warm and honest, the technique of the performers accurate without being exhibitionist. To be sure, the performance doesn't have quite the brooding romanticism that Richter brings to the music, and Miss Lympany's quietly reserved pianism eschews the angular propulsion and rhythmic dynamism that Byron Janis favors; but for a happy synthesis of the two completely disparate approaches favored by those artists, this new edition is extremely successful. The present artist's pianism, incidentally, now has far more punch and incisiveness than it did on the Lympany-Malko edition of the Concerto, issued some years ago by Victor in its now defunct LHMV series. All told, this Angel disc seems to me a clear choice among economy issues of the Rachmaninoff Second; and the three preludes, duplicating Miss Lympany's performances in the complete London issue of a decade or so ago, are played with the same freshness today.

The recorded sound is typical of EMI: a clean, full-bodied piano tone and a slightly woolly orchestral pickup, which is agreeable without being especially remarkable for its presence. Surfaces are a bit obtrusive, especially in the monophonic pressing. H.G.

**RICHTER:** *Sonata da camera for Flute and Harpsichord—See Prokofiev: Sonata for Flute and Piano, Op. 94.*

**ROCHBERG:** *Night Music*  
†Saeverud: *Peer Gynt Suite, No. 1*

Louisville Orchestra, Robert Whitney, cond.

• LOUISVILLE LOU 623. LP. \$7.92. (Available on special order only, from 830 S. Fourth St., Louisville 3, Ky.)

The truly great talent has a kind of moral quality in its expression; it reveals itself unmistakably in its grandeur and seriousness, and it lets us know at once that we are in the presence of a composer who stands in the great line. One such aristocrat of music is George Roch-

berg of the University of Pennsylvania, here represented with his first recorded work. Mark it well: this is the recorded debut of a man whom the future will regard as one of the major composers of the twentieth century. *Night Music* is an exquisitely beautiful piece, full of mysterious, silvery effects and profound, compelling expression; of the many new compositions recorded by the Louisville Orchestra, this must certainly rank among the first half-dozen.

Harald Saeverud's *Peer Gynt Suite* is trifling by comparison, but it is most amusing. It was composed for a 1947 production of Ibsen's play whose director felt that Grieg's music romanticized the drama and its characters too strongly and that something earthier and more satirical in character was in order. This Saeverud provided. His *Peer Gynt* music is not nearly as good in its way as Grieg's is in *its*; still, it is entertaining and was doubtless very good theatre. Recording and performances are first rate. A.F.

**ROGERS:** *Variations on a Song by Mussorgsky*

†Haines: *Concertino for Seven Solo Instruments and Orchestra*

Rochester Philharmonic Orchestra, Theodore Bloomfield, cond. (in the Rogers); Oklahoma City Symphony Orchestra, Guy Fraser Harrison, cond. (in the Haines).

• COMPOSERS RECORDINGS CRI 153. LP. \$5.95.

Here are two more works in the American Music Center Commissioning Series sponsored by the Ford Foundation. Bernard Rogers' *Variations on a Song by Mussorgsky* is an engaging curiosity. The theme (that of a naive *Child's Song* not unlike the song of the Innocent in *Boris*) is put through numerous paces, all with the utmost skill and ingenuity, respectfully retaining Russian character throughout the whole performance. Interesting, highly respectable, but curiously old-fashioned and academic.

The *Concertino* by Edmund Haines is also academic, but less firm in structure and guided by a less sure taste than that of Rogers. Performance and recording of the Rogers are obviously first-class; so far as the Haines is concerned, I am not so sure. A.F.

**ROSSINI:** *Il Barbiere di Siviglia* (excerpts)

*Overture: Largo al factotum; Se il mio nome; All'idea di quel metallo; Una voce poco fa; La calunnia; Dunque io son; A un dottor; Ehi, di casa! La testa vi gira; Ah, qual colpo: Di si felice.*

Gianna d'Angelo (s), Rosina; Gabriella Carturan (ms), Marcellina; Nicola Monti (t), Almaviva; Renato Capocchi (b), Figaro; Giorgio Giorgetti (b), Officer; Giorgio Tadeo (bs), Bartolo; Carlo Cava (bs), Basilio. Bavarian Radio Symphony Orchestra, Bruno Bartoletti, cond.

• DEUTSCHE GRAMMOPHON LPM 19270. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 136270. SD. \$6.98.

*The Barber of Seville* is an opera that adapts relatively easily to the abridged-version treatment, since one can cut great gobs of recitative and include a good portion of the major arias and ensembles. However, the excerpt treatment does not make too much sense with regard to the



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DGG version, which is much more notable for the spirit and balance of its ensemble than for individual cast contributions. Thus, the most welcome inclusions here are the act finales. Both Monti and Capēcchi fit into this cast well enough, but they are not exciting bravura singers, and their first-act solos and duet are among the weaker numbers in the performance. Cava's "Calumny" aria is effective in an ordinary way. Only D'Angelo's "Una voce poco fa" and Tadeo's "Un dottor della mia sorte" are in a really high class. For some reason, Bartoletti's peppy reading of the overture has been truncated, though it was not on the complete set. The sound is excellent. C.L.O.

SAEVERUD: *Peer Gynt Suite, No. 1*  
—See Rochberg: *Night Music*.

**SANDERS: *Symphony in A***

Knoxville Symphony Orchestra, David Van Vactor, cond.  
• COMPOSERS RECORDINGS CRI 156. LP. \$5.95.

This is one of the most impressive of the recordings to come out of the American Music Center Commissioning Series sponsored by the Ford Foundation. Robert Sanders of Brooklyn College is a highly prolific and extremely able composer, but his representation on discs, unfortunately, has been very sparse. The symphony is an exceptionally big work, filling both sides of the disc, but it is devoid of rhetoric or grandiosity. Sanders goes back to American folk music through the Protestant hymn, and he handles his tuneful material with immense deftness and point. In the world

of concert music beholden to American folk sources, add now to the names Ives and Copland the name of Sanders. The recording of the symphony is very good, as is its performance. A.F.

**SCHOENBERG: *Quartet for Strings, No. 2, in F sharp minor, Op. 10—See Berg: *Quartet for Strings, No. 3.****

**SCHUBERT: *Symphonies: No. 5, in B flat; No. 6, in C***

Berlin Philharmonic Orchestra, Lorin Maazel, cond.  
• DEUTSCHE GRAMMOPHON LPM 18685. LP. \$5.98.  
• DEUTSCHE GRAMMOPHON SLPM 138685. SD. \$6.98.

When a young conductor appears before an old and distinguished orchestra, there is always room for legitimate wonder over who did what. This has regularly been the case with Maazel's Berlin recordings. One hears the work of seasoned instrumentalists on this disc, but searches (largely in vain) for the type of precise ensemble playing or the consistent projection of style which would indicate masterful leadership. Indeed there is little here that a group as sophisticated as the Berlin Philharmonic might not have managed without a conductor.

Maazel's lapses need not be catalogued. One need go no further than the third bar of the Fifth where he allows the first violins to make a premature entrance in an exposed passage and to spoil the harmonic effect of the chords in the winds. (This would not have happened under Karajan.) His achievements grow out of melodic sensitivity, and the *Andante con moto* of the same work is a satisfying demonstration of his feeling for nuance and line.

Monophonically, the recorded sound is reasonably well focused from the standpoint of the balcony but lacking in brilliance. The stereo offers even less clarity. Its contribution is a broader sound source and increased reverberation. All things considered, the two Beecham editions remain dominant (and better-sounding) in both works, with the Schmidt-Isserstedt set an acceptable alternate for those who insist on a stereo Sixth. R.C.M.

**SCHUBERT: *Symphony No. 9, in C***

Philharmonia Orchestra, Otto Klemperer, cond.  
• ANGEL 35946. LP. \$4.98.  
• ANGEL S 35946. SD. \$5.98.

Minneapolis Symphony Orchestra, Stanislaw Skrowaczewski, cond.  
• MERCURY MG 50272. LP. \$4.98.  
• MERCURY SR 90272. SD. \$5.98.

As long as we've had this work on records, I've given allegiance to the Toscanini version, and in stereo I have had a strong affection for Charles Munch's disciplined treatments of the score. Like the Toscanini, the new Klemperer is reserved, unswervingly classical in approach, and no more reminiscent of the city of the waltz than any good performance of the *Eroica*. I don't find this cold. I find it correct. One need only observe the cumulative strength of the first movement as heard here, or the way in which strict adherence to Schubert's tempo markings gives uncommon continuity to the second. It is in the gloriously swirl-

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ing finale, however, that the power and depth of Klemperer's approach will become wholly evident.

My preferences in this work are not everybody's, however. Many listeners want a more relaxed, romantic, and *gemütlich* reading, such as Josef Krips has provided us on two occasions. Now we have from Stanislaw Skrowaczewski an account that is also soft and extroverted. Tempos are very flexible (far too much so for my taste), and the point of the performance is not the magnificent architecture of the work but the communication of its emotional content. The approach would have been more convincing had Mercury provided warmer sonorities and more flattering acoustics, but one hears the familiar Mercury sound with its knife-edge brilliance and faintly metallic colorings. There is, however, a great deal of clarity, and the dynamic range is wider than normal.

If you want your Schubert ebullient and full of feeling, your stereo bright and supercharged, Skrowaczewski's edition is likely to please. (The mono disc, it should be noted, is also very well engineered.) But, for me, the Klemperer version—with recorded sound up to Angel's best—has solved the problem of what Schubert Ninth to buy for some time to come. R.C.M.

#### SCHUETZ: *St. Matthew Passion*

Dietrich Fischer-Dieskau (b), Evangelist; Johannes Richter (bs), Jesus; Hugo Distler Choir (Berlin), Klaus Fischer-Dieskau, cond.

- ARCHIVE ARC 3172. LP. \$5.98.
- • ARCHIVE ARC 73172. SD. \$6.98.

In this Passion, the Gospel narrative is recounted in recitative, with brief interpolations for the chorus and a choral introduction and conclusion, all of which is unaccompanied. The long stretches of recitative make the great beauty of the choral portions even more poignant. The performance here is far superior to the old one on Westminster (now withdrawn), chiefly because of the extraordinary reading of the Evangelist's part by Fischer-Dieskau. Without ever overstepping the bounds of the style, he colors his tones in accordance with the events he is describing, reaching a height of intensity in the German rendering of Jesus' cry, "*Eili, eili.*" The other soloists are all satisfactory, the chorus is first-rate, and the sound entirely lifelike in both versions. N.B.

#### SCHUMANN: *Fantasia in C, Op. 17* —See Beethoven: *Sonata for Piano, No. 17, in D minor, Op. 31, No. 2* ("*Tempest*").

#### SCHUMANN: *Quartet for Strings, in A, Op. 41, No. 3*

#### †Stravinsky: *Three Pieces for String Quartet*

Quartetto Italiano.

- ANGEL 35733. LP. \$4.98.
- • ANGEL S 35733. SD. \$5.98.

Believe it or not, this is the only recording of a string quartet by Robert Schumann now available on American discs. It is also the only recorded version of the Stravinsky currently in the catalogues, but that is less surprising. One wishes the record were equal to its responsibility, but both performances are very poor.

The Schumann has some nice lyric moments, but it lacks the breadth, robustness, long lines, and rhythmic power so essential to an understanding of this composer. The Stravinsky lacks everything. A.F.

#### STAINER: *The Crucifixion*

Richard Lewis, tenor; Owen Brannigan, bass; Brian Runnett, organ; Choir of St. John's College, Cambridge, George Guest, cond.

- LONDON 5699. LP. \$4.98.
- • LONDON OS 25333. SD. \$5.98.

Sir John Stainer's *The Crucifixion* might be described as a nineteenth-century Passion. Written in 1887, it is the one work by which this English composer, organist, choirmaster, and musical scholar is re-

membered. In point of performing forces, its demands are modest: a tenor and bass soloist, small choir and organ, with occasional participation by the congregation. In including the congregation in the singing of a couple of hymns, it parallels the Passions of Bach; unlike the latter, however, it is a continuous composition, with arias, duets, and choruses all connected by organ passages. Stainer's musical style, as might be expected, reveals the strong influences of nineteenth-century English church music and the oratorios of Mendelssohn.

One could not ask for a more devoted performance than that accorded *The Crucifixion* on this record, the first in stereo. Both the soloists and the small all-male choir (sixteen trebles and four each of altos, tenors, and basses) sing with exceptional refinement, while direc-

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tor George Guest and organist Brian Runnett insist upon and achieve carefully molded phrases. Furthermore, the diction is unusually clear—although this does not excuse the omission of a printed text. Balances have been carefully maintained by performers and recording engineers, while the acoustics of the Chapel of St. John's College, Cambridge, create the proper atmosphere with plenty of resonance but without blurring a single passage. P.A.

**STRAUSS, RICHARD: *Enoch Arden*, Op. 38**

Claude Rains, reader; Glenn Gould, piano.

- COLUMBIA ML 5741. LP. \$4.98.
- • COLUMBIA MS 6341. SD. \$5.98.

The product of the composer's twenty-sixth year, *Enoch Arden* is one of our few long looks at the Victorian Strauss. ("Victorian" is the only way to describe this sentimental romance of Tennyson and the musical parallel Strauss provides for it.) Few listening at the time to the result would have predicted that the same man would write *Salome* or *Elektra*, and, conversely, few who admire that Strauss will find this one particularly interesting.

The form is unusual enough to merit explanation. Rains gives a dramatic reading of the Tennyson poem which is prefaced, supported, and punctuated by music that is largely an ingenious intermingling of three leitmotifs representing the characters of the drama. None of the motives suggests a very strong character, and that of the protagonist is especially weak if we take Tennyson's measure of his hero.

There is an orchestral arrangement of the music by Lucien Cailliet that is somewhat more effective; but it seems to me that the grounds for a lack of effect here are not any inadequacy of the performers or lack of tonal color but are inherent in the work. Indeed, since this is an important and largely unknown example of the young Strauss, we can be grateful that Messrs. Rains and Gould have combined their skills to bring it to us in a form that does everything possible for its success. Both performances are sensitive to the nuances of the poet's speech and the composer's

sonorities. Poor Enoch could not be better served or better documented.

The recording is excellent, but I fail to see the need of stereo since the individual characteristics of the two versions are so slight. R.C.M.

**STRAVINSKY: *Firebird: Orchestral Suite* (1919 version)  
†Falla: *El Amor brujo***

Netherlands Philharmonic Orchestra, Walter Goehr, cond.

- • QUARANTE-CINQUE 45004. 12-in. 45-rpm SD. \$5.98.

The advantage of a 45-rpm disc is primarily a more secure brilliance in the high register, and the advantage of the 12-in. format and the conventional center hole is longer playing time and ease of manipulation—particularly on record changers.

With prime source material these merits would be clear, but unfortunately the master tape reproduced here is not in that class. The recording, from the late Walter Goehr, is at least two years old, and the orchestra is not of the quality needed to provide gorgeous sonic effects. The ensemble often sounds disappointingly thin, just as Goehr's baton appears leaden, perhaps by reason of ill health. The Falla is the better of the two performances, with moments which provide a fair argument for the higher speed. Despite the anonymity bestowed by the label, there is a vocal soloist. R.C.M.

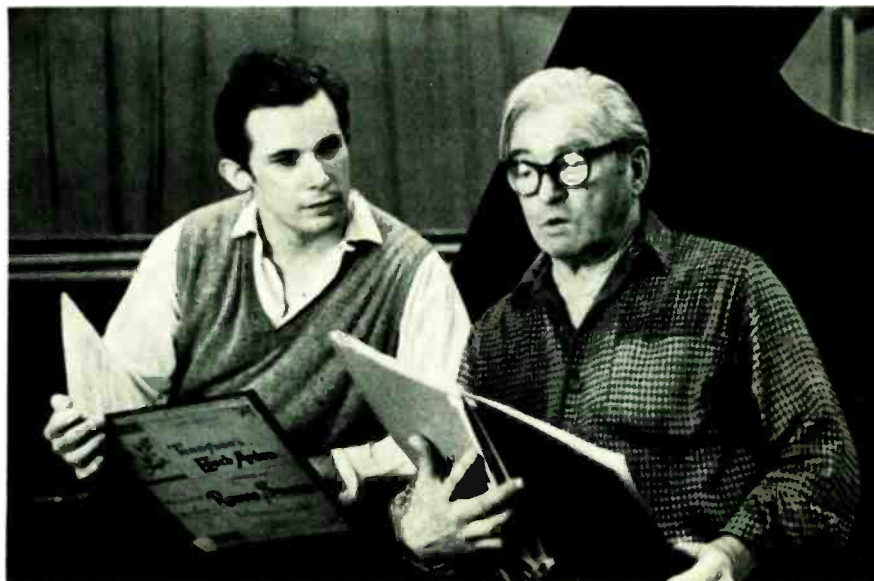
**STRAVINSKY: *Three Pieces for String Quartet*—See Schumann: *Quartet for Strings, in A, Op. 41, No. 3.***

**SYDEMAN: *Seven Movements for Septet; Concerto for Camera*  
†Goeb: *Quintet for Woodwinds, No. 2***

Max Pollikoff, violin; CRI Chamber Ensemble, Paul C. Wolfe, cond. (in the Syde-man). New Art Woodwind Quintet (in the Goeb).

- • COMPOSERS RECORDINGS CRI 158. LP. \$5.95.

Both the works of William Syde-man are



Glenn Gould and Claude Rains: their best for *Enoch Arden*.

first-rate—full of wit, energy, pith, and point in a sparkling, epigrammatic style. Superlative performance and recording help a great deal, but the same virtues do not conceal the fact that most of the Goeb quintet is dryly manufactured. It has a magnificent slow movement, however, and that is worth waiting for. A.F.

**TCHAIKOVSKY:** *Swan Lake, Op. 20: Ballet Suite. The Sleeping Beauty Op. 66: Ballet Suite*

Vienna Symphony Orchestra, Edouard van Remoortel, cond.

- Vox TPL 11770. LP. \$4.98.
- • Vox STPL 511770. SD. \$4.98.

Van Remoortel all but accomplishes the impossible in these recordings: he almost succeeds in playing every movement from these two ballet suites at the wrong tempo, without expression, and with careless phrasing. Even the movements themselves are picked at random and played out of order. The stereo sound is fairly good—much better than this slipshod, unmusical performance deserves. P.A.

**TCHAIKOVSKY:** *Symphony No. 7, in E flat*

Philadelphia Orchestra, Eugene Ormandy, cond.

- COLUMBIA ML 5749. LP. \$4.98.
- • COLUMBIA MS 6349. SD. \$5.98.

As Roland Gelatt reported in the April issue of this journal after attending the American premiere, in Philadelphia, of this "new" addition to the Tchaikovsky symphonic canon, the composer had begun work in 1892 on a symphony, in E flat major, which was to have been his Sixth. A short while later he wrote to a friend: "I have begun to compose a symphony, but it doesn't go as smoothly as I might wish. I'm afraid that this is the beginning of the end—i.e., that I've written myself out." He had said the same thing while he was writing the Fifth Symphony, but evidently this time he meant it. By the end of the year he had "... decided to scrap it and forget about it."

Instead of scrapping it, however, he laid it aside to compose the *Pathétique*, which then, of course, became the Sixth we know. That completed, he returned to the earlier Symphony in E flat, deciding now that it could be suitably reworked as a piano concerto. He got as far as composing the solo part for all three movements and orchestrating the first movement when death intervened. Although his pupil Alexander Taneyev later orchestrated the remaining two movements, today the completed first movement is usually performed alone, as Tchaikovsky's Piano Concerto No. 3, in E flat.

About ten years ago, Semyon Bogatyryev, a professor at Moscow Conservatory and a symphonic composer in his own right, decided to try to restore the concerto to its original form as a symphony. In addition to the first movement of the piano concerto in Tchaikovsky's own instrumentation and the other two movements transcribed by Taneyev, he also had access to all of the composer's sketches for the symphony, with half of the first movement already orchestrated. From this material it was not too difficult to piece together the first and second movements. The finale presented a somewhat greater problem, since Boga-

tyryev felt that Taneyev had filled in some blanks left by Tchaikovsky.

But there was one additional problem. According to Tchaikovsky's brother Modeste, the symphony was to have had four movements, yet the composer had left no sketches for a scherzo. Bogatyryev therefore made an orchestral transcription, in the spirit of Tchaikovsky, of the latter's *Scherzo-Fantaisie*, the tenth of his Eighteen Piano Pieces, Op. 72. This was far from a shot in the dark. First of all, these pieces had been written at the same time as the symphony. Secondly, for a revival of *Swan Lake* in 1893 Tchaikovsky had promised to orchestrate some of these same pieces, a project prevented only by his sudden death.

Eugene Ormandy and the Philadelphia Orchestra, who introduced the Seventh Symphony to America in February, have now recorded the work for the first time anywhere. Having given the disc repeated playings, as well as having heard the symphony performed in Philadelphia and New York, I feel justified in saying that while it certainly is not in a class with most of Tchaikovsky's other works in this form, it is nonetheless pleasing. The first movement, with its three well-defined themes set forth in easily recognizable sonata-allegro form, sounds equally good as the beginning of a concerto or a symphony. As with so much of Tchaikovsky, the beautifully lyrical Andante is the most appealing section. The Scherzo sounds as if it really belongs in the work. Only the finale is atypical: it is so patchily constructed and its un-Tchaikovskyan themes are so poor that I suspect there is more Taneyev than Tchaikovsky here. Bogatyryev deserves much credit not only for his scholarly research but also for the fidelity with which he has preserved the Tchaikovskyan orchestral colors.

I must agree with Mr. Gelatt that the Symphony also owes a great deal to the highly polished performance it receives at the hands of Ormandy and the Philadelphians. The conductor told me that he did a good deal of editing on his own, particularly of the string parts; and altogether he and his musicians have lavished upon the score the loving care worthy of a far greater work than this one is. So also have the Columbia engineers, who have produced mono and stereo recordings with a ravishing tone and naturalistic quality. P.A.

**TRYTHALL:** *Symphony No. 1*  
†Boda: *Sinfonia*

Knoxville Symphony Orchestra, David van Vactor, cond.

- COMPOSERS RECORDINGS CRI 155. LP. \$5.95.

One of the more entertaining aspects of the critic's life is to be confronted with excerpts from one's reviews long after one has forgotten the work or the performance in question. Sometimes these excerpts are embarrassing: one wonders how on earth one could have said anything like *that*. Occasionally, however, one regrets not having said more along the same lines. The jacket notes supplied with this disc for Gilbert Trythall's First Symphony provide a case in point.

The notes quote the writer of these lines as follows:

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tough integrity and a sense of the wonder and eloquence of musical materials. Its manipulation of those materials has the genuinely big line that justifies the use of the 'symphony.' It has humor, irony, exaltation, brilliance, and punch. Hindemith himself could not have played a chorale into glory with more telling power than Trythall exhibits at the end of his third movement."

Hearing the work again on this disc three years later, I am struck anew by all the qualities previously mentioned and in addition by the colorful variety of Trythall's handling of the orchestra. All in all, this is a magnificent work, but it is equaled and in some ways surpassed by John Boda's Sinfonia on the other side. Boda's piece has a spare, lithe, integrated, open and direct effect which, by contrast, points up a certain

ambitious diffuseness in Trythall's score. Boda's command of rhythms is particularly brilliant, and his Sinfonia reaches climaxes of a grandly monumental kind.

These two works are the Knoxville Symphony's contribution to the American Music Center's Commissioning Series, sponsored by the Ford Foundation. Probably neither Trythall, a Cornell man now teaching at Knox College in Galesburg, Illinois, nor Boda, an Eastman graduate now at Florida State University, would have been heard of without these commissions, nor would most of us have had any opportunity to become aware of the fact that there is a first-rate orchestra in Knoxville with an equally first-rate conductor. In other words, there are depths and reaches of musical cultivation and creativeness in this country about which the managerial

bureaus and the big record companies know nothing, and one must be immensely grateful to the American Music Center and the Ford Foundation for emphasizing that fact. Both recordings are extremely fine. A.F.

## RECITALS AND MISCELLANY

### LAZAR BERMAN: *Piano Recital*

Chopin: *Etude in B minor, Op. 25, No. 10*. Debussy: *Etude No. 6, pour les huit doigts*. Ravel: *Gaspard de la nuit: No. 1, Ondine*. Scriabin: *Fantasia in B minor, Op. 28*. Rachmaninoff: *Moments musicaux, Op. 16 (6)*.

Lazar Berman, piano.  
• ARTIA-MK 1577. LP. \$5.98.

When Emil Gilels made his first tour here in 1955, he spoke glowingly of a young countryman of his who "could play *Feux follets* as if it were nothing." The young pianist was Lazar Berman. On the basis of this record, it would seem as though Mr. Gilels' enthusiasm was well placed. Mr. Berman has a titanic agility (the kind, in fact, that leaves one slightly breathless), a big, assertive style similar to Rachmaninoff's, and a penchant for fast tempos. His *Ondine* bristles with electric intensity, the Chopin Octave Etude is brilliantly headlong in the outer parts and in the middle section grandly inflected. In the Debussy, Mr. Berman leaves all rivals far behind. One ceases to hear notes here: they are supplanted by the haunting strains of a siren, and the effect is simply indescribable. The Scriabin, with its morose melancholy, is superbly done, as are the pieces by Rachmaninoff.

It is unfortunate that the recorded sound is not better than it is: the piano tone is grainy, the surfaces gritty almost to the point of being unbearable. Nevertheless, we can accustom ourselves to this type of sound in order to enjoy the artistry of certain old-timers; and until we have better recorded discs from Berman, we will just have to view this one with the same indulgence. H.G.

### FRANS BRUEGGEN: "*The Virtuoso Recorder*"

Frans Brüggen, recorder; Janny van Wering, harpsichord.  
• DECCA DL 10049. LP. \$4.98.  
• DECCA DL 710049. SD. \$5.98.

Most, if not all, of the five baroque compositions included here were originally published as for violin or flute, but there seems to be no good reason why they should not be played on a recorder. A Canonic Sonata in D minor by Telemann has two playful and winning fast movements. It is performed on two alto recorders, Brüggen playing both parts. There is also a pleasant Sonata in G by Willem de Fesch, as well as routine sonatas by Telemann (in E minor), Jean-Baptiste Loeillet (in F major), and Francesco Veracini (in G major). Brüggen, a young Dutch performer, plays with skill, and his accompanist achieves variety by occasional changes in registration. Very good sound in both versions. N.B.



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Kelemen: *Etudes Contrapuntiques*. Castiglioni: *Tropi*. Fellegara: *Serenata*. Yun: *Musik für Sieben Instrumente*.

Hamburger Kammerolisten, Francis Travis, cond.  
• TIME 58006. LP. \$4.98.  
• • TIME S 8006. SD. \$5.98.

This disc comprises four short works by members of the European avant-garde recorded by a chamber group founded and conducted by a young American, Francis Travis, who has been working in Germany and Switzerland in recent years. The works of Milko Kelemen and Vittorio Fellegara are composers' forum music of the kind with which programs are padded out from Darmstadt to Tokyo and back again. The compositions by Niccolò Castiglioni and Isang Yun, however, are quite remarkable.

Castiglioni's "tropes" are highly charged fragments of sound deployed on a background of silence to produce an extraordinarily plastic effect; it is almost as if these sound-complexes were bits of abstract sculpture which one could savor with one's fingertips. Castiglioni continues the aphoristic tradition of Webern and here takes it into new expressive territory with a thoroughly Italian sense of drama and a thoroughly up-to-date appreciation of percussion instruments.

Isang Yun is a Korean composer now living in Germany. In his liner notes on Yun's work, Robert Dunn justly observes that this music seems to be haunted by the spirit of Berg. Alone among the four composers represented on this disc, Yun has no truck with the Webern style; he goes in for long lines and intricately spun lyricism, and he does a beautiful job of it. Like Castiglioni, Yun makes an immediate and highly successful appeal to the ear, and no theoretical dissertation on his score is really necessary.

The performances and recording are first-class. A.F.

**FLORENCE FOSTER JENKINS:  
"The Glory (???) of the Human  
Voice"**

Mozart: *Die Zauberflöte: Queen of the Night Aria*. Lindoff: *The Musical Snuff-box*. McMoon: *Like a Bird*. Delibes: *Lakmé: Bell Song*. David: *Pearl of Brazil: Charmant oiseau*. Bach-Pavlovich: *Bissy. J. Strauss: Die Fledermaus: Adele's Laughing Song*.

Florence Foster Jenkins, soprano; Cosme McMoon, piano.  
• RCA VICTOR LM 2597. LP. \$4.98.

Here is another go-round for the records of Mme. Jenkins, the deluded dowager. They constitute something of an aural sick joke, preserving (in case you don't know) the ludicrous vocal efforts of an elderly and apparently likable woman who lived in a fantasy of triumphal concert appearances. In this she was assisted by the public, who bought tickets to her concerts, listened, and applauded with sobriety; and by the critics, who, as Francis Robinson's jacket notes point out, reviewed her efforts in the same *double-entendre* phrases that might serve for a Tebaldi or Schwarzkopf recital.

I can recall being amused for five

or ten minutes the first time I heard some of these records, just as I might laugh at Sid Caesar parodying *Macbeth* in the broadest possible style. (How much less funny it would seem, though, if we knew that Sid Caesar really wanted more than anything else to be a classic tragedian, and was under the cruel delusion that he was actually a monumental *Macbeth*.) Finally, of course, these records do not seem funny at all, but pathetic, and even annoying. I cannot imagine anyone's playing them more than three or four times, except by way of De Sade-esque experiment.

The reverse side of this disc—*A Faust Travesty*, created by Jenny Williams and Thomas Burns—is something else again. As with nearly all such efforts, this one will, I'm sure, pall with repetition—*sic semper* even the best of Anna Russell,

Alec Templeton, and Victor Borge. But it is, at least, a conscious parody. Its humor is largely traceable to the words, which are (imagine!) a more or less literal translation of the *Faust* libretto, and to the unbelievable sounds, at once extraterrestrial and hopelessly earth-bound, produced by Mr. Burns. Miss Williams labors under the drawback of being rather too good—one can hear worse singing than this at any workshop performance. I do admire, though, her ability to seem to be enunciating with great distinction while actually being totally incomprehensible, and her ear for the precisely wrong pitch at key moments. This side is quite entertaining, at least the first couple of times through. C.L.O.

*Continued on next page*

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 • VANGUARD BG 623. LP. \$4.98.

Whoever was responsible for this program had the commendable idea of seeking out little-known composers as well as little-known works by celebrated composers. The first side contains religious works by Gaffurio, Tromboncino, and Soto, the Sanctus from Palestrina's *Mass Aeterna Christi munera*—one of the loveliest pieces in the lot—and an organ toccata by Andrea Gabrieli. On the overside are secular vocal works by Cara, Demophon, Vecchi, Marenzio, and Gastoldi, as well as instrumental pieces by Francesco da Milano and Cesare Negri. There is much of interest here, for example Gaffurio's Sanctus from his *Missa trombetta*, in which the lowest voices alternate, trumpetlike, between *do* and *sol*; Soto's *Il pietoso Gesù*, a melodious work here performed as a dialogue for soprano and tenor with organ accompaniment; the charming *Canzon de le ucelli* by Francesco da Milano, played on the lute stop of a harpsichord; and the beautiful madrigal *Quando sorge l'aurora* by Marenzio. From the point of view of performance, however, the disc does not come off well. Most of the pieces—secular as well as sacred—are given in a slow, solemn manner, which is sometimes justified by the text but sometimes not. In an apparent attempt to avoid monotony Monsignor Biella goes in for sudden dynamic shifts and for crescendos and diminuendos that do not seem called for by either text or music. Luciana Ticinelli-Fattori, who does most of the solo singing, has a soprano that conveys considerable feeling but is lacking in purity. Original texts and English translations are provided, and the sound is lifelike. N.B.

**ANDRES SEGOVIA: Music for the Guitar**

Esplá: *Antaño*. Granados-Llobet: *Tonadilla*. Mussorgsky-Segovia: *The Old Castle*. Ponce: *Allegro in A*. Roussel: *Segovia*. Segovia: *Study*. Tansman: *Three Pieces for Guitar*. Torroba: *Pièces caractéristiques*. Weiss-Ponce: *Prelude*.

Andrés Segovia, guitar; Rafael Puyana, harpsichord (in the Weiss).  
 • DECCA DL 10046. LP. \$4.98.  
 • DECCA DL 710046. SD. \$5.98.

This is the third and final disc in the Segovia Golden Jubilee album issued as a multiple-record set several years ago (in monophonic form only) and reviewed as such in these pages in February 1959. The other two discs have already been issued singly, both in mono and stereo editions.

This is a splendid collection of Segovia's great art: beautifully phrased, poetically colored, and warmly interpreted. For me, the highspots are the Mussorgsky excerpt from *Pictures at an Exhibition* (which sounds ravishing on the guitar), and the lovely Torroba suite, but everything here is exemplary. The sound is fine in both editions, with little to choose between them. H.G.

**DIMITRI SMIRNOV: Operatic and Song Recital**

Verdi: *Rigoletto: Questa o quella; La*

*donna è mobile*. Massenet: *Manon: Le Rêve*. Werther: *Pourquoi me réveiller*. Mascagni: *Iris: Apri la tua finestra*. Rimsky-Korsakov: *May Night: The Sun Descends*. Sado: *Song of the Indian Guest*. Tchaikovsky: *Eugen Onegin: In Your House*. Rubinstein: *The Demon: On Desire's Soft, Fleeting Wings*. Puccini: *Tosca: Recondita armonia; E lucevan le stelle*. Rachmaninoff: *Lilacs; Sweetly Sang the Nightingale; Tranquility*. Gretchaninov: *Cradle Song*.

Dimitri Smirnov, tenor; orchestra.  
 • SIENA S 1003. LP. \$4.98.

**DIMITRI SMIRNOV: Operatic and Song Recital**

Mussorgsky: *Boris Godunov: Scene in the Monastery Cell. Sorochintsy Fair: Pourquoi mon triste coeur*. Rimsky-Korsakov: *Sadko: Song of India*. Traditional: *Song of the Volga Boatmen*. Rossini: *Il Barbiere: Se il mio nome, Donizetti: La Favorita: Spirto gentil*. Mascagni: *Iris: Apri la tua finestra*. Puccini: *La Bohème: Che gelida manina*. Massenet: *Manon: O dolce incanto; Ah, dispar*.

Dimitri Smirnov, tenor; Kaidanoff, baritone (in *Boris Godunov*); orchestra.  
 • ROCOCO R 33. LP. \$5.95.

The Russian lyric tenor Dimitri Smirnov never had much success in his American appearances (1910-12 at the Met, and later in recital), despite a very high European reputation; but succeeding generations of American record collectors have enshrined him as a connoisseur's vocalist. There are certainly pleasing aspects to his refined, stylish vocalism. The quality of his voice—as is usually the case with Russian tenors—was light and pointed, but it never became precious or thin. His basic comprehension of style was excellent, though he was even fonder of the fermata than most tenors, and is not above disfiguring "*Una furtiva lagrimita*" with an inappropriate high ending. To judge by his records, there was also a noticeable constriction in the upper reaches. The sound of the high tones is often good, but it is never quite as free or focused as we feel it should be. Compare his work in high-lying passages with his distinguished compatriot Sobinoff (also represented by a Rococo LP), or even with the contemporary Soviet tenor Lemeshev (to whom he bears a rather striking resemblance), and you will sense that his voice's potentialities were never quite realized.

Both the present collections are interesting ones, and since there are only three duplications in selections, a real Smirnov fan may buy both without being too redundant. For those who must make a selection, I think I should recommend the Siena release. The surface noise is at a lower level, and the pitches more accurately set, than on the Rococo record. It also seems to me that the Siena choice of repertoire is more interesting; the Rachmaninoff and Gretchaninov songs are especially welcome, as is this splendid version of "*Pourquoi me réveiller*." The two *Tosca* arias sound as if they were electrically recorded, and Smirnov's voice is in rather precarious condition for them. For its part, the Rococo disc does offer the *Boris* excerpts, which are fascinating. We seldom hear a Dimitri of any real vocal resource or musical sense, and Smirnov is seconded here by a magnificent Pimen from the baritone Kaidanoff. The Garden Duet is so seldom recorded as to be al-

most a rarity. The *Sorochintsy Fair* excerpt is also of unusual interest, as is the excellent version of "*Spirto gentil*." The choice probably comes down to repertory, though the Siena disc has an edge in terms of sound. C.L.O.

**VIENNA CHOIR BOYS: "Sacred Music and Love Songs by Schubert and Brahms"**

Schubert: *Das Dörfchen; Widerspruch; Psalm 23; Der Gondelfahrer; Litanei auf dem Fest Allerseelen; An die Musik; Heidenröslein; Die Forelle*. Brahms: *Regina Coeli; Ave Maria; Psalm 13; Six Songs from Liebeslieder Walzer und Neue Liebeslieder; Juchhe!; Nachtigall; Feldeinsamkeit*.

Vienna Choir Boys.  
 • PHILIPS PHM 500002. LP. \$4.98.  
 • • PHILIPS PHS 900002. SD. \$5.98.

The point of the collection is the display of the famed boy sopranos of the *Wiener Sängerknaben*. How pleased you will be with the results depends largely on how you feel about boy sopranos. I prefer the adult, female variety, and in the Brahms *Liebeslieder* waltzes the boyish voices appear rather incongruous in terms of the text. (Who wants to hear love songs sung by a child?) In the sacred music of both composers and in such Schubert songs as *Die Forelle*, however, these problems vanish—although even so I would prefer to hear a mature voice. The recorded sound is rather pale, and for that reason the concentration of the mono was actually preferable to the stereo version. R.C.M.

**EUGENE YSAÏE: "Echos du Souvenir"**

Brahms: *Hungarian Dance No. 5*. Vieuxtemps: *Rondino*. Wagner: *Preislied*. Mendelssohn: *Concerto for Violin and Orchestra, in E minor, Op. 64: Finale*. Saint-Saëns-YsaÏe: *Caprice en forme de valse*. YsaÏe: *Lointain passé; Poème élégiaque*.

Eugène YsaÏe, violin; David Oistrakh, violin (in the *Caprice* and *Poème élégiaque*); C. Decreuse, piano; Vladimir Yampolsky, piano (in the *Caprice* and *Poème élégiaque*).

• FONDATION EUGÈNE YSAÏE. LP. \$6.00. (Available on special order only, from Fondation Eugène YsaÏe, 39 Rue de l'Esclime, Brussels 19, Belgium.)

In 1912, when the celebrated Belgian violinist Eugène YsaÏe was making his fifth concert tour of the United States, the current equivalent of an a & r man finally persuaded him to make twelve single-sided discs of four minutes each. Through the Fondation Eugène YsaÏe five of these ancient acoustics have been resuscitated and issued on a single LP, together with performances of YsaÏe pieces by David Oistrakh.

For me, writing about this reissue arouses something like a *crise de conscience*. I first heard YsaÏe in 1906, and owe to him indelible memories of great works played with consummate artistry. In 1923 I was honored by him with the dedication of the First Sonata, in G minor, of his set of six—which is, in a way, his violinistic legacy. But the "YsaÏe legacy" benefited the art of the violin in many and profound ways.

One is torn between feelings of gratitude that the present fragments have

been rescued from oblivion, and apprehension lest present-day listeners (especially young violin professionals) who never experienced the live magic of YsaÏe may fail to do them justice. It would be possible to hear in these performances only the obvious mannerisms of the period, mannerisms comparable to the turn-of-the-century pianist's "anticipating" left hand (Paderewski) or Caruso's "sob." Short slides up, followed immediately by a slide down, seem incongruous to the fastidious ears of our antiseptic—or rather, aseptic—age (the phrase is that of a recent English commentator). But to listen condescendingly, without the historical perspective necessary in such cases (I would say in all cases!), would be to lose the unique experience of playing touched by genius.

The sensitive listener will savor the inimitable mixture of *fin-de-siècle* melancholy and elegant virtuosity in YsaÏe's own *Lointain passé*, the lovely quality of his tone, colored by a (close)-serried, nonmechanical vibrato, a rubato so natural that one is barely conscious of it. He will accept the less than perfect descending scales in thirds or the slides on descending fourth or ascending thirds for the sake of the elegance and sinuosity of that last flourish. He will rejoice in the rhythmic snap and the old-world cavalier gesture of the nowadays forgotten Vieuxtemps *Rondino* and the eloquence of its second theme. He will condone the period piece slant with those traditional rubatos of the Brahms *Hungarian Dance No. 5*, as he will accept the slides (always those descending fourths!) in the Wagner *Preislied* for the sake of the essential quality of exaltation that YsaÏe communicates without histrionics.

As to the Finale of the Mendelssohn Concerto, taken at a speed of 104-108 and with several cuts (one of which the violinist overlooked and scrambled through), here the intelligent listener will re-create imaginatively the vivaciousness and *elan* of the live performance with orchestra which must have come across from the platform.

Today's young recording artists probably cannot visualize what it must have been like for this giant among violinists—already a middle-aged man—to face the terrors of acoustical recording fifty years ago, standing in a padded, overheated room and instructed to remain stationary in front of the cardboard horn. And like everyone else at the time, YsaÏe played on three gut strings, only the G string being gut wound with silver thread.

I mention these points because they should be borne in mind when listening to reissues of recordings by Joachim, Sarasate, Leopold Auer, and other violinists of an earlier era. When I write of acoustic recordings and of gut strings, I do so from personal experience: I started recording in 1909 and I used gut strings until about 1925.

This memorial record fulfills a three-fold purpose. Thanks to David Oistrakh's magnificent playing on the over-side of YsaÏe's *Poème élégiaque* (a forerunner of the Chausson *Poème*) it gives us an idea of his gifts as a composer; in the Saint-Saëns-YsaÏe *Caprice en forme de valse* it shows us his incredible violinistic inventiveness; and in the reissues of his own performances it allows us to know the unique artistry of one of the great figures in violin history.

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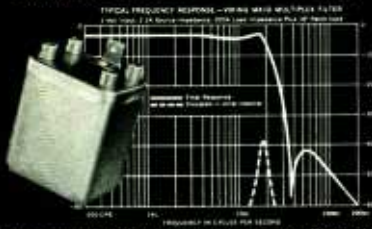
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## NEW FALL RECORDINGS

Continued from page 69

Item, Handel's *Alcina* (London, 1735), with Joan Sutherland, Graziella Sciutti, Teresa Berganza, Luigi Alva, Ezio Flagello, and the London Symphony under Richard Bonyngue. Item, Purcell's *Dido and Aeneas* (London, 1689), with Janet Baker as Dido and Anthony Lewis conducting the English Chamber Orchestra. Among other vocal recordings are Schumann's *Dichterliebe* (Eberhard Wächter/Alfred Brendel), three discs by Peter Pears and Benjamin Britten, and a Flagstad recital of Norwegian songs. There is a possibility, too, that London's new recording of the Puccini *Trittico* may be ready before Christmas; Renata Tebaldi, Giulietta Simionato, and Mario del Monaco are associated in the enterprise.

In the orchestral (Vienna Philharmonic) category Herbert von Karajan is responsible for a Brahms Third and (of all things) Adolphe Adam's *Giselle* music, Georg Solti leads a collation of Wagner overtures, and Aram Khachaturian presides over his *Spartacus* ballet. From Ernest Ansermet and the Suisse Romande Orchestra we are to get the Saint-Saëns Third and highlights from Prokofiev's *Romeo and Cinderella*, from Pierre Monteux and the London Symphony a Debussy-Ravel coupling.

**LYRICHORD:** According to *Grove's Dictionary*, "a copy in Bach's hand of a Passion according to St. Luke is no longer regarded as his composition." Whether genuine Bach or not, the *St. Luke Passion* will be available from Lyrichord this fall, in a performance by the Vienna State Opera Orchestra and various soloists under the direction of George Barati. Mr. Barati has also turned his attention to Haydn, as witness new recordings of the *Harmonie Mass* and the Symphonies Nos. 20, 32, and 76.

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**MERCURY:** In June of this year Mercury's mobile recording van turned up in Moscow for the first sessions by a Western company to be made within the Soviet Union. The fruits thereof are to be rushed into production as quickly as possible. Among the made-in-Moscow discs, look for two by Byron Janis and the Moscow Philharmonic under Kyril Kondrashin: one devoted to Prokofiev's First and Third Piano Concertos, the other to Rachmaninoff's First Piano Concerto and *Rhapsody on a Theme of Paganini*.

Look too for several recordings by Antal Dorati and the London Symphony—the Bartók *Concerto for Orchestra*, the Beethoven Fifth, Respighi's *Pines and Fountains*, and a collection of the conductor's own orchestral music. Dorati is the accompanying conductor as well in the first discs for Mercury of violinist Henrik Szeryng: the Brahms Concerto and a coupling of the Tchaikovsky and Mendelssohn. Another Mercury debut will be made by harpsichordist Rafael Puyana in a recital of Elizabethan music.

**MUSIC GUILD:** Perhaps taking a cue from Charles Cudworth (see "Mr. Bach of London," *HIGH FIDELITY*, June 1962), Music Guild is putting out Johann Christian Bach's *Dies Irae* for double chorus and orchestra in the Angelicum-Lumen recording previously available only as an import. The Albeneri Trio has turned its attention to works by Mendelssohn and Martinů, the tenor Hugues Cuenod to secular songs by Monteverdi, the harpsichordist Fernando Valenti to previously unrecorded sonatas by Scarlatti, and the pianist Jörg Demus to an Austrian assortment ranging from Fux and Mozart to Bruckner and Berg.

**PARLIAMENT:** The Czech Philharmonic Orchestra, mainstay of this low-priced line of records, will be heard under Sir John Barbirolli in the Franck D minor Symphony, under Franz Konwitschny in the Schubert Ninth, and under its own resident conductor Karel Ančerl in Prokofiev's *Alexander Nevsky* and the Shostakovich Fifth.

**PHILIPS:** An established label in Europe, but a newcomer this year to the United States, Philips' plans are still somewhat fluid. We are assured, however, that there will be ample representation of the Amsterdam Concertgebouw Orchestra, which this fall is making its second U. S. tour. Among the Concertgebouw discs due for release soon are the Mozart *Haffner* and *Jupiter* Symphonies (Eugen

HIGH FIDELITY MAGAZINE



Jochum conducting), the Beethoven Seventh and Tchaikovsky Fifth (Wolfgang Sawallisch conducting), and perhaps a few wartime recordings under Willem Mengelberg's direction. Also on the pre-Christmas agenda: some new stereo albums by I Musici (Vivaldi's *Quattro Stagioni* and Bach's Concerto for Violin, Oboe, and Strings), as well as offerings from Arthur Grumiaux (Mozart's Violin Concertos in G major and A major, with the London Symphony under Anthony Collins) and Gerard Souzay (Schubert's *Winterreise* and selected titles from the *Schwanengesang*).

**RCA VICTOR:** Prior to Charles Munch's retirement as musical director of the Boston Symphony, the conductor remade for stereo two of his Berlioz specialities—the *Symphonie fantastique* and *Romeo and Juliet*. Both will be evident in the shops this fall, as well as a Munch Boston pairing of Milhaud's *Suite provençale* and *La Création du monde*. Another remake scheduled for imminent release is Richard Strauss's *Also sprach Zarathustra*, rendered in the latest stereo splendor by Fritz Reiner and the Chicago Symphony. Jascha Heifetz is represented as virtuoso soloist in Bruch's *Scottish Fantasy* and Vieuxtemps's A minor Concerto, as collaborator with Gregor Piatigorsky and other instrumentalists in a galaxy of chamber music by Mozart, Schubert, Mendelssohn, Brahms, and Franck. Microphones on the stage of Carnegie Hall recorded Artur Schnabel's ten recitals last winter, and selections from the series will be made available in disc form this fall.

On the operatic front, RCA offers two albums under the direction of Erich Leinsdorf: a complete *Die Walküre* recorded in London with Birgit Nilsson, Jon Vickers, and George London and a new *Bohème* recorded in Rome with Anna Moffo, Richard Tucker, and Robert Merrill.

**VANGUARD:** A first recording of Handel's oratorio *Saul* is in the vanguard of Vanguard's autumn list; Mogens Woldike conducts the Vienna Symphony, and the soloists include Helen Watts, Jennifer Vyvan, Thomas Hemsley, and Lawrence Dutoit. From out Utah way come Honegger's *Le Roi David* (with Martial Singher) and Beethoven's incidental music to *Egmont* (with Nectania Davrath); Maurice Abravanel conducts the Utah Symphony in both. Miss Davrath is also featured in more of Canteloube's *Songs of the Auvergne*, the countertenor Alfred Deller and his Consort in more "Madrigal Masterpieces" as well as in Purcell's

*Come Ye Sons of Art* and Lalande's *De Profundis*.

The instrumental category is dominated by Joseph Szigeti's complete recording of Bach's sonatas and partitas for unaccompanied violin. In addition, Antonio Janigro's Solisti di Zagreb accompany Julius Baker in an album entitled "The Virtuoso Flute" and perform a like service for Helmut Wobisch in the second volume of "The Virtuoso Trumpet."

Hermann Scherchen's original monophonic version of Handel's *Messiah* is being restored to circulation this fall on the Vanguard label, also Sir Adrian Boult's "Philharmonic Promenade" recording of a Vaughan Williams miscellany.

**VOX:** The young Viennese pianist Alfred Brendel will be touring the United States this season and in preparation therefor has been working overtime in the recording studio, as witness a coupling of Mozart's Concerto in E flat, K. 482, with Haydn's Concerto in D, Beethoven's *Emperor* Concerto (with Los Angeles' Zubin Mehta conducting), another multi-record set of the complete piano music of Beethoven (this one containing the last sonatas), and a Schubert miscellany. In the realm of chamber music we shall be offered the first five in a complete recording of the Dvořák string quartets and some Handel trio sonatas. The complete Brahms piano music in performances by Walter Klien, Locatelli's *L'arte del violino* with Susan Lautenbacher as soloist, and a first installment of Debussy's piano music played by Peter Frankl will fill various boxes from Vox.

**WESTMINSTER:** Another complete recording of Berlioz's *Romeo and Juliet* will make an appearance *chez* Westminster, this one in the hands of Pierre Monteux and the London Symphony. Hermann Scherchen leads the Vienna State Opera Orchestra in "Music for Multiple Orchestras"—an assortment that journeys from Gabrieli (*Canzone primi toni*) to Carl Orff (*Entrata*) with a Beethoven stop-over (*Wellington's Victory*) en route. The Chinese pianist Fou Ts'ong contributes a disc of Scarlatti sonatas, the French harpsichordist Veyron-Lacroix a four-record album of Bach's clavier concertos (with the Jean-François Paillard Chamber Orchestra).

THE MOST duplicated piece of music this fall would seem to be Wagner's *Wesendonck Lieder*, which can be savored in new recordings by Régine Crespin, Christa Ludwig, and Eileen Farrell. What happened to Birgit Nilsson?

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*Capitol TBO 10312, \$7.98 (Two LP).*

**T**HIRTY years have passed since the first Ray Noble discs, on the English HMV label, began to find their way across the Atlantic, and anyone who recalls the excitement they created among record collectors and swing musicians will be grateful to Capitol for reissuing these twenty-four selections dating from 1931 to 1934.

Though the first recording included in this album (*Time on My Hands*) was cut on February 19, 1931, Noble had been making discs for HMV since August 1929. He was then director of HMV's house band, the New Mayfair Orchestra, and as such was relegated by company regulations to anonymity. It was not until December 1931 that he received recognition as Ray Noble and His Orchestra on HMV B 6111, a recording of two songs from the film *Congress Dances*. In the interim, Noble had

drastically overhauled his personnel, bringing in Leon Goossens on oboe, the violinists Hugo Rignold and Jean Pougnet, fine jazz musicians like Nat Gonella, Jack Jackson, Danny Polo, and Freddy Gardner, and the pianists Stanley Black and Monia Litter. Black and Litter were particularly important additions, since they enabled Noble—himself the band pianist—to spend time supervising the technical end of the recordings. Noble's interest in sonics, plus his extraordinary talent for writing beautifully styled orchestral arrangements, soon led to records that were to revolutionize dance-band orchestrations.

Before Noble took over the New Mayfair Orchestra (succeeding another English band leader, Carroll Gibbons), its main function had been to present the current popular dance hits, keep up with the novelty numbers so popular in England at that

time, and provide a selection of tunes from the latest London musical comedy success. Noble was never able to escape from this formula—in fact, his final recording for HMV in September 1934, just before he left for America, was a selection from C. B. Cochran's revue *Streamline*. But he was obviously not unduly hampered by these restrictions and was concerned mainly with getting away from the ricky-ticky arrangements that were then the norm. How well he succeeded is very much in evidence on all the recordings here, made when his career was at its zenith. Never again was he able to match the sound of these original discs, nor to obtain from his later American bands, which swarmed with first-class sidemen, the wonderfully uninhibited, free-swinging performances he got from his English musicians. His American-made RCA Victors, though they have a semblance of the old Noble style, are generally disappointing; his few Brunswicks are an improvement, but the late Columbias show absolutely nothing of the real Noble.

His American career was an anticlimax after the brief years of success in England. Offered a lucrative contract for a radio program by Coty, Inc., he discovered that union restrictions prevented him from bringing over his band. He came, therefore, accompanied only by Al Bowly, his vocalist, and Bill Harty, his drummer and manager. The band he fronted was assembled for him by Glenn Miller, but it never really got off the ground. Bowly went back to England, and was later killed in the war; Noble found his way to Hollywood and financial success, doubling as band leader and Englishman stooge to Charlie McCarthy, on the Edgar Bergen radio show.

In any collection of twenty-four selections there are bound to be inequalities, and this album is no

exception. It's extraordinary, however, how little inequality there is, thanks mainly to Noble's remarkable talent for taking the most banal song and writing an utterly transforming arrangement. A fine example of this is his work on *You Ought to See Sally on Sunday*, a trite little song made exciting solely by Noble's long and extraordinarily interesting setting. His best efforts lie elsewhere, though, in the superbly dramatic, almost Ravelian arrangement of Coward's *Mad About the Boy*; in the tension-strung setting for *We've Got the Moon and Sixpence* (an Oscar Levant tune from the London musical *Out of the Bottle*); and in an extraordinary version of Arthur Schwartz's *After All, You're All I'm After*, which anticipates Artie Shaw's style by some five or six years. Noble composed a number of popular songs, three of which—*The Very Thought of You*, *By the Fireside*, and *Love Locked Out*—are included; strangely enough, his biggest success, *Good Night Sweetheart*, is not. One American song is of particular interest, Dubin and Warren's *I'll String Along with You*, for it was Coty's auditioning of this record that resulted in Noble's American career.

Twenty-three of the twenty-four selections here feature vocalist Bowly, a South African who sang almost like a Cockney yet never failed to inject a personal warmth into his performances. He added much to the pleasure of most Noble records.

As an avid Ray Noble collector, I have most of the original HMV pressings and have been able to compare them with Capitol's re-release. The sound of the latter is reasonably acceptable but lacks the unusually rich sonority of the old 78s. Be that as it may, the reincarnation of these extraordinary performances on microgroove is very welcome, and it is to be hoped that more of HMV's vintage Noble will eventually be reissued. J.F.I.

## Downright Musical Abandon

"The Hoffnung Astronautical Music Festival 1961." Various soloists;

Hoffnung Choral Society and Symphony Orchestra, Malcolm Arnold and others, conds. Angel 35828, \$4.98 (LP); S 35828, \$5.98 (SD).

**H**UMOR in music—especially in its uniquely British combination of elephantine seriousness and slapstick—is so rare that irreverent music lovers everywhere will rejoice in the revival of the Hoffnung Festivals. Apparently these riotous *Walpurgisnächte* in the Royal Festival Hall, where many of England's finest musicians let down their long hair with gleeful abandon, served so valuable a cathartic function that they could not be abandoned on the death of their founding father in 1959. And

what better memorial could there be to the beloved cartoonist and whilom tuba player, Gerard Hoffnung, than a perpetuation of the concert romps he initiated in 1956?

No American collector who cherishes the condensed disc editions of the original Festival and the "Interplanetary" one of 1958 (Angel 35500 and 35800) will need to be urged to hear the present program. To the uninitiated, however, it can be recommended only with the warning that what





tickles some funny bones may merely irritate others. It must be admitted, too, even by those who relish immensely some things in the Hoffnung documentaries, that certain moments just don't come off on records. Only too often the live audience's roars of laughter and applause are stimulated by visual shenanigans entirely lost on listeners.

Certainly the elaborate build-up to "an excerpt" from Walton's *Belshazzar's Feast*, conducted (with a flyswatter) by the composer himself, is ineffectual here. The major item, Joseph Horowitz's *Horroratorio* (with its relatively straight Bachian, Handelian, and Sullivanish music matched to a ghoulish text, including a lullaby for a two-headed baby) is decidedly "sick" humor at best. There are occasional bursts of comic inspiration in most of the other *jeux d'esprit*: the mating of Russian and American sputniks in Francis Chagrin's *Ballad of County Down*; Francis Baines's handy-for-all-nations *Festival Anthem*; and the *olla podrida* of musical styles, culminating in a super-Hollywoodian apotheosis of the *Lost Chord*, in Lawrence Leonard's *Mobile for*

*Seven Orchestras*. But it's questionable whether they really warrant second hearings.

More consistently amusing is Humphrey Searle's take-off on "serial" opera: an avant-garde duo on the text "*Wer war die Dame, mit welcher ich Sie gestern gesehen habe?*" But the one priceless gem (and the best incentive for owning this disc) is Malcolm Arnold's discovery ("in a rathole in the Bonn Rathaus") of a hitherto unknown *Leonore* No. 4 Overture manuscript. This proves to be, despite its numbering, a predecessor of the familiar versions: the composer's first trial-and-error exploration of his materials, with disconcerting side excursions, hesitant doodling, and restless experimentations with the proper location of the famous trumpet call—the climactic appearance of which, in a fanfare orgy by the full forces of the Trumpeters of the Royal Military School of Music, is only the high point of a superb parody.

As in the earlier series, the performances are distinguished by their skill and gusto, and the recording itself is simply tremendous. R.D.D.

"Tammy Grimes." Orchestra, Luther Henderson, cond. Columbia CL 1789, \$3.98 (LP); Columbia CS 8589, \$4.98 (SD).

Sounding as if she had been rushed into the recording studio after a long and sleepless night, Tammy Grimes raises her rusty-coated voice to sing (?) in a terribly blasé way *I'm Just Wild About Harry*. The performance sounds strictly extemporaneous, though the listener will quickly realize that it is a studied and polished delivery by an artist of tremendous originality. From the first moment on, her highly unconventional way with the rest of these strictly conventional songs makes this a record to cherish. Miss Grimes is definitely a "character," and she is never going to let you lose sight of the fact. I don't imagine you could, after listening to her performance of *I'll Be Seeing You*, which makes even Tallulah Bankhead sound like a singer, or her version of *You Came a Long Way from St. Louis*, suffused with irony and disbelief. There are a thousand ways of singing *Anything Goes*, but never before has Cole Porter's song been attacked with such casualness or apparent boredom. Yet how marvelously effective it is, done this way. There are other goodies too: a surprisingly fine *Tom Dooley* (who would have imagined that?) and a quite charming *Doodle Dee Doo*, a "nothing" number of which Miss Grimes seems to be rather fond, since it is the only repeat from her previous record. Tammy Grimes is a Bostonian, a fact plainly noticeable in her pronunciation of certain words (pahk and cah); and though her voice has a distinct quality, it is amazing how often she sounds like an Eartha Kitt who has tarried a few months in Beantown. Richard Avedon's photo of Miss Grimes on the back of the album cover is as distinctive as the art of his model. J.F.I.

"23 Glee Club Favorites." Men of the Robert Shaw Chorale. RCA Victor LM 2598, \$4.98 (LP); LSC 2598, \$5.98 (SD).

I've seldom reviewed a Robert Shaw Chorale release without commenting on

the exceptional musicianship and vocal attractiveness of the basses and tenors in particular, and here—given a whole *a cappella* program to themselves—they have never sounded better or been more warmly and authentically recorded. Yet pure as the monophonic sonics are, it is only in stereo that the sonorities truly float in the air and are exquisitely blended without any loss of quality differentiation. It is only in stereo, too, that localization spacing (both laterally and in depth) can be so *musically* exploited, as it is with special ingenuity in three Purcell rounds. Purcell is not the only "name" composer represented here, for this "glee club" repertory is definitely that of the new era inaugurated by Archibald Davison of Harvard, and includes some magnificent part songs by Dowland, Morley, Schubert, Schumann, and Brahms, as well as such immemorial university favorites as *Gaudeamus Igitur*, *Integer Vitae, Amici*, the *Whiffenpoof Song*, Bullard's *Winter Song*, etc., and such rollicking ditties as *Old Man Noah* and *The Old Ark's A-Moverin'*. A leaflet of texts accompanying the discs is quite superfluous in one way, since the singers' enunciation (to say nothing of the clarity of the recording) is perfection itself, but it serves conveniently in further enhancing the pleasure of listeners who find the urge to sing-along irresistible. R.D.D.

"Erich Kunz Sings Songs of Revelry, Ribaldry, and Romance." German University Songs, Vol. 5. Erich Kunz, with Chorus and Orchestra of the Vienna State Opera, Anton Paulik, conductor. Vanguard VRS 1081, \$4.98 (LP).

Erich Kunz, together with the chorus and orchestra of the Vienna State Opera, presents another superb recording of German student songs of many varieties—love songs and drinking songs, satires, ballads, and songs of wanderlust. Although frequently reminiscent of melodies of Beethoven, Mozart, and Schubert, most of these songs are anonymous and serve to point out the rich source of folk music these composers could draw upon.

Kunz sings with his customary warmth and polish and adds, whenever appropriate, a tasteful dash of the dramatic. His extraordinary performance distinguishes him once again as one of the finest actors-singers of our time. Most highly recommended. O.B.B.

"Gilbert and Sullivan Overtures." The Pro Arte Orchestra, Sir Malcolm Sargent, cond. Angel 35929, \$4.98 (LP); Angel S 35929, \$5.98 (SD).

Only two of the overtures in this collection of six were unquestionably the work of Sullivan himself: the marvelous, fairy-like overture to *Iolanthe*, one of the composer's most brilliant achievements, and the stately, rather ominous overture to *The Yeomen of the Guard*, a work of more musical substance than was customary for the time. Yet neither of these has ever achieved the popularity of the remaining four (*The Mikado*, *Pirates of Penzance*, *Gondoliers*, and *H.M.S. Pinafore*), all written by Sullivan's musical assistants, to whom the task had been delegated. In general, these overtures are no more than potpourris of the principal songs, but they were assembled with such skill and such sure knowledge of public taste that even today they take precedence, in general popularity, over Sullivan's own contributions. The performances here could hardly be bettered. They have lilt, thrust, and just the right amount of humor to give point to the music. I suspect that most of them have been taken from the series of complete Gilbert and Sullivan opera recordings Angel has been issuing over the past three or four years: the liner notes, dated 1959, seem to confirm this. J.F.I.

"Patachou at the St. Regis Maisonette." Audio Fidelity AFSD 5961, \$5.95 (SD).

Rising rapidly to take her place among today's outstanding *chanteuses*, Patachou well deserves the international acclaim she is now receiving. She has an intensely expressive mode of delivery, a warm and pleasing voice, and she sings with an intimacy that makes each of

these *chansons parisiens* a personal musical experience. Although her endeavors in English are slightly less successful than those in French, Patachou is at her Gallic best in *Je t'aime encore*, *Coin de rue*, and *Mon amant de St. Jean*.

O.B.B.

**"George Maharis Sings."** George Maharis; Orchestra, Robert Mersey, cond. Epic LN 24001, \$3.98 (LP); Epic BN 26001, \$4.98 (SD).

Latest of the TV charmers to turn vocalist is George Maharis, who—in his role of "Buz" in the "Route 66" series—whipped up considerable excitement among female viewers. There is every indication from his first record that he may well repeat that business. He has an excellent voice, a pleasant and unaffected vocal manner, and a style that (for want of a better description) I would call Rugged Sinatra. Ballads are the mainstay of his program, and these he handles most convincingly, being extremely successful with *Moon River* and *I'll Never Smile Again*. However, there is a rocking performance of (surprise!) *Get Your Kicks on Route 66* that suggests he might well be even more impressive on up-tempo and easy swing-imp numbers.

J.F.I.

**"Roman Guitar," Vol. 2.** Tony Mottola and His Ensemble. Command RS 33-836, \$4.98 (LP); RS 836, \$5.98 (SD).

Maybe I was unduly hard on the first release in this series (which I contrasted unfavorably with its superb companion "Folk Songs" just a year ago), or perhaps Mottola has now succeeded in infusing his Italian song scorings with much of the same good taste and adroit skill which delighted me in his earlier American settings. At any rate, I thoroughly enjoy the present program—both in its lyrically atmospheric moods (*Autumn in Rome*, *Anema e Core*, *Scalinatella*, *Souvenir d'Italie*, etc.) and in its livelier, lilting ones (*Sapricciatello*, *Nina*, *Funiculi Funicula*, etc.). Again the eleven-man ensemble plays magnificently, with Tony's own guitar sharing honors generously with Dom Cortese's accordion and the invariably distinctive and versatile woodwind playing of Phil Bodner and Stanley Webb; but this time the recording (now originally on 35-mm magnetic film) is even better: strikingly brilliant in monophony, warmer and even more lustrous in stereo.

R.D.D.

**"Billy May and His Orchestra."** Time S/2064, \$5.98 (SD).

After years of writing arrangements which produced the biggest, fattest brass sound on records, Billy May has reversed his approach and here has devised orchestrations which exploit the strings. He hasn't completely eliminated his brass and reed sections but they are now distinctly secondary. The results are thoroughly interesting. May does not use the strings in the lush manner of Mantovani or David Rose, but prefers to keep them closely integrated with the brass and reeds, while always permitting them to dominate the setting. The result is a warm, vibrant, and extremely rich over-all sound. The arrangements are decidedly advantageous to such oldies as *Pennies from Heaven* and *Change Partners*, and particularly impressive (when a harpsichord is added) in the exotic and exciting performance of an oriental favorite, *Oglan Oglan*. May's irrepressible sense of humor peeps out of his amusing versions of *Bashful Billie* and can oc-

asionally be detected in the setting for Frank Loesser's *I Believe in You*.

The album is recorded in Time Record's new "Process 70," details of which are explained on the album. I'm not sure that I understand all the technical details, but I can report that it provides this disc with ultrabright, clear, clean sound—and with stereo as impressive for its breadth and depth.

J.F.I.

**"Carnival Fantastico."** Saxsambistas Brasileiros Orchestra. Epic BF 19019, \$4.98 (SD).

Like most Norte Americanos I'm familiar mainly with Central and South American popular music as played by our own orchestras or by southern ones touring in this country. But lately I've been reminded that there's also at least a trickle of foreign releases by outstanding Mexican, Argentinian, and Brazilian ensembles, reissued in the United States primarily for expatriates, returned visitors, and specialist collectors. These have an authentic flavor generally much more distinctive than that of performances tailored to our own tastes. One of the most striking releases of this type is the present program by a Brazilian ensemble featuring not only highly skilled flute, sax, and trombone players, but also a percussion section which, for sheer variety and piquancy of tonal coloring, puts to shame most of the achievements of our own "spectacular" percussionists. The oddly atmospheric performances of a lilting *Samba Fantastico*, *Nao Tambo Lagrimas*, and *Aquarela de Brasil* are sheer fascination, and almost as interesting are the idiomatically Brazilian versions of such familiar tunes as *Flying Down to Rio*, *Carioca*, *Dark Eyes*, and *Santa Lucia*—all captured in beautifully expansive and natural stereoism, with every detail of the intricate percussion timbres delicately differentiated. My only complaint is that there is no personnel information or descriptive notes on the various percussion instruments used here so tastefully.

R.D.D.

**"Sound Tour: France."** Orchestra. Kenyon Hopkins, cond. Verve V 50000, \$4.98 (LP); Verve V6-50000, \$5.98 (SD).

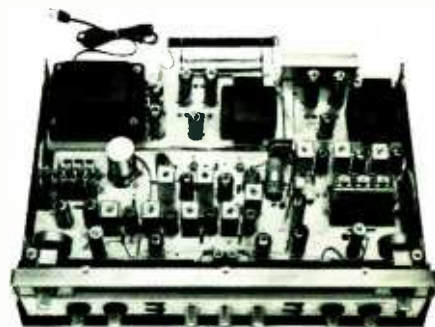
Even in the Jet Age it is patently impossible to make a tour of La Belle France in twenty-nine minutes, the elapsed time of Kenyon Hopkins' musical vignettes that are supposed to accomplish the trick. A restricted itinerary is called for, and on this occasion it means a quick dash from Paris to the Riviera by *Le Train Bleu*, a brief exploration of the Côte d'Azur, then back to Paris for awhile before leaving for *Le Havre* and home. Not a very adventurous trip, I admit, but one made quite rewarding thanks to Hopkins' provocative and interesting musical settings. The music makes no effort to sound very French, yet it manages to achieve a Gallic atmosphere, provided one uses a little imagination. Occasionally, Hopkins prods that imagination by incorporating old French songs into his score (*Frère Jacques*, *Au Clair de la lune*, etc.) or French music (Offenbach's *Can Can* and Debussy's *Clair de lune*) to striking effect. Only once does he seem to go slightly astray; the modified form of Italian tarantella used for *Pays des Bikinis* places the listener closer to Bordighera than to St. Tropez.

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French trains, birds, bells, waves, and a thunderstorm. The train is unmistakably French, the conversations not particularly Parisian, and how authentic the remaining sounds may be, I can't say. Who knows the difference between the call of the American seagull and the French *mouette*, or a French wave breaking on a Riviera beach and one rolling into a Maine beach? This is a most intriguing idea, though; it has been competently handled, and the sound is excellent. The novel, open-front record jacket, with its handsome color photograph of a French chateau, and the built-in booklet of travel suggestions for prospective tourists to France (the work of Richard Joseph) should cause a sudden upsurge in the tourist business. J.F.I.

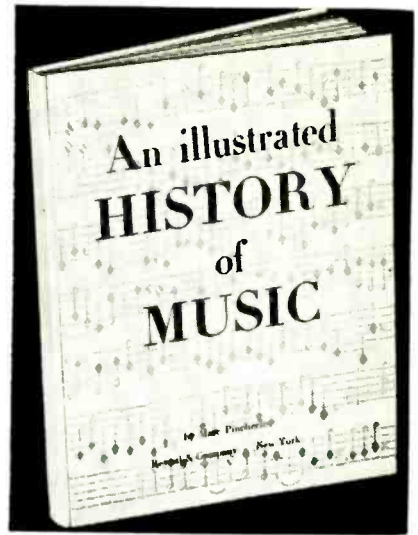
"Pops Roundup." Boston Pops Orchestra. Arthur Fiedler, cond. RCA Victor LM 2595, \$4.98 (LP); LSC 2595, \$5.98 (SD).

"The Coldstream Guards Go West." Coldstream Guards Band. Riverside RLP 97523, \$4.98 (SD).

The second disc is included here only to heighten (by sheer contrast of its tastelessness and ineptitude) the excellence of the first one. Everything that should not be done in expanding "Western" pops materials is relentlessly explored by the usually skilled British bandmen, hard-driven here by a conductor (wisely preferring to remain anonymous) who succeeds in the seemingly impossible feat of surpassing even the worst of TV and film musical directors. Some of the results might be ludicrous enough to be amusing (as in a super-Lisztian *Wagon Train* and violently rocked and rolled *Ragtime Cowboy Joe*) if it were not for the coarseness of the harshly recorded sonics, and what is either an inability of the bewildered bandmen to play in tune or—more likely—bad pitch wavers in the original taping.

Probably the main reason why the "Pops Roundup" is so exhilaratingly successful in every respect is that Fiedler and his men never "play down," but take their program quite seriously as music, while at the same time obviously relishing its typically American combination of swagger and sentiment and the ingeniously intricate, magnificently sonorous symphonic scores prepared by Richard Hayman and Jack Mason. The arrangements are as rich in genuine inspiration and taste as they are in ingenuity. Mason's are very good, especially the spicily Irish treatment of *Whoopee Ti-Yo-Yo* and a strangely sinister treatment of *Bury Me Not on the Lone Prairie*. But Hayman's are even better—particularly the long title piece (based on themes from *Gunsmoke*, *Rawhide*, *Wagon Train*, and other TV horse opera), a bouncing *Yellow Rose of Texas*, a dramatic *Riders in the Sky*, and a delirious *Pops Hoe-Down* where, in addition to surprising dexterity with comic effects, the Bostonians demonstrate a fleetness and virtuosity that only a truly symphonic pops orchestra ever could hope to emulate.

In several of these pieces there are haunting harmonica passages by an un-accredited soloist (Hayman himself?) which, in the stereo edition, drift atmospherically back and forth as if played by a patrolling rider. The effectiveness of these passages, to say nothing of the usual gains in expansiveness, gives the SD a considerable edge over the more conventional (though excellent) mono version. But in either version this is a sure-fire hit. R.D.D.



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Charlie Mingus: always something provocative.

# JAZZ

R- "Tijuana Moods." RCA Victor LPM 2533, \$3.98 (LP); LSP 2533, \$4.98 (SD).

"Oh Yeah." Atlantic 1377, \$4.98 (LP); S 1377, \$5.98 (SD).

FOR SEVERAL YEARS, one of the recurring causes for grumbling in the jazz world has been RCA Victor's unwillingness to release a set recorded by Charlie Mingus in 1957. It was originally intended for the Vik label, and when Victor dropped Vik, the Mingus session was buried along with it. Those who had heard these Mingus performances proclaimed them to be some of the best things he had ever done. Now that Victor, under the aegis of George Avakian, is taking a renewed interest in jazz, the Mingus works have finally been released, five years late. They live up not only to past reports but to a statement in large black type on the liner, signed by Charlie Mingus, 1962: "This is the best record I ever made." It is. There have been excellent things on other Mingus records—I don't think there ever has been a Mingus disc without some provocative sections—but this is the most con-

sistently excellent collection ever put on a single disc. The five selections—*Dizzy Moods*, *Ysabel's Table Dance*, *Tijuana Gift Shop*, *Los Mariachis*, and *Flamingo*—are all completely realized by the best group Mingus has led. The high point is *Ysabel's Table Dance*, which epitomizes Mingus' use of various kinds of sounds—in this case, castanets, heels, voices shouting, screaming or moaning, instruments as instruments or as noises—mixing them all up into a beautifully developed brew in which sounds and rhythms are intricately woven together. Jimmy Knepper's luridly vocal trombone plays an amazing variety of roles, and Clarence Shaw's self-possessed trumpet adds very effective accents.

"Oh Yeah," the Atlantic disc, is current Mingus, again with Knepper and including Roland Kirk, the virtuoso of stritch, manzello, tenor saxophone, and

siren whistle. He is, musically, a close kindred spirit of Mingus'. Mingus himself plays piano here instead of his customary bass, and appears as vocalist on most of the pieces (by which I mean that he uses words as distinct from the shouts injected into most of his performances). He stays close to the blues and church-influenced music, and the pieces are bursting with emotion—sometimes hot and furious, at other times, brooding and furious. This is a fascinating set, but because of its concentration within a limited area it lacks the variety of the 1957 Victor performances. Mingus has gradually come into focus in the past few years, and on these two discs he stands as a completely unique and original figure who makes extremely personal and expressive use of everything that has transpired in his experience, both musical and extramusical.

JOHN S. WILSON

**Curtis Amy:** "Way Down." Pacific Jazz 46, \$4.98 (LP).

Although there are five musicians involved in the solos on this disc—including Victor Feldman on piano; Ron Ayes, an assured young vibraphonist in the Milt Jackson tradition; Roy Brewster, a pleasantly leathery valve trombonist; and Marcus Belgrave, trumpet—the set is completely dominated by Curtis Amy, a tenor saxophonist with a lean, firm style who produces a sound often approximating that of an alto. Amy's playing consistently bristles with strength, vitality, and assurance. The group's ensemble work has a great deal of force, but Amy is the only soloist who emerges from this framework and builds to such strong effects that he adds intensity to the already potent group playing. He has been developing in promising fashion on earlier discs. This is the one on which the promise begins to be realized.

**Dorothy Ashby:** "Soft Winds." Jazzland 61, \$4.98 (LP); 961, \$5.98 (SD).

Miss Ashby continues to carve out a niche for herself as a uniquely swinging

jazz harpist. She is joined here by Terry Pollard, a vibist who has much of Lionel Hampton's easy approach to ballads. Piece by piece, Miss Ashby and Miss Pollard, along with their two accompanists—Herman Wright, bass, and Jimmy Cobb, drums—play pleasantly and without affectation. But the program hews so closely to simple, undemanding (and, consequently, not very rewarding) lines, and is arranged so mechanically—uptempos alternating with slow ballads—that the set becomes needlessly dull.

**Ray Brown:** "With the All-Star Big Band." Verve 8444, \$4.98 (LP); 68444, \$5.98 (SD).

Brown is a superb bassist and he plays pizzicato cello as well as anyone. Both capabilities can be used to good advantage in supporting roles or as incidental accents. But in this set, Brown plucks his way through several long solos while a big band that includes Clark Terry, Joe Newman, Britt Woodman, Budd Johnson, and Yusef Lateef sits around in the background. Brown also gives way frequently to Cannonball Adderley's alto saxophone. Adderley plays here in a

manner suggesting that he has retrogressed to the empty fashion he fell into several years ago while trying to fight his way out of the Charlie Parker box. When Cannonball is not soloing, his brother Nat takes over briefly on trumpet. And in between there are orchestral passages which occasionally have some point—especially when Brown and Cannonball are exchanging phrases on cello and alto. But even the orchestral sections are thrown off balance by the prominence given to Brown's bass playing—the sort of overemphasis one has come to expect in a set led by either a bassist or a drummer. It is unfortunate that Brown, who is usually a tremendous asset in any recording, should be put at such a disadvantage.

**Teddy Buckner:** "Midnight in Moscow." GNP Crescendo 68, \$3.98 (LP).

Although the plan of this disc is drably routine—cover a current hit, *Midnight in Moscow*, and fill out with a group of tired Dixie pieces such as *Fidgety Feet*, *Ballin' the Jack*, *Bill Bailey*, *Ja Da*, and so forth—the individual performances frequently rise above the mediocre



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setting. Buckner has a big, crackling tone on trumpet, and even though he is not above wallowing in clichés at times, he can bring freshness even to so stereotyped a piece as *Midnight in Moscow*. Trombonist Willie Woodman brightens things considerably with his loose and lusty attack, and while Caughey Roberts is an uncertain clarinetist, inclined to fall back on utter corn in moments of desperation, he helps to fill out the front line adequately. The main drawback here is a dull rhythm section that plods along its weary way apparently unaffected by whatever ingenuity may be shown by the front line men.

**Arnett Cobb: "Movin' Right Along."**  
Prestige 7216, \$4.98 (LP).

Cobb, who followed Illinois Jacquet in the *Flying Home* routine with Lionel Hampton's band, has unfortunately been pigeonholed for many years in this sort of wild-man routine (not that he didn't seek it in the first place, of course). Judging by this disc, those days are behind him, for he cuts below his earlier façade here and plays with rich warmth and beautifully shaded feeling. He has a sinuous, graceful style in moderate tempo and, when he wants to put on the pressure, he swings strongly with short, clipped phrases, staying close to the melody and with scarcely any suggestion of the exaggerations that have marked his work in the past. He is, in fact, a very polished and skillful tenor saxophonist with a sound, conservative style derived to some extent from Coleman Hawkins. The tunes are evenly balanced between solid standards (*Ghost of a Chance*, *Exactly Like You*) and serviceable originals.



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**Art Farmer-Benny Golson Jazztet: "Here and Now."** Mercury 20698, \$3.98 (LP); 60698, \$4.98 (SD).

Art Farmer's shift from trumpet to flugelhorn has had much the same enlivening effect on his playing as did Miles Davis' switch to the same instrument. Farmer, like Davis, appears to find more warmth and depth in the flugelhorn. Certainly the appearances here on his new instrument have an open, communicative emotionality that never came out of his trumpet. Largely as a result of this, the Jazztet exhibits a sparkling congruity lacking before. Golson still plays expansively on tenor saxophone, but it is Farmer who sets the tone for the group and, in his new form, gives it a suitable mixture of orderliness and free-flowing drive. The other two soloists—Grachan Moncur III, trombone, and Harold Mabern, piano—lend no particular distinction to the ensemble. But Farmer's emergence from the dry, constricted style of the past has stamped the group with a sufficiently strong musical personality to hold it together. The disc includes a fascinatingly Monkish ballad by Farmer, *Rue Prevail*, and pieces by Golson, Monk, Ray Bryant, Moncur, and Mabern.

**Pete Fountain: "Music from Dixie."**  
Coral 57401, \$3.98 (LP); 757401, \$4.98 (SD).

Three of these selections are played by an eight-piece ensemble that recalls the rollicking spirit of the old Bob Crosby band at its best. There is, in fact, something here that Crosby never had, for Charlie Teagarden can be heard on a crisply potent lead trumpet, roaring into some marvelously exuberant solos. In this setting, Pete Fountain bestirs himself out of the bland Goodman-cum-Fazola figures that have become his stock in trade and rises to the challenge of playing with some hard-blowing musicians. The treatment of *High Society*—all ensemble except for Fountain's variations on the traditional clarinet solo—is one of the most exhilarating recordings released in a good many months. The rest of the set, except for an original called *Dixieland Jubilee* with which the band struggles futilely, consists of Fountain's customary clarinet plus rhythm section stylings—amiable but monotonous.

**Stan Getz-Charlie Byrd: "Jazz Samba."**  
Verve 8432, \$4.98 (LP); 68432, \$5.98 (SD).

Following his interesting collaboration with Eddie Sauter, who wrote for the strings on "Focus" (Verve 8412), Getz has found another highly provocative setting for his tenor saxophone in duets in a variety of sambas with guitarist Charlie Byrd. Getz's soft but firm tone blends beautifully with Byrd's gently insistent guitar chording in a number of strongly melodious tunes that bounce along with airy gaiety. These performances have a great deal of the suave charm that distinguished many of Django Reinhardt's recordings, although there is no real similarity in approach or texture. The playing is unpretentious and thoroughly delightful.

**Pee Wee Hunt: "Saturday Night Dancing Party."** Capitol T 1690, \$3.98 (LP); ST 1690, \$4.98 (SD).

Hunt foregoes the deliberately corny approach that he has milked for the past ten years to concentrate on some smoothly functioning small-group swing per-

HIGH FIDELITY MAGAZINE

performances. Most of the disc can be passed off as pleasant but not particularly inspired, with one outstanding exception. This is a tune that could only have been written in the Twenties. *How Could Red Riding Hood* ("have been so very good and still keep the wolf from the door") which Hunt sings simply and directly, after which the band goes into some beautifully swaggering ensemble playing led by an anonymous trumpeter who brightens several other pieces as well (notably *Bessie Couldn't Help It*). Even those who normally take a dim view of Hunt can afford to expose themselves to *Red Riding Hood*.

**Franz Jackson:** "Original Jass All-Stars." Riverside 406, \$4.98 (LP); 9-406, \$5.98 (SD).

Some of the vitality that enlivened the two earlier LPs by Franz Jackson's well-aged group of traditionalists is missing here. Bob Shoffner's trumpet work is erratic and much of the burden of holding the group together falls on Jackson, a clarinetist whose taste has not been particularly elevated in the past. He restrains his tendencies to some extent this time, and manages to give direction to pieces that would otherwise ramble aimlessly. Relatively little use is made of John Thomas' trombone. There are good moments in the course of these two sides—*Bugle Blues* and *Sister Kate* come out commendably (despite Jackson's slap-tongue, Fess Williams type of clarinet solo)—but one has come to expect more of this group than it delivers here.

**Ahmad Jamal:** "All of You." Argo 691, \$3.98 (LP).

'Twas ever thus. Ahmad Jamal has broken up his trio, taking what is presumably a sabbatical—and out comes the most consistently pleasing disc he has made. This is a particularly interesting collection because the spare, impressionistic Jamal stamp is all over it, without any of the gimmickry, of the effect for effect's sake, evident on even the best of his earlier discs. The feeling here is relaxed and rhythmic, with Jamal tickling his way through the selections in his most ingratiatingly sly and buoyant manner. The tunes are all good, sound, solid standards—*Time on My Hands*, *What Is This Thing Called Love*, *You're Blasé*, and others of that ilk.

**Harry James and His Orchestra:** "Requests on the Road." M-G-M 4003, \$3.98 (LP); S 4003, \$4.98 (SD).

Harry James has just about the only unqualified, straightforward swing band still in existence, and lately it has been swinging more readily than it did in the late Forties and early Fifties. This set, seemingly recorded live (but the obviously dubbed applause makes this idea suspect), reviews some of James' great successes from his halcyon days—swingers such as *Crazy Rhythm*, *Ultra Back Beat Boogie*, as well as ballads, *Sleepy Lagoon* and *You Made Me Love You*. They have not changed much in two decades, and neither has James' trumpet, except that he is less prone to indulge his onetime taste for a nanny-goat tone. James is practically the only soloist on this program (except for the brilliant Willie Smith, who makes a couple of brief appearances). This is essentially a band disc, and as good a representation of big-band swing as one is likely to hear today.

**Taft Jordan:** "Plays Duke Ellington." Moodsville 21, \$4.98 (LP).

Duke Ellington's compositions are conceived, as a rule, in an ensemble context which is so essential that the pieces do not lend themselves readily to blowing sessions in which the focus is on the improvising soloist and not on the tune. Taft Jordan, who was an Ellington trumpeter for a few years in the Forties, has attempted—with the help of solo guitarist Kenny Burrell and a rhythm section—the blowing session approach with a group of Ellington pieces including *Mood Indigo*, *Lost in Meditation*, *In a Sentimental Mood*, and *Sophisticated Lady*. When Jordan responds sensitively to the tunes as he does on *Sentimental Mood* and *Do Nothin' Till You Hear from Me*, he produces moving, warmly expressed solos. But there are other occasions—on *Mood Indigo* and *Lost in Meditation*—when he completely loses sight of both texture and mood. For some reason the merits of the set are concentrated on one side of the disc, the demerits on the other—which, if there are going to be such differences, is a convenient way of arranging things for the listener.

**Bernie Lowe Orchestra:** "If the Big Bands Were Here Today." Cameo C 4005, \$3.98 (LP); SC 4005, \$4.98 (SD).

Lowe and arranger Sid Feller are harking back to the styles of the Swing Era, but they use a slightly different gambit from customary re-creations of familiar arrangements by Glenn Miller, Benny Goodman, Tommy Dorsey, etc. Instead, some of today's popular tunes (and it is significant that they have to depend to a great extent on the musical theatre and films to find anything worth playing) are used as the basis for arrangements in the manner of Artie Shaw, Miller, Harry James, Tommy Dorsey, and, according to the liner notes, Benny Goodman and Bob Crosby. Without the notes, one might have difficulty recognizing Goodman (who is usually easy to copy) and Crosby. The Shaw and Miller attempts come off well, however, and James and Dorsey are at least recognizable. Besides offering pleasantly swinging versions of such tunes as *Exodus*, *Make Someone Happy*, *Moon River*, and *I Could Have Danced All Night*, the set illustrates the lasting viability of the general swing-band style.

**Gerry Mulligan:** "Reunion with Chet Baker." Pacific Jazz 47, \$4.98 (LP). These recordings were made in 1957, five years after Mulligan had formed his original quartet with Baker on trumpet. During those years, Mulligan's playing on baritone saxophone had increased in assurance and drive, and Baker, on the evidence of some of these performances, had made some advances on trumpet. Baker manages a clean, full-bodied and forthright solo on *Jersey Bounce* and weaves dexterously around Mulligan's saxophone on *Travelin' Light*. But his performances in general are colorless and, at best, only adequate. Mulligan, on the other hand, bounces along in ruggedly bumptious style while Dave Bailey, drums, and Henry Grimes, bass, keep the rhythm moving. Aside from Baker's work, these performances have held up extremely well and do credit to the broad musical outlook that Mulligan maintained in a period when jazz was strongly marked by cliquishness.

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Turk Murphy: "Let the Good Times Roll." RCA Victor LPM 2501, \$3.98 (LP); LSP 2501, \$4.98 (SD).

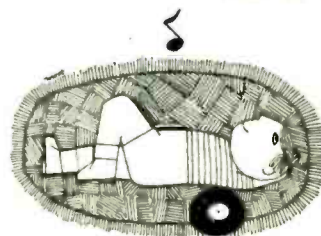
Murphy traverses his customary area, ranging from the exhilarating to the slightly painful, in the course of this collection. The best moments are contributed by cornetist Ernie Carson, a fearless individual who is willing to challenge Louis Armstrong on his own tunes and manages to emerge relatively triumphant. He gets no particular help from Victor's engineers (or possibly it is producer George Avakian) who, in the stereo version, apply Victor's so-called Stereo Action to *Struttin' with Some Barbecue* and *Wild Man Blues*, condemning Carson to lurch back and forth from one speaker to the other. This sort of gimmickry ought to be reserved for the gimmick market—which I hope is different from the jazz market. There are some strong tuba spots by Bob Short and several typically lusty Murphy trombone blasts. The weakest element in the set is the singing of Pat Yankee, who makes so superficial an attempt at a lusty, belting style that it borders on burlesque. She seems to be aiming at a Bessie Smith sound, but comes closer to Bibi Osterwald—who does perfectly well on her own terms but makes no claims to being a jazz singer.

"Who's Who in the Swinging Sixties."

Columbia CL 1765, \$3.98 (LP); CS 8565, \$4.98 (SD).

The names scattered through this sampler add up to a potent total: they include Dave Brubeck, Louis Armstrong, Gerry Mulligan, Miles Davis, J. J. Johnson, Duke Ellington, and Lionel Hampton, plus others. In almost every case, the performances have not been previously released. But, as selection after selection goes by, one begins to wonder if some of them were not released because they were not quite good enough. There are interesting spots, to be sure—Dave Brubeck's evidence that strings form a good background for his piano on *In Your Own Sweet Way*; Phil Woods's lean, insistent, alto saxophone on an all-star performance of *Blues for Amy*; J. J. Johnson's lusty tromboning over organ accompaniment on *Bloozineff*; Lionel Hampton's relaxed *I Can't Get Started*. But Louis Armstrong has a dismal struggle with lyrics written by Dave Brubeck and his wife; in addition, a 1957 performance by what is listed as "The Gerry Mulligan Concert Band" is not by that recent and adept group but by an earlier and far less developed studio ensemble; Sir Charles Thompson plays a skating rink organ style on *Tain't What You Do*; Carmen McRae tackles *If the Moon Turns Green* at such a slow tempo that she can't sustain the lyrics; and Sam Woodyard's relentless drumming practically buries the interesting ensemble passages in Duke Ellington's *Asphalt Jungle Twist*. Still, you get sixty minutes of music for your money, so there is some leeway for these lesser efforts.

JOHN S. WILSON



HIGH FIDELITY MAGAZINE



# the Tape Deck

Reviewed by R. D. DARRELL

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

**BACH: Brandenburg Concertos (complete)**

Members of the Vienna State Opera Orchestra, Hermann Scherchen, cond.  
• • WESTMINSTER WTT 151. Two reels: approx. 75 and 43 min. \$17.95.

Consistently inconsistent, the same Scherchen who once gave us a mono taping of the *Brandenburgs* sparkling with interpretative insights now turns in a far more routine performance, though one which adheres more closely to the original scoring (violino piccolo in No. 1, recorders in No. 4, gambas in No. 6, etc.). If this were not the first 4-track—and now only available tape—version, I'd be inclined to ignore it, for in general the tempos are phlegmatic, the sonic balances eccentric, Willi Boskovsky's solo violin playing overromanticized, and Alfred Scherbaum's high trumpeting in No. 2 strained and thinned. There is more vivacity in Nos. 4 and 5, with attractive harpsichord and flute solos in the latter, but No. 4 is miked too far back and No. 5 too far forward. Bach connoisseurs are advised to wait for a more satisfactory edition.

**BEETHOVEN: Sonata for Piano, No. 21, in C, Op. 53 ("Waldstein")**  
†Ravel: *Gaspard de la Nuit: No. 1, Ondine*  
†Stravinsky: *Pétrouchka: Suite for Piano*

Valentino Marconi, piano.  
• • LIVINGSTON 4T 65E. 43 min. \$8.95.

Marconi is a new name, recorded for the first time (as yet there is no disc counterpart of the present program), although he has enjoyed considerable concert success both here and abroad since his debut in 1953. He is most successful in the *Waldstein* Sonata, where he displays impressively controlled vigor and gusto (though daring to pace the Adagio molto so slowly that even a Schnabel would be hard put to maintain continuity of line). The modern works fare less well—Marconi tends to be overvehement and even slapstick in the *Pétrouchka* Suite, too clearly detailed and not liquid enough in the impressionistic *Ondine*. Yet he plays both these with great éclat and, although the piano is quite closely miked, the tonal quality has a natural "ring." Unfortunately, my recommendation of these 4-track tape "firsts" has to be further qualified by noting that the stereoism broadens the piano to overlifesize proportions and that the processing is occasionally flawed by spill-over as well as *precho*.



Szell: Handel for all but purists.

**BEETHOVEN: Symphonies: No. 1, in C, Op. 21; No. 9, in D minor, Op. 125 ("Choral")**

Phyllis Curtin, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. Chicago Symphony Chorus and Orchestra, Fritz Reiner, cond.  
• • RCA VICTOR FTC 3005. 91 min. \$10.95.

Like other omnivorous record review readers, I have been puzzled by the controversial evaluations of these performances in their recent disc editions; it is only after hearing them in the present taping that I can better understand why Reiner may simultaneously displease our own Harris Goldsmith with his "cold objectivity" and elate Irving Kolodin with his "nobility." The explanation, as so often in subjective disagreements, lies of course in the temperament of the listener and its kinship with—or alienation from—that of the conductor. For myself, I'm uncomfortably forced (by my temperament) into an ambivalent mid-position, heartily admiring much of Reiner's thoughtfully organized conception and powerful execution, but at the same time conscious of some lack of spontaneity and romantic warmth.

In the First Symphony, at least, I can be more decisive, for I much prefer a smaller-scaled, more zealous and gracious approach, such as Ansermet's; and, curiously, this otherwise excellently processed taping is flawed—in this work alone—by some (very slight, to be sure) mid-movement spill-over intrusions. In the Ninth, Reiner's muscularity and grand manner are more appropriate, especially in the second movement and finale—indeed the latter comes as close as is humanly possible to transcending the intractabilities of the "impossible" score itself, with unusually fine quartet and choral singing, and an exceptional mastery of the complex problems of balance. For that matter, both the virtuoso performance and truly auditorium-authentic stereo recording are notable

throughout, definitely surpassing those of the Krips-London taping (July 1961). Yet the more overtly heartfelt warmth and serenity of the Krips interpretation still moves me more deeply. But listen for yourself to find your own temperamentally "right" choice. If it's Reiner, I can assure you that you will be mightily thrilled by the potent dramatic grip of his magnificent performance.

**HANDEL: Royal Fireworks: Suite (arr. Harty); Water Music: Suite (arr. Harty-Szell); Il Pastor Fido: Minuet (arr. Beecham); Serse: Largo (arr. Reinhard)**

London Symphony Orchestra, George Szell, cond.  
• • LONDON LCL 80089. 42 min. \$7.95

While Szell has no interest in the original scorings of these works or in authentic baroque-styled readings, he and his Londoners play with so much expressive warmth and infectious verve, and the stereoism is so glowing and well balanced, that no one but a puritanical Handelian could resist this wealth of romantic charm. The program is no substitute for the complete, nonarranged *Water Music* (which Beinun taped so well for Epic), or a complete, original *Fireworks Music*, which is still lamentably lacking on tape. But the deservedly popular condensations and symphonic rescorings by the late Sir Hamilton Harty are both better played and recorded here than in the only previous tape versions by Appia and Prohaska for Vanguard. My only legitimate complaint is that Szell didn't choose another excerpt from the entrancing *Faithful Shepherd* music in place of the romantically devotional Largo, which has become only too familiar.

**MOZART: Symphonies: No. 35, in D, K. 385 ("Haffner"); No. 41, in C, K. 551 ("Jupiter")**

Columbia Symphony Orchestra, Bruno Walter, cond.  
• • COLUMBIA MQ 436. 50 min. \$7.95.

Often as the late maestro recorded these favorites, I don't remember any previous performances as large-scaled and fiery as these. The robustness and drive here are particularly appropriate to the *Jupiter*, and place it in marked contrast to the best of the existing 4-track tape versions, that by Prohaska for Vanguard (June 1961), which is drawn on a much smaller scale. Yet despite this, and despite many moments of Walter's incomparable eloquence, the Columbia strings are often so sharp-edged in their upper registers that I

Continued on page 106



# Operas on Tape

## A ROUNDUP OF CURRENT RELEASES



**T**HE PHENOMENAL SUCCESS of complete operas in 4-track tape form is clearly just one aspect of the current popularity of opera recording in general, but the fact that *proportionally* operas rank higher among over-all sales on tapes than they do on discs is of special significance. While it is known that a considerable proportion of tape purchasers confine themselves to that medium only, it would seem that music listeners equipped to play both discs and tapes are discovering the special merits of the latter for such large-scale works as complete operas.

Tape editions normally cost a few dollars more than their disc equivalents, and there is less variety of choice (out of some twenty-two standard operas currently available in reel form only three exist in alternative versions). But the only other ponderable disadvantage in the past—the minuscule format of libretto-and-annotation leaflets—now has been eliminated by the general policy of manufacturers' supplying (on prepaid post-card request) the same full-size booklets prepared for record albums. Of the positive advantages, one is that reel "sides" generally run much longer than disc sides, with the result that there are fewer breaks; indeed it is often possible (as in *Aida*, say) for a single "side" to contain a complete act. An even greater—and to my mind decisive—benefit is tape's ability to withstand both constant replays and long-interval storage without audible deterioration or rise in the noise level. Finally, on the part of many tape listeners there is the conviction—probably depending to a considerable degree on tape's freedom from needle-talk and surface clicks, the smoother nature of tape-surface noise, and the ability of magnetic playback heads to handle large ensembles and grandiose climaxes with little sense of strain—that they are less conscious of mechanical intermediaries between themselves and the music than in listening to disc playback. Consequently, dramatic works, in particular, seem to be enhanced in immediacy, emotional grip, and the magical sense that one is really *there*, right in the opera house.

**T**O ILLUSTRATE the peculiar magnetism which the dramatic impact of tape can exercise, nothing could be more convincing than the new London "soundstage" taping of Richard Strauss's *Salome* (LOS 90042, 2 reels, approx. 53 and 45 min., \$15.95), conducted by Georg Solti. That "willing suspension of disbelief" in the pervading atmosphere of depravity—hard enough to maintain in the theatre even if a singer adequate for Salome's vocal demands can also miraculously look like a young girl and manage to bring off the Dance of the Seven Veils—

is wholly possible here. It seems unlikely that even the visually best stage production could ever generate the electrifying excitement exerted by the present recording, and certainly the incredibly complex details of the orchestral scoring (or the intricately polyphonic wrangling of the five Jews) are never so vividly clarified and differentiated in live performances as they are in this vital and searching stereophony.

To concentrate on the total experience offered and to divide first honors between conductor and engineers is not to minimize the vital contributions of the singing actors. Birgit Nilsson's *Salome* is as entrancing vocally as she is dramatically seductive; Grace Hoffman as *Herodias* and Gerhard Stolze as *Herod* may sing less attractively, but they enact their parts—the latter in particular—with quite extraordinary, horribly fascinating characterizations. Eberhard Wächter effectively achieves the stiff righteousness of *Jokanaan* and—thanks to ingenious technology—genuinely sepulchral pathos when heard from deep in his cistern prison. Yet in the end these and the other individual parts are so perfectly blended in the torrential flow of the drama itself that the mesmerized listener tends to take them for granted—as he does too the electrifying response of the Vienna Philharmonic (the notorious *Dance* surely never has been played with more barbaric sultriness), the incandescence of the stereo sonics, and the flawless processing of the tape itself.

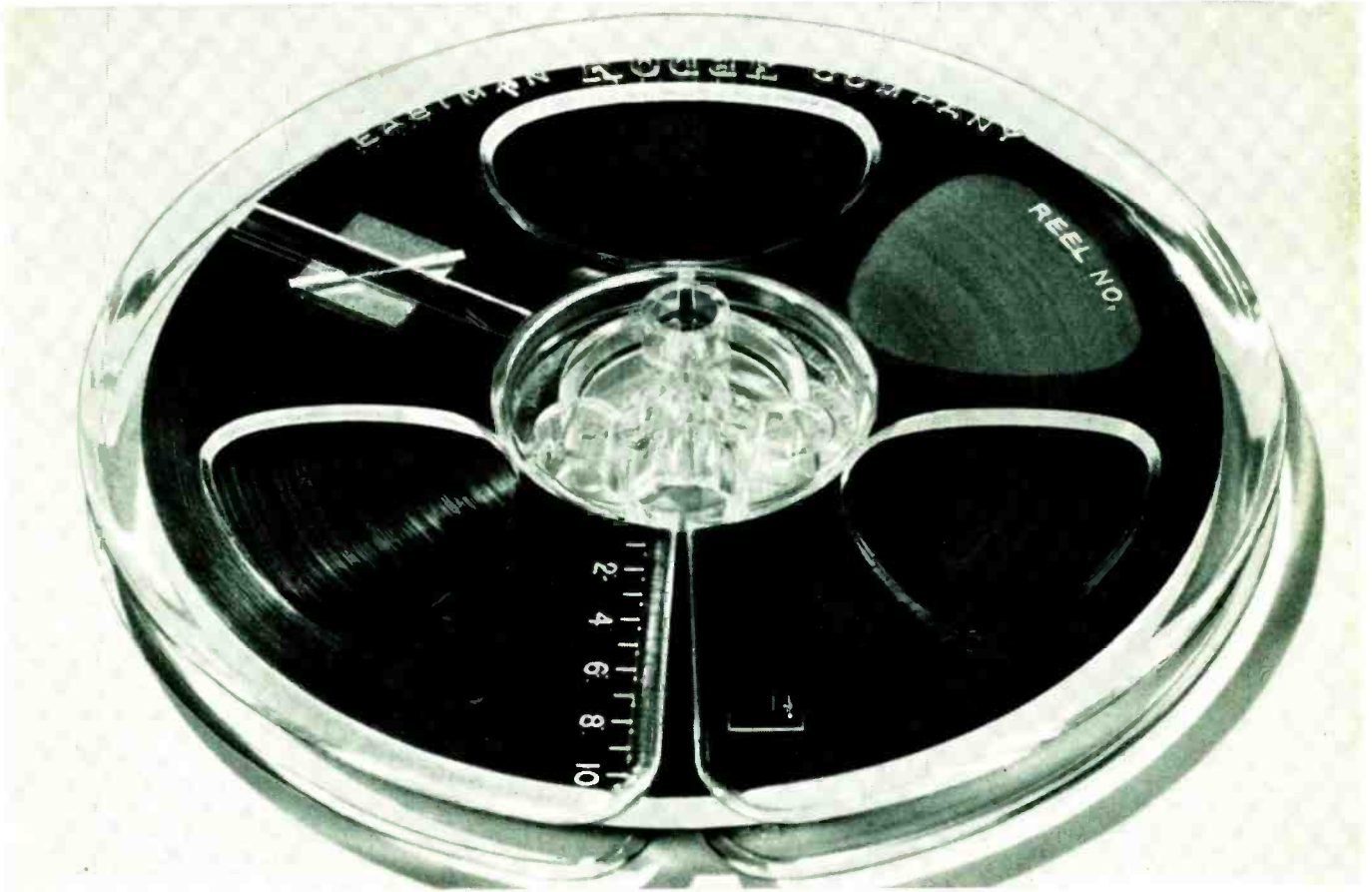
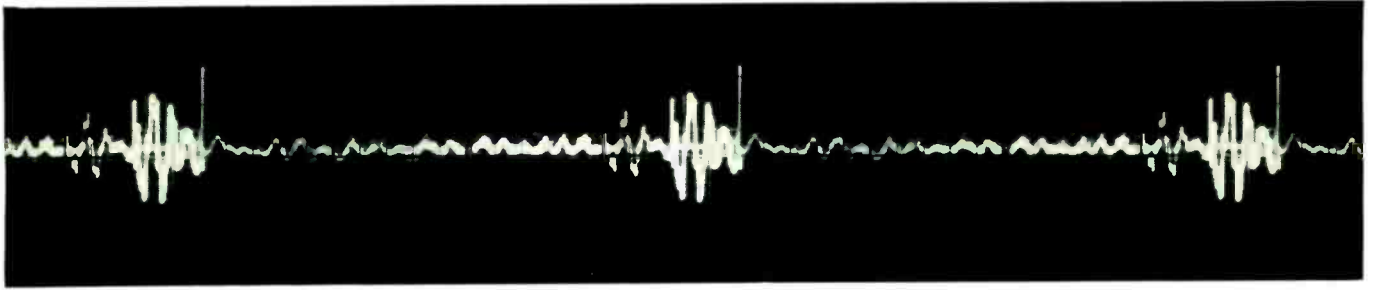
**T**HE SECOND *Aida* to appear on tape (RCA Victor FTC 8005, 2 reels, approx. 85 and 67 min., \$21.95) also features Solti as conductor, this time with the Rome Opera House Chorus and Orchestra, and in music-drama of a quite different kind. For the Verdian intensity and festive grandeur, Solti is again ideally suited; for the lyricism and romantic tenderness, less well so. In general, his reading is tauter and more forceful than Karajan's more expansive London version (released about two years ago). The latter was one of the early "soundstage" successes and at least some of its merits (panoramic breadth and almost impracticably wide dynamic range) are still unsurpassed. But the present recording, if somewhat less sensational, boasts more vibrant and natural sonics; and while there still are a few post-echoes as well as pre-echoes, the tape processing is superior here.

The outstanding attractions of the new tape are the vocally more favorable miking, with both soloists and chorus given better prominence, and the more distinctive realization of the individual roles. Leontyne Price may have a smaller voice than many of the great *Aidas* in the past, but she more than transcends that

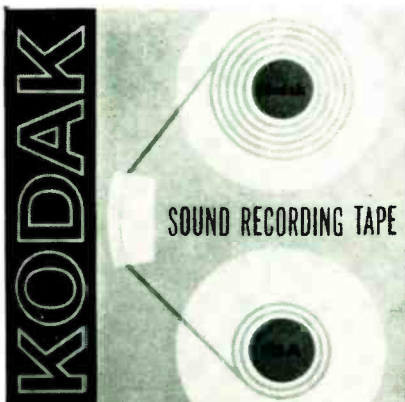
limitation by sheer vocal artistry (to say nothing of her engagingly youthful characterization) and is both more appealing and more dramatically "right" than Renata Tebaldi in the rival London taping. Rita Gorr's *Amneris*, while somewhat tense, also eclipses *Giulietta* Simionato's; and if Jon Vickers' *Radames* is almost too boyish (and un-Italian), he sings angelically and—unlike Mario del Monaco—never indulges in hamming. Most of the other roles are more evenly balanced (although Eugenia Ratti's *High Priestess* for London remains incomparable), except for the prominent one of *Amonasro*, where Robert Merrill, despite a few mannerisms and the doughty competition of Cornell MacNeil, is outstanding both for vocal nobility and impressively regal stature. Over-all, then, while few who already own the London *Aida* may feel any need to supersede it, the newer RCA Victor edition must rank as first choice.

**O**F TWO OTHER current releases, less need be said: in one, many fine moments fail to add up to a really satisfactory whole, while the other, which comes off far more successfully, is a work of perhaps limited appeal. Solti doesn't seem at ease in Verdi's *Ballo in maschera* (London LOG 90039, 2 reels, approx. 79 and 47 min., \$19.95), and both Nilsson and Carlo Bergonzi, for all their vocal splendor, fail to bring *Amelia* and *Riccardo* to convincing life. The *Accademia di Santa Cecilia* Orchestra plays admirably, but it is unduly favored by the often erratic microphoning. Only the beautifully pure and sweet sonics themselves warrant unqualified praise—as does the tape processing, with its absolutely minimal surface noise and no spill-over at all.

Puccini's *Fanciulla del West* (London LOG 90041, 2 reels, approx. 62 and 71 min., \$19.95), while not as recent a recording, is still a fine one (and excellently processed too). Tebaldi's *Minnie* is not only a vocal delight but a more robust and compassionate characterization than I ever expected from her; and even as a nonidolator of *Del Monaco*, I'm forced to rank his Dick Johnson as one of the best performances I've ever heard him give. Yet surely a lion's share of the credits must go to conductor Franco Capuana, who inspires the chorus and orchestra of the *Accademia di Santa Cecilia*, as well as the whole cast, to a powerfully persuasive realization of a far too neglected score. This recording, eschewing spectacularity, is another of the inexhaustibly exciting and satisfying adventures in music drama which tape recordings can provide and which make them often the most rewarding investments the home listener can avail himself of. R. D. DARRELL



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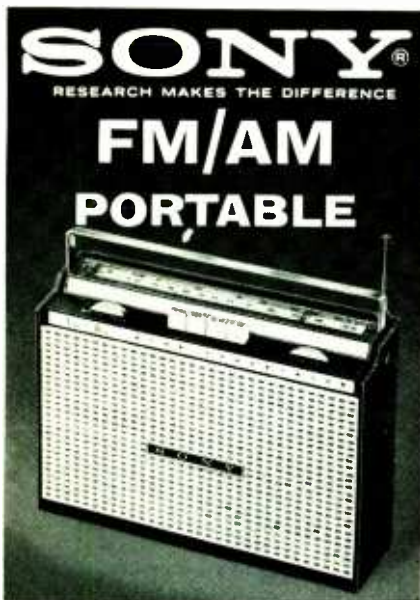
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## TAPE DECK

Continued from page 103

can find little of the sonic grace and piquancy I relish so much in Prohaska's taping. Disadvantageous, too, are the preëcho-plagued processing and the mood-shattering sidebreak before the crowning last movement of the *Jupiter*. Presumably this is a carry-over from the disc edition, where Walter's somewhat slow tempos may have made it unavoidable, but there's no excuse for it on tape. In any case, the mighty C major work should be preceded rather than followed—anticlimactically—by the lovely but frailer *Haffner*. There is considerable string shrillness as well as nervous intensity in it, too, yet even with such handicaps it has no preferable tape alternative at present: the Schuricht-Richmond version is too lightweight (and not very well recorded, with excessive background noise), while the edition made by Krips for London seems to me to be inappropriately heavy-handed.

### PROKOFIEV: *Symphony No. 5, in B flat, Op. 100*

Cleveland Orchestra, George Szell. cond.  
• • EPIC EC 819. 39 min. \$7.95.

Szell's approach to this modern masterpiece is strikingly individual: his performance is nervously tense, yet with precisely delineated details; often breathtakingly fast, yet brought off with astonishing virtuosity. The recording, however, while impressively big and bold, fails to match either the transparency or thunderous dynamic impact of Sargent's Everest taping of September 1960. And although the present reel is excellently processed in its freedom from preëcho and spill-over, there is an annoying background hum apparently built into the recording itself. This version is uncommonly exciting, but I shan't give up Sargent's, at least until Columbia makes its Ormandy performance (to my mind, the best of all recorded editions to date) available in tape form.

### TCHAIKOVSKY: *Concerto for Violin and Orchestra, in D, Op. 35*

David Oistrakh, violin; Philadelphia Orchestra, Eugene Ormandy. cond.  
• • COLUMBIA MQ 441. 35 min. \$7.95.

For most violin connoisseurs, Tchaikovskians, and admirers of virtuosity, this is *it*: the famous showpiece apotheosized with dazzling dexterity and the richest of tonal opulence, magnificently accompanied and recorded. (The tape seems to be excellently processed too, for I assume that a few bits of "beating" or "flutter" background noise originated in the hall or master recording.) Yet although I wouldn't have missed the experience for anything, being bowled over once is enough for me. If I want to hear the music again for my own pleasure, I'll go back to the less grandiose Ricci-London reel of last April. This is of course manifestly unfair to the grandeur that is Oistrakh's and Ormandy's—and anyone of less idiosyncratic tastes than mine, or anyone who insists on taking his 100-proof Tchaikovskian vodka undiluted, will never be more certain of getting full satisfaction than he is here.

## VERDI: *Otello*

Renata Tebaldi (s), Desdemona; Mario del Monaco (t), Otello; Aldo Protti (b), Iago; *et al.*; Vienna State Opera Chorus, Vienna GrosstadtKinderchor, Vienna Philharmonic Orchestra, Herbert von Karajan, cond.  
• • LONDON LOR 90038. Two reels: approx. 68 and 75 min. \$21.95.

Leonie Rysanek (s), Desdemona; Jon Vickers (t), Otello; Tito Gobbi (b), Iago; *et al.*; Chorus and Orchestra of the Rome Opera, Tullio Serafin, cond.  
• • RCA VICTOR FTC 8004. Two reels: approx. 71 and 70 min. \$21.95.

The hullabaloo that attended the stereo disc release of these rival *Otellos* last fall is not likely to rage over the present tape appearances. For one thing, the incomparable Toscanini performance (mono) is not available on tape, where it might dwarf even the better of the present attractions; for another, there is a clear-cut answer to the question of which reel-set may be considered a good investment. The Serafin version is simply out of the running: despite first-rate recording and a wealth of pleasing vocalism it is almost completely lacking in dramatic force and conviction. The Karajan performance, however, does possess gripping dramatic power, despite some obvious weaknesses. I am no great admirer of Del Monaco, and flinch from some of his more uninhibited moments here, but I have to credit him with bringing the protagonist to life as the more polite Vickers never does; and while Tebaldi's voice may be fractionally past its prime, the Desdemona is still vocally and interpretatively enchanting. Chorus and orchestra are also far more vital in this set, and the recording even more brilliant and expansive—although some listeners may not wholly approve of the more distant miking of the soloists. Even in processing, the London tape holds a slight edge of superiority over the Victor; I was conscious of only a single whiff of spill-over in the former, while there were several more unmistakable reverse-channel intrusions in the latter.

### KARL SCHEIT: *"The Virtuoso Guitar"*

Karl Scheit, guitar; Wiener Solisten, Wilfried Böttcher. cond.  
• • VANGUARD VTC 1640. 44 min. \$7.95.

Here is another of Vanguard's rewarding explorations of offbeat early repertoires. The program title is somewhat misleading: only one work here (a lightweight Mozartean Concerto-Allegro by the hitherto unrepresented Fernando Carulli, 1770-1841) was originally written for the guitar as we know it today; all the others are actually for lute. Yet that historical fact is of theoretical importance only: for in the Italy of Vivaldi's and Torelli's time the lute was becoming obsolete and contemporary performances may well have substituted an early form of the guitar. Anyhow, Scheit's delicate chamber music style of playing (sensitively lyrical rather than virtuosic in the modern sense) is closer to that of the lutanists than to today's more incisive-toned guitarists. The Vivaldi Concerto in D, P. 209, has been recorded before, but

surely never more engagingly, especially in its dream-enchanted Largo. The same composer's Concerto in G, P. 266 (with Paul Angerer in the co-starred viola d'amore role), and Torelli's Concerto in G for Guitar and Violin (with Gunther Pichler) are not only first recordings but delectable examples of exuberantly songful baroque music making. For good measure there also are a couple of grave galliards from John Dowland's *Lachrymae*—one of which, *Captain Digorie Piper, His Galliard*, has been previously recorded for Bach Guild by Alfred Deller in its original ayre version, *If My Complaints Could Passions Move*. And, best of all, the well-nigh angelic performances are enshrined throughout in gleamingly pure stereoism.

**"All American."** Original Cast Recording. John Morris, cond. Columbia OQ 455, 46 min., \$9.95.

**"I Can Get It for You Wholesale."** Original Cast Recording. Lehman Engel, cond. Columbia OQ 457, 54 min., \$9.95.

The first of these two end-of-the-season Broadway shows can be quickly dismissed. Even Ray Bolger's inimitable antics couldn't save it from an early closing; in recorded form not even his amusingly candid soliloquy *I'm Fascinating*, with its delightful stop-time dance interludes, can redeem what is an otherwise sophomoric and synthetically contrived score. The tape itself is vividly if rather sharply recorded, but except to Bolger's most avid fans it has little to offer.

The narrowly parochial appeal of the show based on Jerome Weidman's famous novel may mystify out-of-towners unfamiliar with the characters and idioms of New York's garment district, yet even listeners originally unsympathetic will find themselves gripped by the musical strength of Harold Rome's remarkably substantial score. To be sure, there are few whistleable tunes to stick in one's mind, but even apart from the show-stopper (the serio-comic *Miss Marmelstein*, in which Barbra Streisand deservedly won fame overnight) there are many inspiring and touching moments—especially in the jauntily polyphonic *Family Way*, with its bouncing Israeli-flavored *Kazatske* dance; the festive *Ballad of the Garment Trade*; and the scene in which Lillian Roth milks the compassionate pathos of *Eat a Little Something* almost as well as Molly Picon might have done. Best of all, the musical values of the scores are enhanced by the realistic recording and the imaginatively stereogenic exploitation of antiphonies and stage-wide spacing.

**"At the Village Vanguard."** Gerry Mulligan Concert Jazz Band. Verve VSTC 267, 40 min., \$7.95.

Mulligan's second big-band program (following Verve VSTC of April 1961) is perhaps less distinctive in its romantically rich slow pieces (*Body and Soul* and *Come Rain or Come Shine*) dominated by the leader's own sax soliloquies, but the livelier numbers, in which honors are shared with trombonist Bob Brookmeyer and trumpeter Clark Terry, display propulsive gusto. Tops here are the bubbling *Blueport* and the floridly rhapsodic *Let My People*

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**Kapp**—Twin-Pak Sampler;  
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**London**—Phase 4 (21 albums)

**MGM**—Twenty-one  
Channel Sound Series

**Richmond**—Percussive  
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Prices" (12 albums)

**Vanguard**—Joan Baez;  
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Be, and there is exceptional piquancy in the free-swinging *Lady Chatterly's Mother*. And as before, both recording and tape processing are topnotch. It's hard to understand why the Sunday afternoon Village Vanguard audience is so unenthusiastic in its recorded applause; certainly no home listener is likely to be so unresponsive!

**"Breaking It Up on Broadway."** Dukes of Dixieland. Columbia CQ 445, 41 min., \$6.95.

In a brave attempt to launch a new career under a new label, the Assunto family ensemble has been transfused with the fresh blood of a more elastic rhythm section which—along with guest guitarist Jim Hall and clarinetist Jerry Fuller—notably enlivens and lightens its own unreconstructed bluster. But, except

for a catchy *From This Moment On*, most of the present show materials aren't particularly well suited to even diluted Dixieland treatment; and only the free-for-all *New Ashmolean Marching Society and Students Conservatory Band* is likely to satisfy old-time fans. Bright stereo recording.

**"Delightful Interlude" and "Serenade."** Lenny Herman and His Quintet. Livingston 4T 50D, 31 min., and 51D, 35 min.; \$7.95 each.

It has been a long time since I last heard the "mightiest little band in the land," but Lenny and his versatile sidemen remain as jauntily corny as ever. Indeed, why should they change, when even Manhattan's sophisticated Hotel Roosevelt audiences apparently relish the corn just as much as listeners in the hinter-

lands? For myself, the best I can say is that while it still bores me, there seems to be rather more flavor in the "Serenade" than its companion program, and that apart from considerable pre-echoing and what is to my ears overly close miking, both reels are effectively recorded. I should also note for the benefit of unreformed 2-track fanciers that both these programs are also made available in 2-track editions.

**"Focus."** Stan Getz, tenor saxophone; String Ensemble, Hershey Kay, cond. Verve VSTC 269, 38 min., \$7.95.

The enthusiastic endorsement of John Wilson and other authorities couldn't quite persuade me—in advance—that the "impossible" problem of fruitfully blending jazz and serious chamber music could be solved even by a composer as versatile and talented as Eddie Sauter and an improviser as imaginative as Stan Getz. I had to hear this tape to believe it for myself. Now I count myself among the most fervent admirers of this music, and can't wait to use this tape as a potent weapon for breaking down the prejudices of my longhair friends who have never been willing to acknowledge the serious artistic potentialities of jazz idioms. Sauter's actual writing (for a seventeen-man string orchestra of which the Beaux Arts Quartet forms the nucleus) is quite "straight," tautly woven, and somewhat neutral in character. The final texture is threaded by the exquisitely colored strands of Getz's freely looping yet wholly compatible arabesques to form remarkably original and intricate musical tapestries. There is a surprising variety of mood, too, ranging from the vibrancy of *Night Rider*, through the strange evocations of *Once Upon a Time* and the introspection of *A Summer Afternoon*, to the poignant songfulness of *Her*. The lovely interplay of timbre and sonority contrasts is captured in the warmest of glowing stereoism. This program is far more than an ingenious experiment: it is a quite unique contribution to the contemporary chamber music repertory.

**"Ira Ironstrings Destroys the Great Bands."** Warner Brothers WSTC 1439, 31 min., \$7.95.

The irrepressible banjoist from North Grumble, Georgia, is at it again, leading his barefooted veterans of the Charleston Age in brightly recorded take-offs on the famous bands and hits of the swing era. They are at once amusing parodies and exhilarating *jeux d'esprit* in their own right. The original Goodman *Stompin' at the Savoy*, McCoy *Sugar Blues*, Whiteman *San*, Pee Wee Hunt *12th St. Rag*, etc., were never quite like this, but they never were any more zestfully toe-tickling either. Even the jacket annotator gets into the spirit of high jinks with a description of one effect produced here by "vibes pelted with marshmallows!"

**"The Many Voices of Miriam Makeba."**

With Hugh Masekela, trumpet, and ensemble, Ralph Hunter, cond. Kapp KTL 41040, 31 min., \$7.95.

In praising the recent disc edition of this program I was so impressed by Miss Makeba's poignant insights (and the curiously expressive choked-tone trumpeting of Hugh Masekela) that I failed to stress the technological features that justify—in part—the album title. They are the uncommonly deft exploitations of multi-dubbing possibilities in the Afri-

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can courage song *Zenizenabo* and the witch doctors' song *Nagula*, where the soloist, unaccompanied, sings and chants all the choral parts with an incredible variety of harmonious tonal colorings. Yet, effective as these feats certainly are, the strongest attractions remain in heart-twisting *Nijilo Nijilo*, *Night Must Fall*, *Love Tastes Like Strawberries*, and the lamenting Zanza passages in *Ngola Kurila*. Miss Makeba and her supporting instrumentalists are recorded in vividly atmospheric stereoism.

**Sampler: "The Many Moods of Kapp and Kapp-Medallion."** Kapp KTL 42000 (twin-pack), 63 min., \$7.95.

**Sampler: "Moods Two."** UST RSL 408 (twin-pack), 71 min., \$7.95.

**Sampler: "Romantic and Nostalgic Moods."** Warner Brothers WSTC 1500 (twin-pack), 76 min., \$7.95.

Here are the latest twin-pack cornucopia reels issued at normal-length price, designed as introductions to the complete catalogues of the companies involved. *Moods Two* comprises pops selections from recent tapes of Kapp and Warner Brothers (nine each), ABC Paramount (four), and Seeco (two). Kapp and Warner Brothers also provide (without duplications) twenty-four and twenty-five samplings, respectively, from their own pop tapes repertoires. The sheer quantity of music for the money will probably outweigh for most collectors the inevitable variability of musical, executive, and recording qualities; but it's rather surprising that more consistent care wasn't taken with the tape processings. Both the UST and Kapp reels are pretty good as far as surface noise is concerned, but neither is wholly free from preëcho and spill-over intrusions. Only the quieter-surfaced, quite flawless Warner Brothers sampler presents contemporary processing technique at its best.

**"String Along."** The Kingston Trio. Capitol ZT 1407, 31 min., \$6.98.

One of the very best of the talented *volkstümlich* youngsters' disc programs, this is an ideal choice for their belated tape debut. Both the natural presence and stereogenic effectiveness of the recording itself come off even better in this technically flawless tape; and on rehearing I relish more than ever the atmospheric charm of the Kingstons' imaginative treatments of *The Escape of Old John Webb*, *This Mornin' This Evenin' So Soon*, and *South Wind*. A sprightly lilt animates all their performances, but perhaps particularly the miniature music drama *The Everglades*.

**"Swing! Staged for Stereo."** Van Alexander and His Orchestra. Capitol ZT 1635, 30 min., \$6.98.

Like the excerpts included in last May's "Staged for Stereo" highlights reel, this program needs no special plastic box packaging to augment the inherent attractions of glistening sonics. Add to this appeal those of spirited performances and tasteful arrangements, often featuring stereogenic duo interplays, and one has first-rate entertainment here — particularly in a *Blues by Twos* (surely inspired by the "doppio" movement of Bartók's *Concerto for Orchestra*), *I Won't Dance* (starring pianists Henri Rose and Bobby Stevenson), *Stealin' Apples* (trumpeters Joey Graves and Shorty Sherlock), and *Tappin' on the Traps* (percussionists Irv Cottler and Milt Holland).

**"Time Out."** Dave Brubeck Quartet. Columbia CQ 437, 39 min., \$6.95.

This program, high on disc best seller lists, should be one of Dave's most successful tapes also, because the closely miked recording sounds even more realistic in an admirably processed reel. I am not much impressed with some of the rather contrived experiments in unconventional jazz meters, and I seem to tire sooner than the players themselves with regard to the over-insistent and protracted ostinatos. But the best compositions and performances here (especially the rollicking *Take Five* in 5/4 tempo and the lilting *Three To Get Ready* in a piquant combination of 3/4 and 4/4) are genuinely distinctive achievements and uncommonly fine vehicles for Paul Desmond on sax, Joe Morello on traps, and Brubeck himself.

**"21 Channel Sound."** David Rose and His Orchestra. M-G-M STC 4004, 32 min., \$7.95.

Heard first in a mono disc edition, this feature program of M-G-M's new multi-mike series didn't seem anything unusual: the recording was full-blooded but excessively sharp, and what was claimed to be natural big-hall reverberance sounded as if it had plenty of echo-chambering. Here, in an excellently processed tape, the sonics are more warmly attractive without any loss of true (as distinct from artificial) brilliance; and the acoustics, in marked but well-balanced and spread stereo, seem less synthetic. The pieces themselves, played by a sixty-man orchestra (featuring a notably fine French horn choir), are of the conventional symphonic pops variety, but at their best they are undeniably effective.

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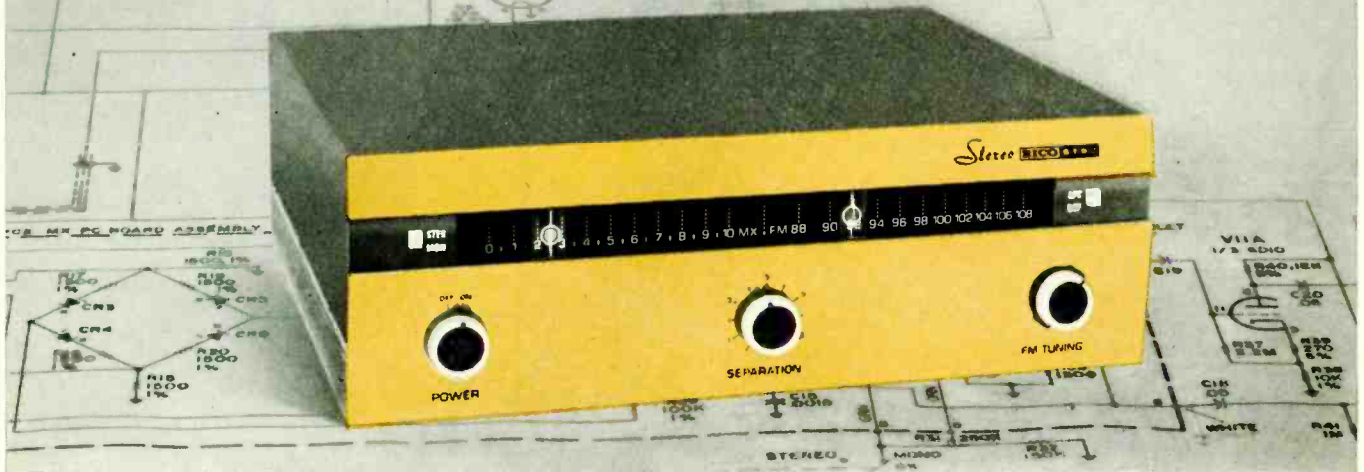
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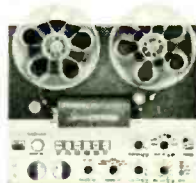
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# High Fidelity Newsfronts



**Has Cartridge, Won't Ravel.** Lately we have been experimenting with the recent models of that miniaturized and misunderstood offshoot of tape recording known as the "cartridge recorder" and can attest that they offer a good deal to the person who wants a measure of faithfulness to the original along with extreme ease of operation, reasonably low cost, and highly compact and lightweight packaging. The new cartridge devices from RCA and Bell Sound plainly offer no threat to the full-size reel-to-reel machine and will not capture the admiration of the Ampex-minded among us, but they are just right for the man who wants the facilities of tape with a bare minimum of fuss and bother.

The equipment has had a long and rather fitful gestation. For a device that reportedly took five years and as many millions of dollars to develop, and which was announced with fanfare as a "revolution in sound recording," there was at first remarkably little to show. A tape cartridge recorder was let out by RCA four years ago, only to be shortly withdrawn. The intervening period was a time of retooling and improvement, and we now have two lines from RCA and Bell Sound which include cartridge recorders that are smaller, lower-priced, and better-sounding than the earlier prototype. Moreover, there is now a much more realistic sense on the part of the manufacturers of just what is being offered. The cartridge no longer is a "revolution in sound," but merely a very easy way to record one's own programs or play back a commercially recorded cartridge tape.

The new cartridge recorders will appeal to those who, regardless of other equipment owned or acoustic goals held dear, long for a device that will furnish the acoustical equivalent of what the Polaroid camera provides visually. Convenience and time saved, rather than ultimate perfection, are the operative criteria. Once this essential aspect is understood, the cartridge machine falls into clearer perspective. Certainly the mechanical and electrical characteristics of the stereo and monophonic models that we have sampled leave no doubt that the device performs "as claimed"—and possibly even a bit better than that. This much, then, is a fact of accomplish-

ment: one can now record, or play, magnetic tapes with no more effort or dexterity than what is required for playing discs. Each cartridge contains its own built-in supply and take-up reels which are engaged automatically by two spindles when the cartridge is placed in its slot on the machine. Other than for editing or splicing, if desired, the tape itself need never be handled; there is nothing to thread, and no danger of tape spill-over.

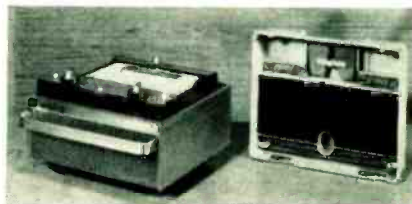
Mechanically, the machines run flawlessly, with easily actuated controls for the usual forward and rewind functions, fast and safe braking of the tape, auto-

matic stop at the end of a reel, and smooth changing between the two speeds (3¾ and 1⅞ ips) supplied. The monophonic models come with one built-in speaker and one microphone; the stereo versions supply two of each.

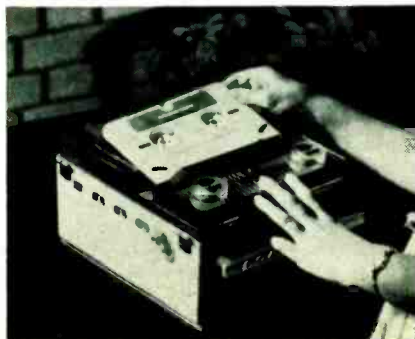
Granted that the new cartridge models have come a long way in solving the problems of convenience and cost which have long been deterrents to the wider use of tape, there still remains the question of their acoustic quality. While the first cartridge machines of four years ago were clearly not in the running for high fidelity, today's models may quite justifiably be said to "approach" high fidelity standards, with response that is estimated to be fairly accurate and well balanced from about 50 cps to somewhat above 12,000 cps. On live recording, accuracy is limited of course by the rather minimal microphones provided. Yet voices are recognizable and listenable on playback.

Recording from other program sources, such as from discs or off the air, may be done in the usual manner, feeding the signals from a system's preamplifier "tape output" jacks to the inputs on the cartridge recorder. The taped results generally match the original closely except, as might be expected, for a decrease in the full impact of the deepest bass, and less of a sense of that open, airy quality at the very high end. Within the somewhat restricted response range, however, there seems to be no audible distortion, no wow, no flutter. During quiet passages, there is some hum.

Equally interesting is the cartridge recorder's playback of a prerecorded tape cartridge. Heard through the machine's own built-in speakers, the sound is nothing special; at soft levels it is relatively clean but quite limited in range. However, feeding the signals from the recorder's preamp output (appropriate jacks are provided) to the "tape amp" or "auxiliary" inputs on an external high fidelity amplifier, in turn driving wide-range speakers, reveals at once that both the plastic-encased program source and the miniature "tape deck" on which it plays are capable of far better response than that permitted by its own playback channels.



In the Bell stereo cartridge recorder, above, one speaker is in the unit itself, while a second speaker is built into the removable lid, which also houses two microphones and connecting cables. Below, a cartridge is slipped into place on the RCA recorder. Both models come in monophonic or stereo versions; both sound much better when played through an external high fidelity system than through their own built-in speakers.



*Continued on next page*



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CIRCLE 2 ON READER-SERVICE CARD

## NEWSFRONTS

Continued from preceding page

**Outdoors, but Private.** For outdoor listening while relaxing these summer days, headphones can prove quite convenient, being low in cost, easy to connect, and permitting the outdoor listener to regale himself in two-channel glory without running the risk of neighbors' complaints. The only hitch, of course, is the length of connecting cable from the amplifier inside the house; most headphones come with no more than eight feet of cable. A sign that at least one manufacturer is convinced that stereo belongs on the lawn as well as in the living room is a new 20-foot stereo headphone cable from Koss Electronics, which incidentally manufactures a highly reputed headphone. The cable, which is priced at \$5.95, may be used with any standard, low-impedance headphones; for those who want to roam beyond 20 feet and still remain "surrounded with sound," two or more such cables may be combined. Another, more elaborate trick, is to use a special junction box which may be wired permanently from the amplifier and installed, say, on the side of the house or under a patio table. Then, the headphones may be plugged into this box, which has its own volume control for alfresco adjustments. Some boxes, such as the Koss T-5, allow the use of two pairs of headphones

simultaneously, suggesting a sort of "his and her" stereo sun-bathing.

**IHF—Please Copy.** From August 31 through September 9, more than a quarter of a million persons are expected to mill through the World's Fair of Music and Sound at McCormick Place in Chicago. The scope of this show is truly ambitious, encompassing just about anything that relates to sound generally and music specifically, including musical instruments as well as music reproduction and even some segments of the world of sound that are not related to music, such as communication equipment. Many names familiar in high fidelity and recording will be represented with products and demonstrations, one of which will be a daily series of four recitals by the Fine Arts Quartet as part of a live vs. recorded concert put on by Acoustic Research and Dynaco. The spirited attendance at similar "A-B" concerts in the past, and the continued interest in them, suggests that such performances remain a most effective means of demonstrating the superiority and effectiveness of high fidelity components while, at the same time, providing an experience for visitors that transcends more conventional exhibits. Hopefully, such demonstrations will reappear at future high fidelity shows, particularly the major one scheduled in New York this coming October.

## S. O. P. FOR SMOOTH OPTIMUM PERFORMANCE

Continued from page 59

devices (vacuum tube voltmeters or oscilloscopes) are of course essential. Lacking these, a nontechnician never can make full use of the standard alignment and frequency test tapes issued by Ampex, Audio Devices, Audiotex, Kamak, NCB Laboratories, Nortronics, *et al.*, or even of the more comprehensive 2-track test and demonstration tapes now mostly out of print. Yet if he is lucky enough to find one of the latter (especially the excellent Westminster-Sonotape SWB-AL100 or Livingston LX-1E), he should find some of its materials illuminating for ear-only judgments. And one of the only two 4-track test tapes I've discovered so far (RCA Victor 12-5-64T) is particularly valuable for its spill-over test—in which track no. 3 (corresponding to the right channel in Side-1 playback) is left blank, while all the others contain recorded signals. Thus, in playback with correct vertical head alignment nothing should be heard in the right speaker. (Unfortunately, both RCA Victor 12-5-64T and 12-5-62T are issued only in 3.75-ips cartridge form. They can of course be transferred easily enough to open reels, but while the spill-over test section can be used at either 3.75 or 7.5 ips, the frequency-run sections are valid only for testing the special 3.75-ips equalization provisions of equipment playback response.)

The technical novice can check playback-head vertical alignment in this and

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other ways, but he must be warned against attempting his own corrective readjustments. Although these can be made by ear alone, they are sure to throw the azimuth alignment off—and that can be set properly only by VTVM or oscilloscope readings. These procedures themselves are so simple (and, in the case of azimuth alignment at least, so critically precise) that a properly equipped home technician need have no difficulty, but those lacking the essential tools should turn to a professional serviceman.

Among other performance-checking means, one of the simplest—yet often most informative—is that of comparing your own player's reproduction of your "yardstick" (or standard test) tape with that of another tape recorder known to be in optimum operating condition. Such comparisons are naturally most specific when you can bring the second player home to play through your own amplifier-and-speaker system; yet even if you have to make your yardstick evaluations via an unfamiliar system and environment, careful analyses of the over-all response differences not only can be illuminating in themselves but will often confirm suspected or reveal unexpected inadequacies in your own machine.

In my experience too few owners of tape players follow the procedures outlined above, and even fewer make arrangements with a professional technician for annual—or, better still, twice yearly—servicing. This is an outright failure of common sense: any piece of electromechanical equipment is fallible, and its operating health is in its owner's hands. Constant care can abort many troubles: first-aid remedies can cure many others. Inevitably, expert readjustments and repairs will be necessary, and

the sooner they are made the less serious and costly they will be.

In short, don't kick a balky instrument—kick yourself for failing to recognize its preliminary distress symptoms!

**Note:** Most owners of tape recorders are well aware of the medium's susceptibility to temperature and humidity extremes and are careful to store their boxed reels (always vertically, to avoid reel warping) well away from radiators and sun exposure, as well as far from any possible sources of magnetic radiation (motors, transformers, etc.). But few of them seem equally aware of the tendency of some recording-and-playback equipments to run dangerously hot.

Even short of the point where there can be deleterious effects on head response or the running tape itself, excessive heat is likely to produce marked rises in mechanical noise, speed and feed irregularities, squeal, etc. Preventive procedures involve maintaining adequate ventilation both within and outside the equipment; checking that motor-fan blades aren't bent out of proper shape, that case ventilation screens are never allowed to clog up, and that the manufacturer's lubrication specifications (if any) are strictly observed.

Excessive heat—both ambient and equipment-generated—becomes a serious danger not only in the tropics but also during the summer extremes in supposedly temperate climates. Indeed my own experience has been that almost all my own tape-deck mechanical troubles have shown up during summer heat waves, particularly as a result of liquefied-grease contamination of internal drive mechanisms, belts, and brake pads. This is the season when thorough and skilled servicing attention is most imperiously demanded!

## COMMAND PERFORMANCE

*Continued from page 52*

as he was listening to the playback, the maestro was not happy. "For me it is too loud, too loud. How much *pianissimo* can you take on the film?" he asked. Light explained that *pianissimos* were not a problem—that any soft passage could be made softer in processing but that a loud passage could not be made louder without introducing extraneous noise. "We need exaggeration, maestro. Play a little bit loud—we can take it down later if you want."

A more difficult problem presented itself in the placement of the off-stage B flat trumpet called for by the score. In the hall, the trumpet sounded appropriately far away when played half way back in the auditorium, under the overhang of the balcony. But so sensitive were the microphones that in recording, the effect of distance was canceled out; in fact, the instrument might almost have been at the conductor's elbow. Some ten or fifteen minutes' experimentation followed, while Light prodded the trumpeter around various points in the building, including the marble-floored front lobby. The best spot proved to be at the very back of the

auditorium, and it only remained for the trumpeter to become accustomed to anticipating Steinberg's beat by the correct margin of time; otherwise, the sound reached the microphones a fraction of a beat late. After the second taping of the Overture, Steinberg listened in silence. "What do you think?" Light asked. "With Beethoven I don't think. I only fear," growled Steinberg. But he was obviously pleased.

The Fourth Symphony was next on the agenda, and it was here that Steinberg, having begun the first movement with very little preamble, simply put his glasses in his pocket after a few measures, and with no further reference to the score in front of him led the orchestra through the movement without a break. It is impossible not to recognize that special spontaneity, unpredictable and unaccountable, which ignites a performance from time to time, and this performance had it. As Steinberg walked into the control room afterwards, he echoed the feeling of everyone there: "Much better than that, you don't get." Beethoven, it seemed, was hardly a cause for fear after all.

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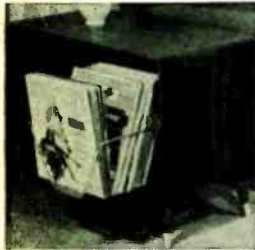
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## THE AGE OF TAPE

Continued from page 56

made thinner, offers 1,800 feet of 1-mil tape on a 7-inch reel, providing one and one-half hours of four-track stereo recording, three hours in four-track mono. There is also an extra-thin, extra-long Mylar tape—½-mil, 2,400 feet to the reel—yielding two hours of four-track stereo, four hours in four-track mono. (At 3.75 ips, eight hours of music can be recorded on one of these extra-long reels in four-track mono—say, *Don Giovanni*, *Le Nozze di Figaro*, and a sprinkling of Mozart symphonies all on the same reel.)

The use of long-play tapes can have certain practical advantages, particularly for taping lengthy works off-the-air, when it's important not to have to stop the machine every half hour or so to flip the tape over or thread a new reel while the music flows right on. Inasmuch as a 2,400-foot tape will have to be turned over only half as often as a 1,200-foot one, the number of annoying breaks in the continuity will be reduced, or perhaps eliminated completely if all goes well. (The experienced tapper soon develops a knack for changing his reels during intermissions, movement breaks, and other such pauses.) However, the frequency response of the thinner tape is not considered the equal of that of 1½-mil tape, and breakage danger is greater.

The quality of tape generally varies directly with price, of which there is a

broad range. When you pay a high price, you pay for quality control in manufacture; cheap tape may well have technical flaws. For instance, when the oxide coating is applied unevenly, low frequency signals, which are trapped at the bottom of the coating, may emerge distorted in playback. Other defects in the cheaper tapes may create hiss, snapping of the tape, flaking of the oxide, or even damage to recording heads. The more sensitive your equipment, the more apparent these things will be.

The neophyte tape recordist—and often too the person whose original intention had been to use his equipment solely for playing prerecorded tapes—may well find himself totally enmeshed in his new hobby. He will find that a welter of accessories confronts him: a tape splicer to aid in editing tapes, headphones for monitoring the recording as it is made, a bulk eraser for wiping used tapes clean in a jiffy, storage racks, reel labels, aligning tape, leader tape, colored tape for identifying different selections on the same reel, silicone tape-cleaning cloths, and much more. Not all these items are necessary, by any means—but they add to the fun.

The growth of tape recording, from nothing in 1947 to a booming, multi-million-dollar industry today, is one of the most startling aspects of the postwar audio boom. Some 450,000 tape machines were sold in 1959, and 600,000 in 1961, a thirty per cent increase in two years. Manufacturers are confidently predicting sales of a million machines a

year in the near future. Many of these will be \$79.50 and \$99.95 models, but an awesome number will be the resplendent \$500-and-up models produced by such manufacturers as Ampex, Concertone, Magnecord, Tandberg, and Superscope. Sales of blank tape are likewise skyrocketing, and prerecorded tape, though lagging, is making sales progress from year to year now that it has been standardized at four-track 7½-ips stereo.

The growth of FM broadcasting has been an important stimulus in this boom. The expansion of classical music programming to the nation's hinterlands has brought an accompanying upsurge in home tape recording, now that off-the-air signals of quality are available. A familiar sight in many musical homes today is the rack of tape-reel boxes—containing hours of music taped from FM broadcasts, to be played and replayed in the years to come.

Increased public acceptance has generated the impetus for constant improvement of the product. New tapes, with vastly improved signal-to-noise ratios and startling response capabilities, are whirring past the recording heads of tape machines which themselves are able to do full justice to their program potential. Further improvements probably will continue the general upgrading, but without any immediate danger of making 1962 tape equipment obsolete. This still young medium, combining high quality sound reproduction with, for many, the fascination of "do-it-yourself," seems destined for an ever expanding future.

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## THE BACH CANTATAS

Continued from page 47

noteworthy in No. 131, *Aus der Tiefe rufe ich, Herr, zu dir*, another early work. Two of these are arias in which one voice has a lovely florid line against a chorale in sustained tones in another voice. The other two are choral movements, each divided into a prelude and a fugue. The only available recording (Columbia ML 5577 or MS 6177, conducted by Loren Driscoll, tenor, and Robert Oliver, bass, but the old version by Robert Shaw (RCA Victor LM 1100), now deleted, seems to me superior.

No. 133, *Ich freue mich in dir*, for the Christmas season, belongs in this list because of its happy opening chorus and a beautiful soprano aria with a blissful middle section. The performance, on Vanguard BG 523, conducted by Gielen, is generally satisfactory. No. 146, *Wir müssen durch viel Trübsal*, is one of the longer undivided cantatas. It is introduced by a remarkable sinfonia, which is a transcription for organ and orchestra of Bach's Clavier Concerto in D minor. In the moving section that follows, representing the great tribulation through which we enter the kingdom of God, a four-part chorus is superimposed upon the slow movement of the Concerto. There is also a lovely soprano aria, "*Ich säe meine Zähren*," and a rousing duet for tenor and bass. The performance is rather good on the whole, with the soprano, Anny Felbermayer, doing some distinguished singing (Vanguard BG 525, conducted by Prohaska).

The sweet solace of death and its promise of a blissful life in eternity is the subject of No. 161, *Komm, du süsse Todesstunde*. This view of death is expressed in many works of Bach, but not more tenderly than it is here, especially in the alto aria that opens the work and the chorus that closes it. Both of these movements employ the great chorale "*Herzlich tut mich verlangen*," familiar from its use in the *St. Matthew Passion*. The fifth number, a gently flowing chorus in which the melancholy recorders are prominent, is deeply affecting in its simplicity and beauty. Vanguard BG 513, conducted by Prohaska, offers a good performance with Hilde Rössl-Majdan fine in the alto solos.

THERE ARE solo cantatas for each of the four principal vocal ranges and for various combinations of these. The domestic catalogues list five for soprano, four for alto, one for tenor, and four for bass. Of the soprano cantatas, No. 51, *Jauchzet Gott in allen Landen*, is the most brilliant and elaborate. It consists of three arias, a recitative, and a chorale. A joyful work, devoted to thanksgiving and praise of the Lord, it requires a virtuoso singer for the difficult arias. Three of the available recordings (Archive ARC 3144 or 73144, with Maria Stader; Electrola E 80494 or S 80494, with Agnes Giebel; and Vanguard BG 546, with Teresa Stich-Randall) are rather well done, with each of the soloists in her best form, but it seems to me that


Miss Stader and her accompanying forces have a slight edge over the others. A fourth version (Electrola 80628) has Elisabeth Schwarzkopf singing nicely in the three middle movements but her first aria is taken so fast that it is deprived of musical sense. Two of the other soprano works are gentle and lyric wedding cantatas: No. 202, *Weichet nur, betrübte Schatten*, and No. 210, *O holder Tag, erwünschte Zeit*. No. 202 comprises four arias and a final gavotte, all but the first preceded by recitatives. Maria Stader (Archive ARC 3144 or 73144) is in excellent form and tosses off her roulades confidently and on pitch. Irmgard Seefried (Deutsche Grammophon LPM 18606 or SLPM 138086) does the first aria nicely, but elsewhere there are signs of dryness in the voice. Anny Felbermayer (Vanguard BG 513) provides steady but not very interesting singing. There is less variety in the difficult No. 210, skillfully sung by Magda Laszlo on Westminster XWN 18396.

The short cantata for alto and strings, No. 54, *Widerstehe doch der Sünde*, comprises two arias and a recitative. In the first aria, which exhorts the sinner to withstand the temptations of the devil, there are expressive dissonances over a resolute basic rhythm. The other aria is a remarkable fugue. Here my preference is for Hilde Rössl-Majdan (Westminster XWN 18392), although Helen Watts turns in an appealing performance (Oiseau-Lyre 60003), as does the dark-voiced but not entirely steady Marga Höffgen (Electrola E 80573 or S 80573). Alfred Deller admirers may like his reading of this work (Vanguard BG 550); to me it is too neutral in feeling. A considerably longer work is No. 169, *Gott soll allein mein Herze haben*. Especially impressive here are the sinfonia, a rather long but lively affair with obbligato organ, and the moving aria "*Stirb in mir*." Both of these numbers are arrangements of movements from Bach's Clavier Concerto No. 2, in E. In both of the available recordings (Epic LC 3683 or BC 1077, with Aafje Heynis; Cantate 641202, with Lotte Wolf-Matthäus) the solo part is sung accurately and intelligently by voices of attractive quality. Miss Heynis' being a bit brighter and more mezzolike. Three arias and two recitatives form No. 170, *Vergnügte Ruh*. The first aria is lovely and peaceful, and the second, a lamentation over man's iniquity, has a curiously crawling line. Aafje Heynis (Epic LC 3805 or BC 1146) is given at times to too much nuance. Alfred Deller (Vanguard BG 550) to not enough; Hilde Rössl-Majdan (Westminster XWN 18392) occupies a middle ground. Elisabeth Höngen (Archive ARC 3067) is inferior to these.

Although its subject is death, the great cantata for bass, No. 56, *Ich will den Kreuzstab gerne tragen*, achieves considerable variety of mood in its five numbers, which progress from resignation in the poignant opening aria to joyful longing in the second. Three excellent performances are available, by Dietrich Fischer-Dieskau (Archive ARC 3058), Mack Harrell (RCA Victor LM 2312 or LSC 2312), and Hermann Prey (Electrola E 80572 or S 80572). To make

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a choice among them is difficult. If Fischer-Dieskau aspirates the vowels in his first aria, his voice is perhaps a little rounder and smoother than that of the others. A similar dilemma faces us with No. 82, *Ich habe genug*, with which No. 56 is paired on all three discs. Another cantata with death for its theme, it consists of three arias and two recitatives. Two of the arias, "*Ich habe genug*" and "*Schlummert ein*," are very beautiful. One could not go wrong with whichever of the three recordings one chose. The high spot of No. 158, *Der Friede sei mit dir*, which comprises two recitatives and an aria for bass and a final chorale, is the aria. Here a florid violin obbligato cavorts above the elaborate voice line and both surround the chorale, intoned line by line by the sopranos of the chorus singing in unison. Horst Günter (Archiv ARC 3104) is competent, but the timbre of Fischer-Dieskau's voice is more attractive (Angel 35698 or S 35698).

Of the four duet or dialogue cantatas for soprano and bass now available on records, No. 152, *Tritt auf die Glaubensbahn*, seems to me the richest. It is a tender work for the Sunday after Christmas, and its intimate character is enhanced by the soft sounds of recorder, viola d'amore, and viola da gamba, which with an oboe and the continuo comprise the entire instrumental apparatus. After an extended overture there is an aria for bass, another for soprano, two recitatives, and a final duet, a dialogue between the Soul and Jesus. Dorothy Bond's voice, in the Westminster recording (XWN 18391, with Robert Irwin, baritone), is somewhat pinched and "white" in its top register, but in most other respects this recording strikes me as superior to the Archive (ARC 3104, with Hanni Mack and Walter Hauck).

An alto, a tenor, and a bass are featured in No. 174, *Ich liebe den Höchsten*. The tenor has a very expressive accompanied recitative, and the bass a fine aria. The magnificent sinfonia is the first movement of the third *Brandenburg* Concerto with three oboes and two horns added to the original strings. Competent soloists and excellent playing by the orchestra are provided on Westminster XWN 18755, with Ann Munch, contralto, Helmut Krebs, tenor, and Herbert Brauer, bass. Four soloists, in as many classifications, are employed in No. 151, *Süsser Trost*, on the same disc (with Hanni Mack, soprano). Except for the final chorale the latter work is a set of solos, one for each voice. The most outstanding of these, and one of the finest arias in all the recorded cantatas, is the soprano's "*Süsser Trost*," with an obbligato flute that waxes ecstatically happy in the middle section. Miss Mack's voice seems rather thin and she does not enunciate clearly, but she phrases nicely. Good orchestra and recording.

There remain two *drammi per musica*—No. 201, *Der Streit zwischen Phöbus und Pan*, and No. 205, *Der zufriedengestellte Aeolus*—and the *Coffee* Cantata, No. 211. No. 201, written for performance by the Collegium Musicum in Leipzig, is a gay and at times amusing work depicting a contest between Phoebus, representing serious music, and Pan,

standing for light music. By and large the Vanguard recording (BG 514, conducted by Helmut Koch) is sung with more finesse in the solos, while the Archive (ARC 3171 or 73171, directed by Kurt Thomas) has better choral work, quieter surfaces, and clearer sound. Vanguard and Koch also provide the only recording (BG 515) in the catalogue of No. 205, a work written to celebrate the nameday of a friend and containing some fine ideas and Bach's usual impeccable workmanship. The bass is rather poor, but the other soloists, and the orchestra, are satisfactory, and the performance in general has vivacity and some imagination. Although not called a "*dramma per musica*," No. 211 is Bach's nearest approach to comic opera. It is well done on all three of the available recordings, with Vox (PL 8980, conducted by Rolf Reinhardt) having the best soprano, Friederike Sailer; Electrola (80168, directed by Karl Forster) the best baritone, Dietrich Fischer-Dieskau; and the Archive stereo (ARC 73171; mono 3171, conducted by Kurt Thomas) the best sound.

No. 212, *Mer hahn en neue Oberkeet*, was written to celebrate the accession of a Saxon official as Lord of the Manor in two villages near Leipzig. It consists mainly of arias for soprano and baritone, some of them no more than little songs. Bach uses both popular tunes of the day and charming folklike melodies of his own invention. This is Bach at his most unbuttoned—which with him means that the top two or three buttons of his waistcoat are open. The Archive recording (ARC 3162 or 73162) is not bad, but the singing of Fischer-Dieskau on Electrola 80618 makes it no contest.

## WHAT'S IN A NAME?

*Continued from page 49*

seems to present no problems, but Ippolitov-Ivanov needs further investigation.

Polish music has apparently suffered from the burdens its composers' names have imposed upon it. Universal acclaim is too much to ask of music which sounds like Dobrzynski, Szymanowski, or even Moniuszko. Skrowaczewski, now director of the Minneapolis Symphony, has wisely emphasized the conducting side of his career. There may be hope for Lutoslawski, but let us not forget that Poland's greatest composer bore the ungarbled French name Chopin.

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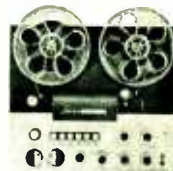
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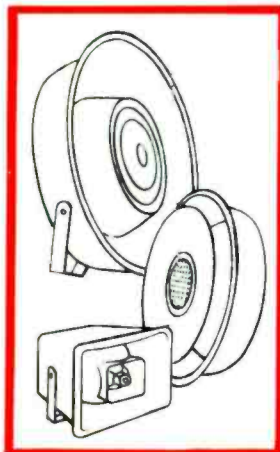
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S-8000 FM/MX 64-watt Stereo Receiver \$299.50 16 $\frac{1}{4}$ " x 4 $\frac{1}{2}$ " x 14" deep. Combines Sherwood's brilliant FM stereo tuner design, two 32-watt amplifiers, two phono/tape pre-amplifiers, and all circuitry necessary to receive FM stereocasts.



S-8000 FM/MX 64-watt Stereo Receiver

RAVINIA Model SR3 3-way speaker system \$139.50. Walnut Cabinet 26 $\frac{1}{4}$ " x 15" x 13 $\frac{1}{4}$ " deep. 12" high-compliance woofer, 8" midrange, and 2 $\frac{1}{2}$ " ring-radiator tweeter. Features low intermodulation distortion, flat frequency response ( $\pm 2\frac{1}{2}$  DB) to 17 KC.

S3000 IV FM/MX Stereo Tuner \$160.00. 14" x 4 $\frac{1}{2}$ " x 10 $\frac{1}{2}$ " deep. Identical tuner design to S-8000. Other tuners: S-2100 FM Stereo/AM Tuner \$199.50. S-2000 II FM/AM Tuner \$150.50. (Same but without FM stereo feature)



S3000 IV FM/MX Stereo Tuner

FM Stereo Multiplex Adapters may be used to convert Sherwood and other FM tuners for stereo-cast reception. \$49.50 to \$69.50.

S-5500 II 64-watt Stereo Pre-amplifier-Amplifier \$164.50. 14" x 4 $\frac{1}{2}$ " x 12 $\frac{1}{4}$ " deep. Identical to amplifier used in S-8000. Other amplifiers: S-5000 II 80-watt Stereo Amplifier-Pre-amplifier \$199.50.



S-5500 II 64-watt Stereo Pre-amplifier-Amplifier

This typical room setting includes Sherwood's "Superb Stereo Starters,"—one S-8000 Receiver and two SR3 Loudspeakers. Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago 18, Illinois.

Write for complete technical details.



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CIRCLE 80 ON READER-SERVICE CARD