

THE NEW FIDELITY—a report on current stereo trends

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DECEMBER

1962

THE MAGAZINE FOR MUSIC LISTENERS

In this issue

The
Sound
of
Christmas





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THE PERFORMERS: Leonard Bernstein conducting the New York Philharmonic and Acele Addison, Lucine Amara, Donald Bell, Charles Bressler, Lili Chookasian, Eileen Farrell, Ezio Flagello, George London, Jennie Tourel, Richard Tucker, Shirley Verrett-Carter, Jon Vickers; Schola Cantorum of New York, Juilliard Chorus, Columbus Boychoir



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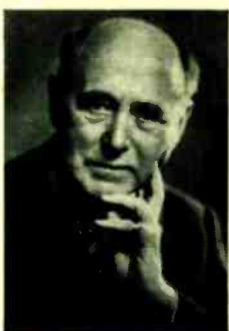
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high fidelity



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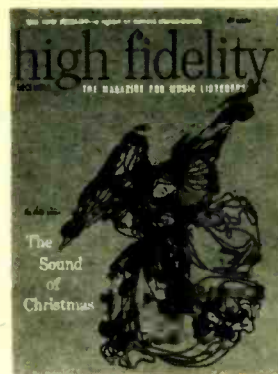
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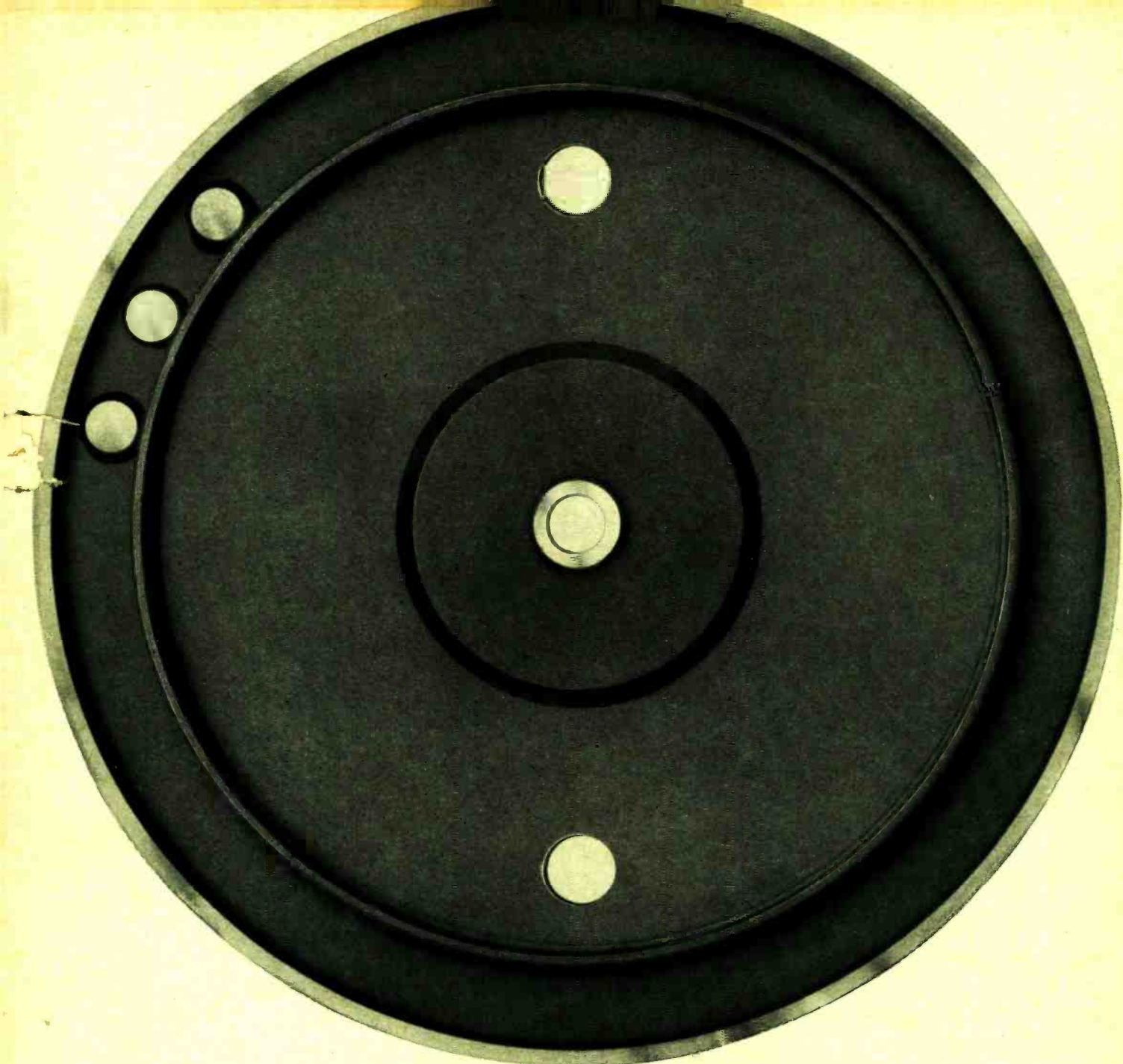
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CIRCLE 53 ON READER-SERVICE CARD

AUTHORitatively Speaking

Charles Cudworth is a kindly man. Our request that he write for us an article on Christmas music reached him in mid-summer (no time to be thinking of Yule logs and driven snow) just when he was about to depart for a busman's holiday in Scandinavia. (Mr. Cudworth is Curator of the Pendlebury Library in the Music School of Cambridge University; the Music Library Congress was meeting in Stockholm.) Not only did our prospective author reply with a gracious affirmative, but he set to work on the article itself with such promptness that for once we were able to make our annual contributions towards "marking the season" in leisurely fashion. If some readers are rushed with their own preparations for the festivities, however, we can assure them that "The Sound of Christmas" (p. 38) will make delightful reading on December 26, or any day thereafter.

Our colleague Shirley Fleming, whose interviews with musical personalities appear in these pages at regular intervals, has this month contributed a full-length feature that is in fact a comprehensive survey of developments in stereo recording techniques: see "The New Fidelity," p. 42. As the title of this article suggests, things have changed since the initial days of two-channel discs—even, it appears, to the aims behind the record makers' endeavors. The author of this piece clearly spends a good deal of her time exposed to records and recording activities, but not to a surfeit; she also plays the viola, and wouldn't dream of missing a rehearsal of the orchestra (non-professional) to which she belongs.

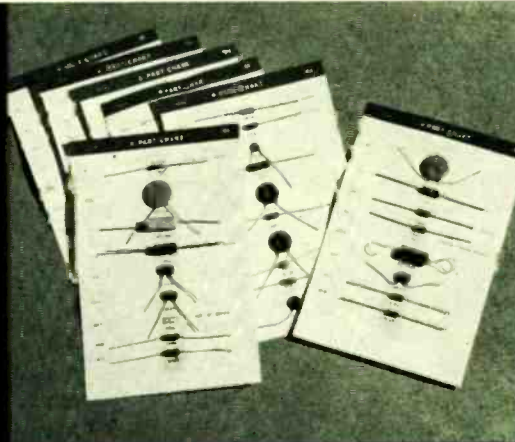
Josef Krips, who gives us on p. 46 his reminiscences of Felix von Weingartner, has been well known to American audiences since he settled in this country as conductor of the Buffalo Symphony in 1952. The very early years of his professional career he describes in the article herein, which conjures up remembrances of things past when he worked at the Vienna Volksoper as Weingartner's particular protégé. Later, he was to become musical director at various European opera houses, culminating in his appointment in 1935 to the Vienna Staatsoper, where he remained until the *Anschluss*. In the years following he appeared with the leading orchestras of Western Europe, and during his tenure at Buffalo has continued to make guest appearances with many groups both here and abroad. This season Mr. Krips has been engaged for eight weeks with the New York Philharmonic at Lincoln Center, and next fall will take over as permanent conductor of the San Francisco Symphony.

Last month Charles Reid took for us a very objective role in moderating the debate between John Culshaw and Harold Rosenthal on operatic stereo spectacles ("Kindling the Magic Spark," November 1962). This month he speaks in person—not as a critic of opera in particular (live or recorded) but of music in general. To put matters briefly, it's a hard life—see "Deadline Ten-Thirty," p. 50. As far as we can make out, the only hardship the harassed working reporter does not suffer is the necessity of making polite conversation at after-concert parties—which is not to say there's no conviviality among the critical clan.

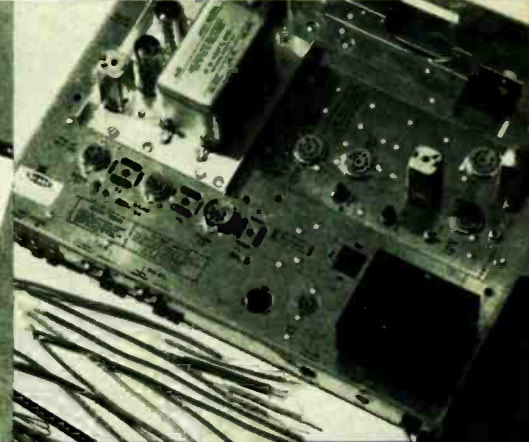
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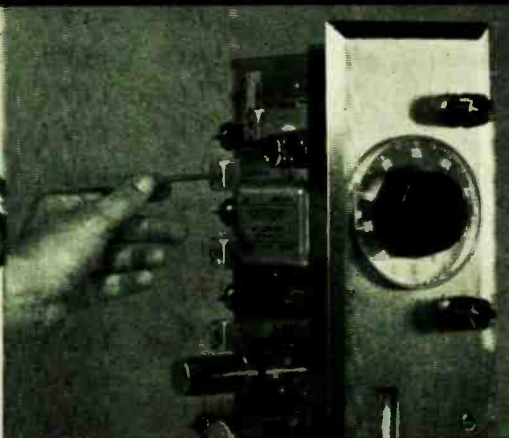
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*Audio — February 1961, Pages 54-56



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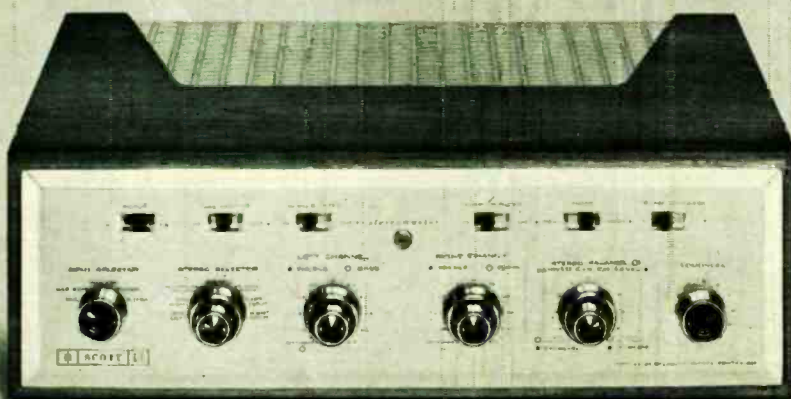
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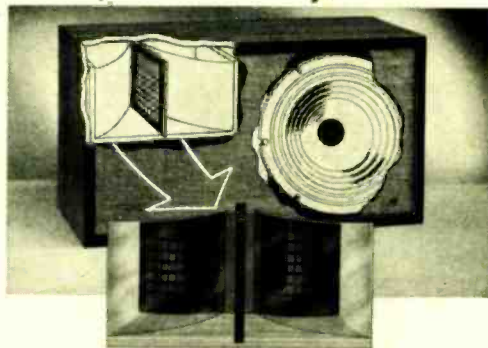
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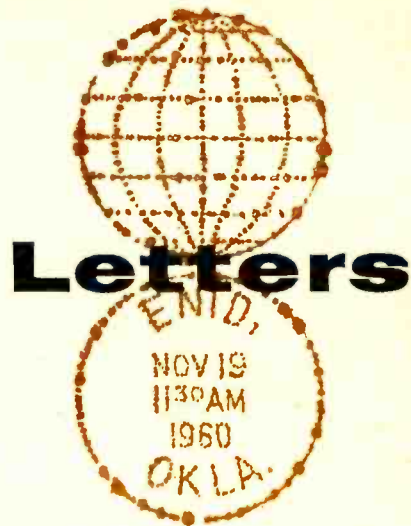
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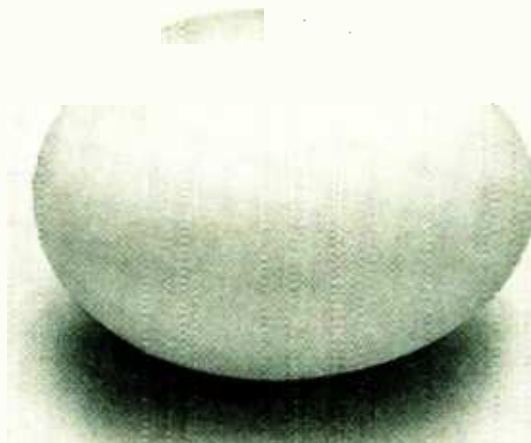
SIR:
 Congratulations on your answer to the letter of Edgar Villchur apropos laboratory measurements of loudspeakers. I do believe that your current viewpoint on speaker evaluation is the sanest that is possible, in terms of what I know concerning speakers and "testing."

Mr. Villchur is an authority of note and has written many articles on the proper evaluation of loudspeakers. I remember well one in which he pointed out how treacherous room positioning could be—how it could negate all the work his staff had done on the AR, and how it could produce a result having little to do with the speaker performance under ideal conditions! Thus even Mr. Villchur seems a bit reluctant to place final importance on speaker "measurements."

I have dealt with speaker engineers from all over the world, and I invariably ask them how they go about making final evaluations. Nearly all seem to think that the measurements popular at this time have not been fully correlated with final performance—i.e., that these measurements are interesting tools for developmental use, but that the final evaluation must be an "in use" one, as heard by expert listeners.

HIGH FIDELITY's approach, which is to assemble panels composed of listeners who are familiar with the limitations of reproduced music, seems to me to make more sense than the "live-vs.-recorded" kind of test which Mr. Villchur mentions. For many, many years, "live-vs.-recorded" demonstrations have been used to prove the quality of various equipments. In every case, of course, there have been the "Believers" and the "non-Believers." Further research indicates, moreover, that the quality of belief is personal to the listener, and not inherent in the speakers themselves (and other equipment). For, in truth, we really are not yet able to reproduce a musical experience that is not quite obviously just that to critical listeners.

Continued on page 14



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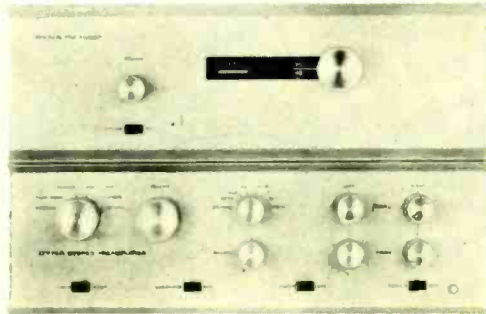
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WILL



REPLACE



?

No, Music-Lover—take heart. Live music is here to stay. But when recorded music can be so perfectly played back that *even experts* can't tell the difference from a live performance, this is big news for those who love music, live or otherwise. For three years now, thousands of discriminating listeners have attended concerts of the Fine Arts Quartet, sponsored jointly by the manufacturers of Dynakit amplifiers and AR speakers. Performances were so arranged that the audiences were alternately listening to live and recorded portions, without prior announcement as to which was which. These are typical comments of recognized experts:

C. G. McProud, editor of Audio reported: "We must admit that we couldn't tell when it was live and when it wasn't." The Herald Tribune referred to "awesome fidelity." Record reviewer E. T. Canby wrote: "My eyes told me one thing, my ears another." Ralph Freas, audio editor of High Fidelity, wrote: "Few could separate the live from the recorded portions."

When reproduction and reality cannot be separated, the reproducing equipment has achieved the top-most *practical* level of quality. And when that equipment is so moderately priced as Dyna Mark III amplifiers and PAS-2 pre-amplifiers, the obvious conclusion is that you *can* spend more money but you *can't* get higher quality. Anybody can build a Dynakit, including you, Music-Lover. And you can be confident that it will work well with performance indistinguishable from the original source of sound.

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A NEW NOTE OF ELEGANCE FOR YOUR DYNAKITS: Handsome accessory satin-tone front panels and die-cast knobs install easily on all past and present preamps and tuners. Side-by-side or stacked, the effect is that of a single harmonious unit. Brackets are included for easy panel-mounting in a cabinet. See them at your dealer.

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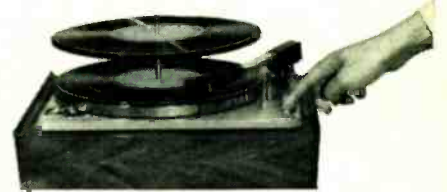
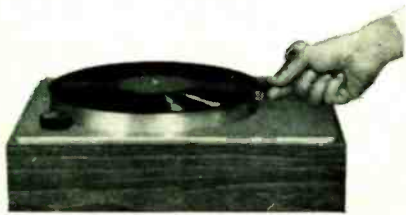
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MAKE
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WITH THE NEW
ADC-3 UNIVERSAL STEREOPHONIC CARTRIDGE!



For owners of turntables, automatic turntables, or record changers, we believe that the new ADC-3 universal stereophonic phonograph cartridge, at \$29.50, is the best buy on the market.

ADC-3 SPECIFICATIONS

TYPE: Miniature moving magnet • SENSITIVITY: 10 millivolts per channel \pm 2 db at 1,000 cps (5.5 cm/sec recorded velocity) • FREQUENCY RESPONSE: 10 to 20,000 cps \pm 3 db • CHANNEL SEPARATION: 30 db 50 to 7,000 cycles • STYLUS TIP RADIUS: .0007" (accurately maintained) • STYLUS TIP MASS: .8 milligrams • LATERAL AND VERTICAL COMPLIANCE: 15×10^{-6} cms/dyne minimum • RECOMMENDED LOAD IMPEDANCE: 47K ohms • TRACKING FORCE: 2 to 5 grams • MOUNTING CENTERS: Standard $\frac{1}{2}$ " and $\frac{7}{16}$ " centers. Unit adapts to virtually all tone arms

We urge you to listen to the ADC-3 cartridge at your high fidelity dealer and then make a major improvement in your system at a minimum cost with the new ADC-3 cartridge at \$29.50—the best buy in the market.



AUDIO DYNAMICS CORPORATION

Pickett District Road, New Milford, Connecticut
CIRCLE 14 ON READER-SERVICE CARD

Continued from page 10

What we are still working toward is a closer correlation with the original experience. That is all. The "tools of the trade" today are tomorrow's obsolete notions. So, you are quite right in placing primary emphasis on how the equipment stacks with other equipment in achieving more or less illusion of the original, rather than in supposing that we have reached "perfection" already!

Irving M. Fried
Electronics, Inc.
Philadelphia, Pa.

New Bartók

SIR:

In reviewing the second volume of György Sándor's complete recording of the Bartók piano music (HIGH FIDELITY, Oct. 1962), Alfred Frankenstein states that this set is a reissue of records previously in the Vox catalogue. He concludes his enthusiastic remarks by saying that the recordings are "as fresh and brilliant in sound as if they had been made yesterday." The reason for that is that they *were* made yesterday! This is not a reissue in any respect. Recording sessions took place in September and October of 1961 in Paris.

This confusion possibly arises because certain former Vox Box releases were reissues. For your readers' information: all Vox records that are reissues are so indicated by the first issue date and the reissue date printed in the lower left-hand corner of the liner or program notes.

The vast majority of Vox Boxes are now completely new sets.

Ward Botsford
Vice-President
Vox Productions, Inc.
New York, N. Y.

Magazines for Liberty and Progress

SIR:

The "Alianza para la Libertad y el Progreso" is a volunteer civic association devoted to the promotion of President Kennedy's plan. Among our first activities is the free distribution of American magazines, newspapers, and books among workers and students, for we feel there is no better mirror of the excellencies of the "American Way" than its journalism. Technical publications play a key role in this plan, as they contribute to the up-

*Continued on page 18***Use Christmas Seals**

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Respiratory Diseases**

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LET'S FACE IT. \$289 buys a lot of Aquavit in Stockholm. Also, it can buy you the finest Swedish tape recorder sold in America. It plays any kind of tape except adhesive.... It's got more tracks than the New York Central and its complete stereo electronic system faithfully reproduces the Highest of FI. To get specifications as complete as smorgasbörd about the inputs and outputs, the db's and cps's... see the top audio dealer in your village. He's loaded with facts. Invest Now... Play Later!

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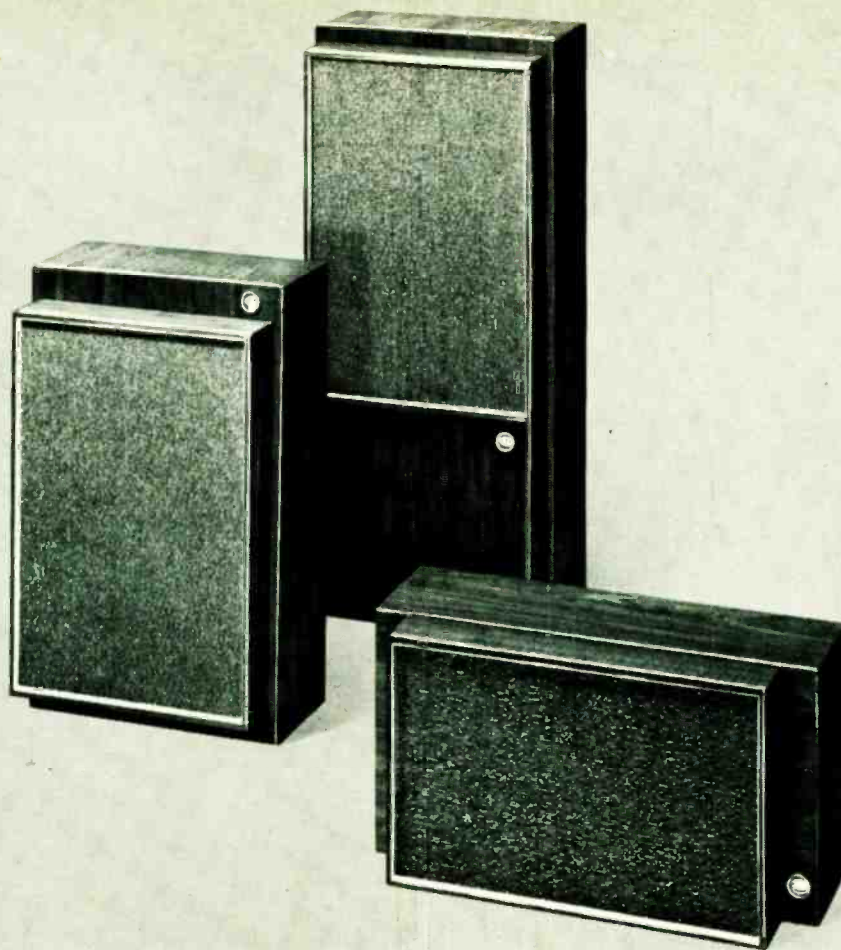
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CIRCLE 6 ON READER-SERVICE CARD



Three Remarkable New Loudspeaker Systems

ADC-14, ADC-16, ADC-18. From now on, three names that must be reckoned with when high fidelity loudspeakers are the subject.

The Audio Dynamics Corporation—creators of the unexcelled ADC stereophonic phonograph cartridges—have developed three exemplary loudspeaker systems designed to match the ADC cartridges in quality.

Revolutionary Audio Engineering Featuring The Rigid Rectangular Woofer Diaphragm.

The ADC speaker systems feature a revolutionary rectangular woofer molded from feather light expanded plastic and surfaced with aluminum. It has a radiating area twice that of a conventional 12" woofer. The rigidity of the diaphragm enables the woofer to act as a perfect piston throughout its range and provides exceptionally good base response with no cone breakup. High frequencies are handled by an air-stiffened mylar diaphragm driven from a 1½" voice coil. Each unit provides exceptionally wide dispersion and remarkable transient response.

Exceptional High Fidelity. Lack of cone breakup and doppler distortion combine with low, well-damped fundamental resonance to provide an effortless, transparent bass, ordinarily associated only with live performance.

The ADC speakers' excellent response provides startling faithful reproduction of the characteristic sounds of various instruments.

Stunning Cabinetry. The ADC speakers' shimmering walnut cabinetry was expressly designed by the eminent Mr. Peter Quay Yang. We know no more handsome speaker enclosures than these. The ADC-14 cabinet measures 25" x 13½" x 12½"; the ADC-16, 27½" x 17" x 12½" and the ADC-18, 40" x 17" x 12½".

These speakers are not inexpensive. The ADC-14 is \$175. The ADC-16 is \$220. The ADC-18 is \$250.

ADC speakers are now available at leading high fidelity stores. We invite you to look at them...

and listen to them.

Engineering Specifications

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"	ADC-1630-20,000 cps
"	ADC-1438-20,000 cps

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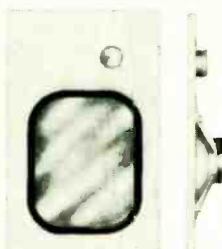
Flux Density12,700 Oersteds
Total Flux165,000 Maxwells

TREBLE UNIT MAGNETIC STRUCTURE

Flux Density15,000 Oersteds
Total Flux53,500 Maxwells

IMPEDANCE 8 to 16 Ohms

POWER REQUIREMENTS10 to 65 watts R.M.S.



Baffle assembly



AUDIO DYNAMICS CORPORATION

Pickett District Road, New Milford, Connecticut

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Apples taste better when you're six years old. What's more they *sound* better. Those crunching noises reverberating through your head are exciting. You keep wondering if they can be heard on the "outside." Remember?

Naturally, you'll never hear an apple like that again. But if you've retained even a little sonic sensitivity, we can offer you an experience almost as pleasant.

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You'll find that the wonderful quality of this tape provides more clarity, more range, eliminates noise and distortion problems. And you'll find this quality is consistent from reel to reel and within every reel of Audiotape.

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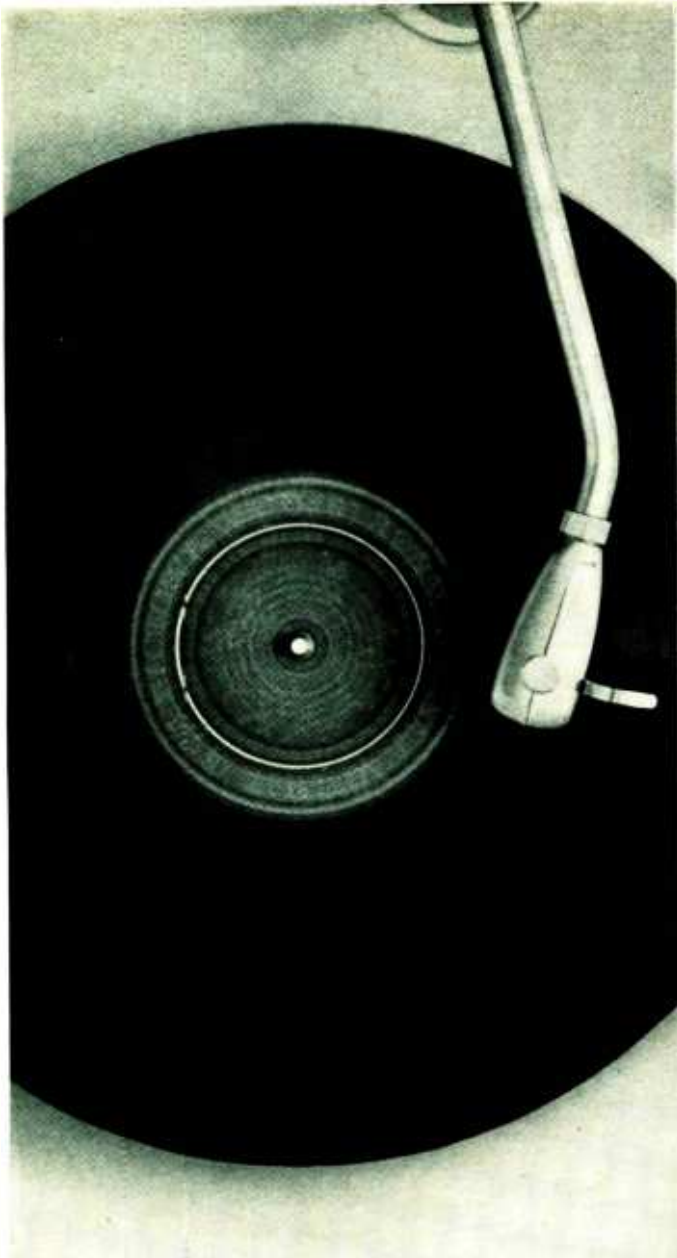


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It's what you don't hear that counts!

That's why you buy a turntable. For silence. Silence of operation. Rondine 2 delivers both the sound and the silence you want. Minus 57 db silence even at full amplification. That's what you want in a turntable, what you're sure of getting with Rondine 2. Combine it with the Auto-Poise* tonearm and you have the world's only true turntable with fully automatic operation. For complete catalog, write Dept. HF-12, Rek-O-Kut, 38-19 108th St., Corona 68, New York.



R Stereotable only	\$79.95
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R 320 A (illustrated) with Auto-Poise Tonearm... .	169.95
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*PAT. PEND.

REK-O-KUT / rondine 2



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When you buy a turntable, why not buy a Professional Turntable?

All turntables are not the same! Most are designed for home use... light weight construction throughout and compromised design, which results in border line performance and fatigue after continuous use. Professional standards, however, for broadcasting and recording, demand robust construction and precision engineering for quality trouble-free performance. Because of these high standards, Fairchild and only Fairchild, for over 25 years, has continually supplied the broadcast and recording industry with finest quality turntables. These high standards are attested to by this one simple fact: More Fairchild turntables are used by professionals than any other turntable. So, as a suggestion, consider one of these Fairchild turntables for your home or studio.

FAIRCHILD 412-1B

Laboratory proved exclusive Double-Belt Drive places rumble way below hearing threshold. Only the world acclaimed Fairchild 412 Double-Belt system eliminates belt slippage which results in unbelievably low wow and flutter. High torque synchronous motor guarantees that records will not slow down regardless of stylus pressure. Other features include massive acoustically deadened 8 lb. aluminum turntable; new universal arm mounting plate allowing for fast and easy mounting of all arms; and new mar-proof top plate. Also available in kit form.

Fairchild 412-1B: \$99.00

In kit form (412-1BK): \$79.95 Fairchild 412 base: \$19.95



FAIRCHILD 440-2

A 2-speed belt-driven turntable designed around professional parameters. Unique Speed Sentinel provides accurate speed control under varying line voltages. Heavy turntable and high torque motor guarantee that speed won't change regardless of stylus pressure. Heavy aluminum turntable combined with belt drive assures wow, flutter, and rumble way below hearing threshold. Prestomatic speed change provides positive and fast speed change... no fumbling with belts. Available in assembled or kit form.

Fairchild 440-2: \$69.95

In kit form (440-2K): \$58.00

Fairchild 440 Base: \$19.95



FAIRCHILD 750

The only turntable designed for stereo broadcasting. Massive 35 lb. 16-inch platter coupled with belt drive produces 3-speed operation with inaudible rumble, wow and flutter. Unique 2-speed motor provides three speeds without belt stretch. Fast becoming the standard of stereo broadcasting.

Fairchild 750: \$485.00

Fairchild 752 Cabinet: \$110.00



These Fairchild turntables are available at selected audio dealers. For complete details write:

FAIRCHILD

FAIRCHILD RECORDING EQUIPMENT CORP., 10-40 45TH AVE., LONG ISLAND CITY, N. Y.

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LETTERS

Continued from page 14

grading of our technicians by keeping them up-to-date with the latest developments in their respective fields.

For this reason we ask your readers to mail us any printed materials they have already read and would otherwise throw away. Although technical magazines and books in any field are preferred, all other magazines will be welcome.

We hope that your readers will appreciate the impact of such a campaign. We appeal especially to the clubs and civic institutions which could collect the magazines weekly or monthly and then send them to us on a regular basis. All contributions should be addressed to:

Alianza para la Libertad y el Progreso
Rodriguez Pena 1680-3°p.

Buenos Aires, Argentina.

Raúl Lamuraglia

President of the Exec. Council
Buenos Aires, Argentina

Russian Exchange, Anyone?

SIR:

Allow me to make use of your kindness in the establishment of contacts between American and Russian lovers of music.

First of all a little about myself. I'm twenty-one years old, live in Kiev—capital of the Soviet Ukrainian Republic—and study at the Technical College. My future speciality is an electrical engineer.

But my great hobby is music—classical, and modern jazz too. Unfortunately, there are not any records from Western countries on sale in our shops for the present and we have a single possibility, to listen to them over the radio.

I have a large collection of classical recordings made in the U.S.S.R., and maybe somebody in your country will want to exchange records with me. I'll be very glad!

I hope you will welcome this idea, which may help to draw together our people.

George Drofa

Petchersky spusk 18 KW. 66

Kiev 11

U.S.S.R.

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David Izenzon is performing Scianni's *Horizon South*, written "for contrabass and electronic mutations."

contrabass with AR-3's

The AR-3 loudspeakers on stage at New York's Town Hall were chosen because they have a musical quality that makes them particularly suitable for working with the live instrument.



AR speakers are often used professionally, but they are designed primarily for natural reproduction of music in the home. They are on continuous demonstration at AR Music Rooms, on the west balcony of Grand Central Terminal in New York City, and at 52 Brattle Street in Cambridge, Massachusetts.

Prices are from \$89 to \$225. Literature, including a list of AR dealers in your area, is available on request. We will also send a brief description and order form for two books on high fidelity published by AR.

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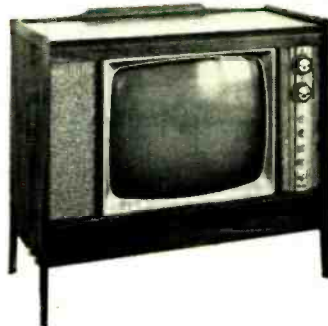
Heathgifts are fun to give, fun to own, and they're fun to build . . . so much so that you'll be tempted to build them all before giving! Simple instructions enable you to complete any kit in your spare time—in a matter of hours—and they are unconditionally guaranteed to perform to factory specifications.

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NEW 23" High Fidelity TV Kit—None Finer at Any Price!



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TV chassis & cabinet only **\$249.95**

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OPTIONAL U.H.F. TUNER: Add at any time! Tunes U.H.F. Ch. 14-82. Mounts inside TV chassis. Complete with knobs and adapter strip. Factory assembled and aligned, ready to install.

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Kit GR-22, no money dn., \$16 mo. . . \$169.95

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GRA-22-1, no money dn., \$9 mo. \$89.95

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GRA-22-2, no money dn., \$5 mo. \$25.95



NEW Deluxe CB Transceiver

4-tone selective call circuitry; 5 crystal controlled transmit & receive channels; variable receiver tuning; built-in 3-way power supply for 117 v. ac, 6 or 12 v dc; and more! Most complete CB unit ever designed! 22 lbs.

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NEW Advanced Transistor Stereo Amplifier

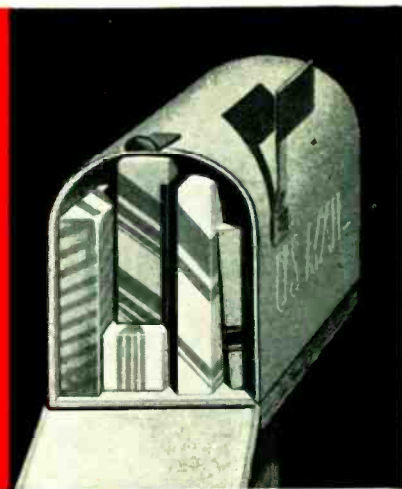
Smooth power—superb dynamic range! 100 watts IHFM Music Power rated, 70 watts Heath rating. 13 to 25,000 cps response @ rated output. 28-transistor, 10 diode circuit. 28 lbs.

Kit AA-21, no money down, \$13 mo. \$134.95



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Send for this Heathkit organ demonstration record . . . listen to the beautiful voices, rich mellow tone and astounding range of expression offered in this sensational instrument. Send just 50c to cover cost of handling and postage on this 7"-33 $\frac{1}{3}$ rpm record. Ask for record GDA-232-3.

ANOTHER HEATHKIT FIRST! A Real 2-Manual Organ for Only \$329.95

The exclusive Heathkit version of the all-new Thomas Transistor Organ now, for the first time, offers you a real two-manual organ at the market-shattering low price of only \$329.95 in easy-to-build kit form! Compares in features and performance with assembled units costing well over \$700. Features two 37-note keyboards; 10 true organ voices; 13-note pedal bass; variable vibrato; expression pedal; variable bass pedal volume; manual balance control; correctly positioned overhanging keyboards; built-in 20-watt peak amplifier and speaker system; beautifully factory assembled and finished walnut cabinet.

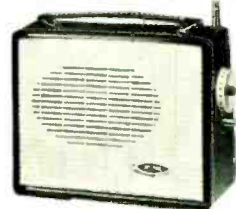
Kit GD-232 (less bench) . . . no money dn., as low as \$22 mo. . . **\$329.95**



NEW 10-Transistor FM Car Radio

88 to 108 mc coverage; better than 1.25 microvolt sensitivity; AFC for drift-free FM reception; tone control. Factory-assembled tuning unit; easy circuit board assembly. 7 lbs.

Kit GR-41 . . . no money dn., \$7 mo. . . **\$64.95**



NEW FM Portable Radio

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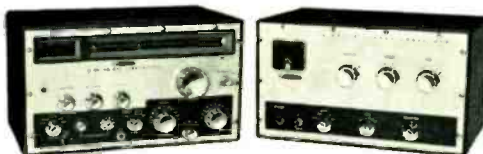
Kit GR-61 . . . no money dn., \$6 mo. . . **\$54.95**



NEW FM/FM Stereo Tuner

Stereo Indicator light; phase control for max. separation and lowest distortion; adjustable AFC for drift-free reception; bar-type tuning indicator; filtered outputs for stereo tape recording. Factory assembled tuning unit. 16 lbs.

Kit AJ-12 . . . no money dn., \$7 mo. . . **\$69.95**



NEW Heathkit SSB "Six Pack"

A brand new SSB exciter and linear amplifier for six meter operation; 125 watts P.E.P.! Only \$289.90 for the pair . . . less than the cost of most transverters. Loaded with extras for maximum efficiency and operating convenience!

Kit HX-30 Exciter . . . **\$189.95**
HA-20 Linear . . . **\$99.95**

World's Biggest VTVM Value!

Measures AC volts (RMS), AC volts (peak-to-peak), DC volts, Resistance and DB. Has 4 $\frac{1}{2}$ " 200 ua meter, precision 1% resistors and 11 megohm input. Slim, all-purpose test probe incl. 5 lbs.

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Complete information is available on request. Write for the name of your nearest dealer.



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to the Royal Danish Court

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CIRCLE 44 ON READER-SERVICE CARD

NOTES FROM ABROAD

VIENNA

It was a strange, anachronistic scene: around the walls stood effigies of medieval knights, wearing full armor and seeming to listen to the music that floated through the hall; at a Schweighofer piano, built in 1840, sat two well-known artists, playing Schubert's *Divertissement à l'hongroise*; nearby were a small handful of people, busy with the latest in stereo recording equipment. The German firm Harmonia Mundi was engaged in taping the four-hand piano music of Schubert as performed by Joerg Demus and Paul Badura-Skoda.

Generally speaking, no company would think of using the great hall of the Vienna Hofburg for recording sessions. The residence of Austria's emperors until 1918, the building is situated in the center of the city and is exposed to a maximum of traffic sounds. Part of it, however, is now a museum, housing a precious collection of ancient instruments. Since the authorities will not allow their removal from the site, recording directors and performers in search of historical authenticity must accept the Hofburg, noise and all.

Actually, extraneous noise is not the only problem encountered. Sessions have frequently to be interrupted because the instruments, which are seldom used, keep getting out of tune. The recording team therefore includes a piano tuner, whose



Badura-Skoda and Demus.

task it is to restore equal temperament whenever this proves necessary.

(The peculiarities of old instruments are nothing new to Badura-Skoda, incidentally: for Harmonia Mundi's recording of two Haydn sonatas he tried an old Broadwood piano, and for Mozart's *Fantasia in D minor* he reveled in the veiled soft pedal sound of an Anton Walther piano made in 1795.)

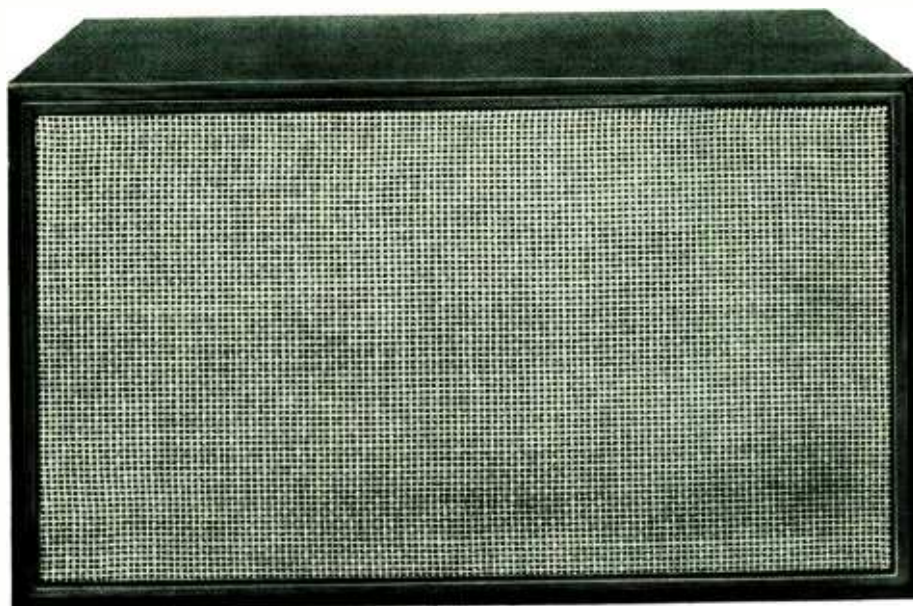
Harmonia Mundi Afield. At the Hofburg sessions I met the head of Harmonia Mundi, Rudolf Ruby, a onetime student of economics and a former publisher. Herr Ruby's entry into the record business was inspired largely by his acquaintance with Abbé de Nys, the famous French pioneer in the field of recording old music, who urged him to consider how much remains still to be done in this area. Harmonia Mundi has no intention of competing with the big recording firms. "We're merely trying to fill gaps," Ruby says. And the gaps which the better-known European companies are leaving are, in fact, in the re-creation of early music. For its re-creation of historically authentic sound Harmonia Mundi insists not only on the use of old instruments but on acoustically appropriate surroundings. For a recent recording by the German harpsichordist Gustav Leonhardt of works by J. J. Froberger (1617-67) the company went to Ahaus Castle in Westphalia. Again, for the music of such masters as Marqués, López, and Cererols, it traveled to Spain, where it recorded the choir of the Benedictine Abbey at Montserrat. And to tape the *Preces pro Concilio* and *Preces pro Reunione* of Jacobus de Kerle (1531-91) the engineers moved their equipment to the old Swiss basilica at Einsiedeln.

Headquarters for these forays are Harmonia Mundi's offices in Freiburg in the southwestern corner of Germany, but that town's modern buildings offer no recording sites suitable for the company's projects. For his main "home studio" Herr Ruby has chosen a beautiful suite of rooms in the castle of Prince

Continued on page 26

HIGH FIDELITY MAGAZINE

This new Fisher loudspeaker system doesn't sound like Fisher.



**(It sounds like Bernstein, Heifetz, Callas, Satchmo
or whatever you happen to be playing.)**

Certain sophisticated audiophiles claim they can recognize the make of any loudspeaker system blindfolded — just from its characteristic sound. The new Fisher XP-4A would give them a hard time. Here's a speaker system that has no character of its own. It never sounds like itself. The music it reproduces retains the precise tone colorations of the original acoustic environment and the original performance — so that the speaker sounds 'different' whenever the program material is different. There is no better proof of smooth response and low distortion.

The mid-range and treble of the XP-4A retain the superbly natural quality first heard in the original Fisher XP-4 — since the two AcoustiGlas-packed 5-inch mid-range drivers and the 2-inch hemispherical tweeter have been left unchanged. But the 12-inch woofer now incorporates a totally new concept: a 2-inch voice coil wound on pure electrolytic copper. This specially obtained copper is so highly conductive that unusually high eddy currents are generated in opposition to the

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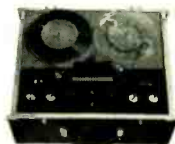
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NOTES FROM ABROAD

Continued from page 22

Fugger at Kirchheim, some hundred miles from Munich. There Orazio Vecchi's madrigal comedy *L'Amfiparnasso* of 1592 was recently recorded with the Deller Consort and the Collegium Aureum, an instrumental ensemble comprised of first-desk men from various front-rank orchestras (including the Berlin Philharmonic). *L'Amfiparnasso* has recently been released in a two-disc album accompanied by a booklet containing the libretto in the original and in English, French, and German translation. Harmonia Mundi also hopes to issue before the end of the year a recording by the Collegium Aureum of music by Johann Christian Bach.

As for Harmonia Mundi's lighter side, HIGH FIDELITY readers will recall Gene Bruck's comments last month ["The Imports," page 93] on this company's release of "Top Hits of 1762." "For people who want to enter the baroque scene through a back door," Herr Ruby says—and he seems delighted at having opened it.

KURT BLAUKOPF

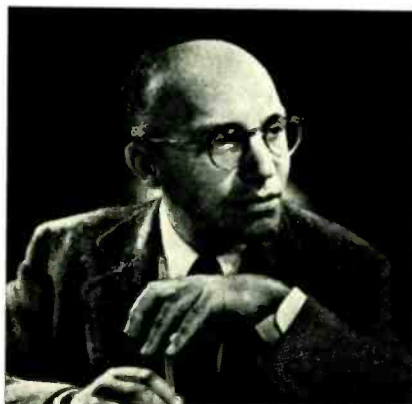
LONDON

It looks at this writing as if the EMI-Angel *Così fan tutte* will be in your shops as well as ours at the beginning of February.

Walter Legge, EMI's recording chief, said to me. "This recording is meant to last for twenty years." Having heard tape samples, most of them electrifying, I should not be surprised if this turned out to be a laughable understatement. Here, it strikes me, is a performance for all time.

The cast is a mixture of *Così* familiars and *Così* newcomers. Apart from previous individual experience of their roles, Elisabeth Schwarzkopf and Christa Ludwig had sung Fiordiligi and Dorabella side by side in Vienna and at Salzburg for five years and were a gleaming partnership even before Karl Böhm (who is estimated to have conducted *Così* over three hundred times) first lifted his baton in the Kingsway Hall studio.

The Despina, Hanny Steffek, principal soprano of the Munich Opera, had



Kurt Weill: neglected Suite recorded.

sung the part in German but never before in the original Italian. The Don Alfonso (Walter Berry), the Guglielmo (Giuseppe Taddei), and the Ferrando (Alfredo Kraus) were entirely new to these roles. Mr. Legge had the Scala coach, Antonio Tonini, work on Ludwig, Steffek, and Berry in Salzburg and Munich a month ahead of the Kingsway sessions. Kraus's and Taddei's turn came later, in London. Preliminaries ended with the entire cast having spells in Mr. Legge's drawing room at Hampstead, with a musical assistant at the piano.

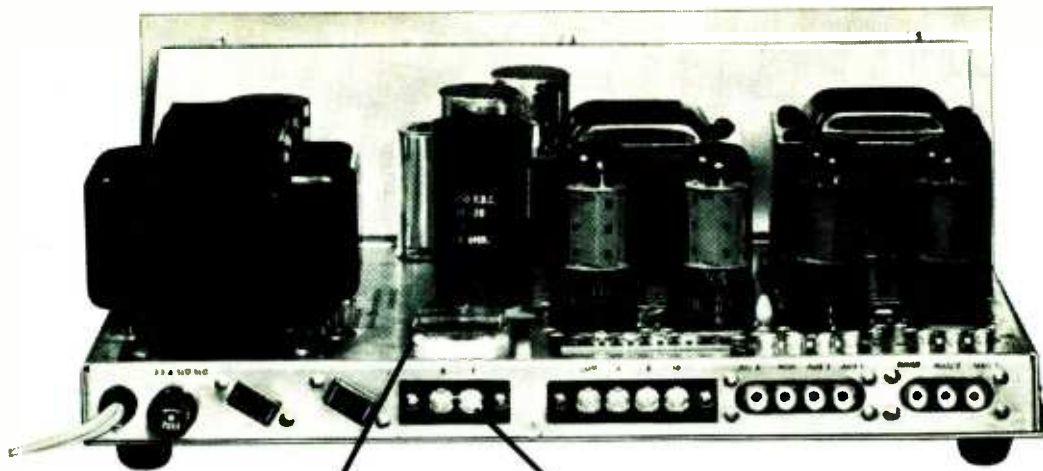
At Kingsway there were eighteen recording sessions with the Philharmonia Orchestra and a professional chorus of sixteen. Most of the ensembles were prepared and, up to a point, recorded in groups. After hearing the last of the five trios, all sung in a row, Mr. Legge picked up his microphone in the downstairs control room, which he calls "Nibelheim," and said over the loud-speaker to the assembled company in the studio: "I'd like to think I could live to hear anything more beautiful than that."

Later I heard tape samples in Mr. Legge's editing room at St. John's Wood. Three factors or episodes struck me especially. One was the complete lucidity and sharp articulation of all the ensembles up to sextet-plus-chorus level. Another thing was Schwarzkopf's fervor and brilliance in that formidable steeplechase of an aria, "*Come scoglio*," with its leaps of nearly two octaves. The third point was the successful acoustical handling of the quasi-serenade "*Secondate aurette amiche*" in Act II. According to Mozart's stage directions, this duet is supposed not only to be sung by the two lovers in a barque at the back of the stage; it is supposed further to be accompanied by a wind sextet who are on board with them. In the theatre the wind band usually plays from the orchestra pit, putting the voices more or less out of focus and ruining the gently veiled effect that Mozart had in mind. For this number at Kingsway Hall, Mr. Legge had Taddei, Kraus, and the woodwind party retreat to the back of the hall, up near the organ pipes and far away from the microphones. The effect is bewitching.

The Conductor as Composer. Before leaving the Legge sanctum, I heard various other prerelease samples. For example: an *Also sprach Zarathustra* (Richard Strauss) conducted so powerfully by Lorin Maazel—with the Philharmonia Orchestra—that it literally made my hands sweat. Also a remarkable Otto Klemperer disc that will soon be in your shops. One side comprises a nostalgic suite from Kurt Weill's *Die Dreigroschenoper*, which the composer arranged at Klemperer's suggestion soon after the stage premiere in 1928. Lost sight of in Germany—as everywhere else, for that matter—after the Nazis came to power, the Suite is

Continued on page 30

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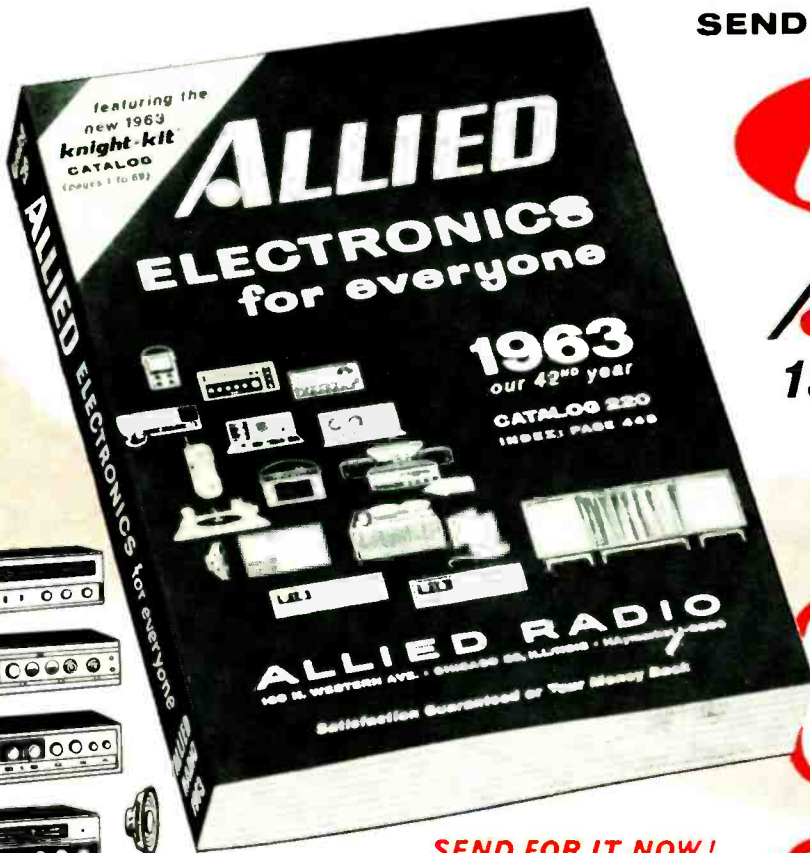
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Continued from page 26

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scored for wind band, including two saxophones, and a percussion section to which are appended piano, guitar, and banjo. The more ogling melodies of the *Dreigroschenoper* music are quintessentially of the Twenties; yet there are moments, including the final chorale, that imperiously evoke a wider time span and more enduring values.

As fill-up Klemperer chose two morsels from his own pen—a *Merry Waltz* and a two-step from what is described as an unpublished, never-yet-produced opera. Pressing for enlightenment, I learned that the opera is called *The Goal*, that the scenario and text are Klemperer's own work, and that the venue is a sanatorium where the patients' recreation is dancing. How long it is since Klemperer composed it, nobody at the EMI end seemed to know; but I gather that in 1960 he considerably expanded the scoring, which originally was for small orchestra. Of the two bits which fill up the Kurt Weill, the *Merry Waltz*—for which I earnestly hope a new title will be found—has a salt and an allure which, in their way, invite and survive comparison with most of Richard Strauss's post-*Rosenkavalier* essays in the same field.

That Klemperer is or ever has been a composer will be news to hosts of his gramophone admirers; yet it is a fact that many conductors hopefully take up the creative pen in middle life. Like Gustav Mahler, he does most of his composing during the summer vacation. While holidaying in France this year, he wrote a complete opera, *The Merry Wives of Windsor*, using the standard German translation. Returning to Salzburg in mid-August, the astonishing seventy-seven-year-old buttonholed Walter Legge and hauled him to a room he had reserved at the Festspielhaus. Here he sat down at a piano and played through the score exuberantly, singing all the parts in what can only be called a conductor's voice.

The Britten Requiem. Hailed by some even before a note of it had been publicly heard as Benjamin Britten's outstanding masterpiece so far—an assessment which posterity may well endorse, even so—*The War Requiem* is scheduled for recording by Decca/London in January, though neither conductor nor soloists had been engaged when this was written. Partly because of its big choral-orchestral scale and its momentous text, which interweaves Wilfred Owen's World War I poetry with the Liturgy, every performance of this score is both a solemnity and an observance, with extramusical associations, as they are called, thronging and flocking in hearers' heads and hearts. The might and compulsion of the music were evident even at the first performance last spring, in the newly consecrated Coventry Cathedral, whose acoustics—for a work of such stress and complexity—were often defeating. CHARLES REID



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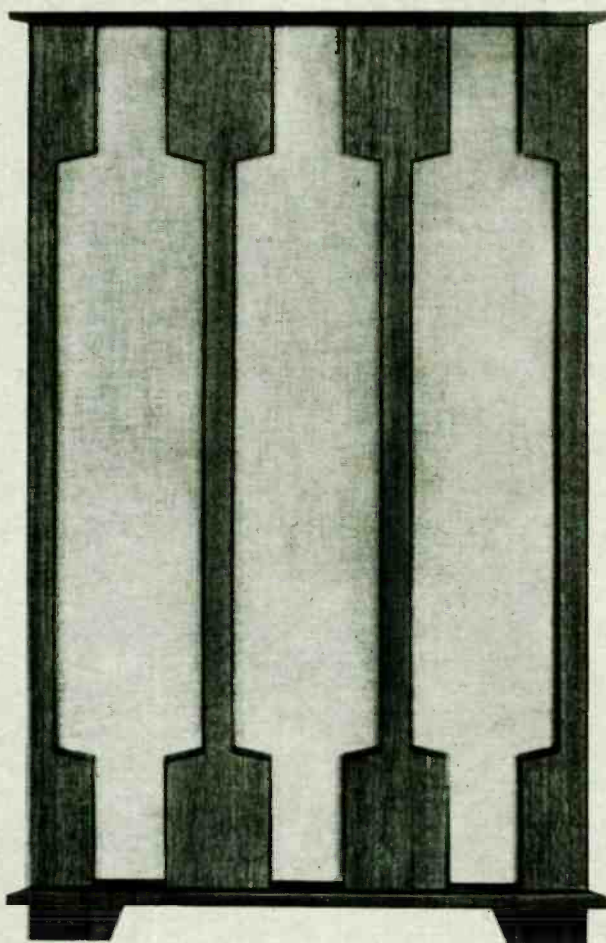
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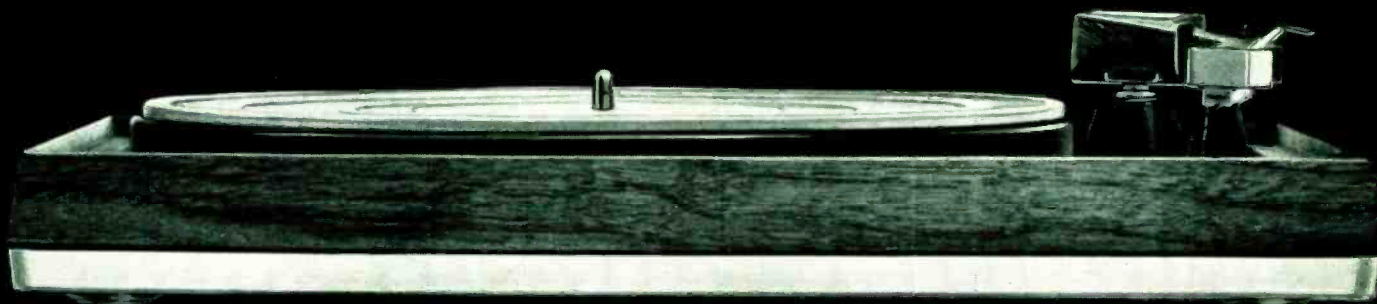
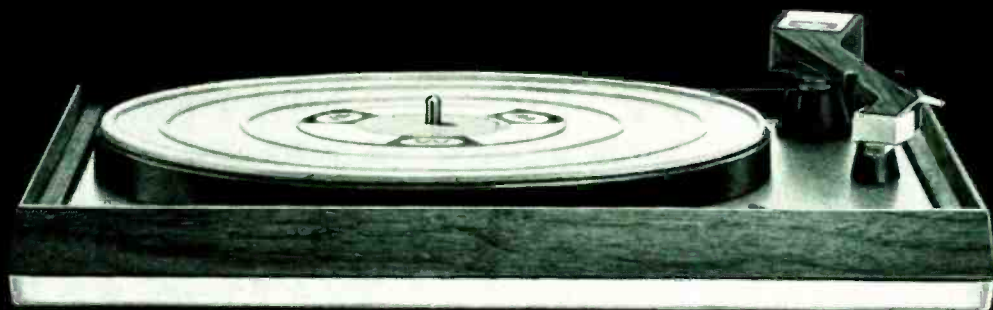
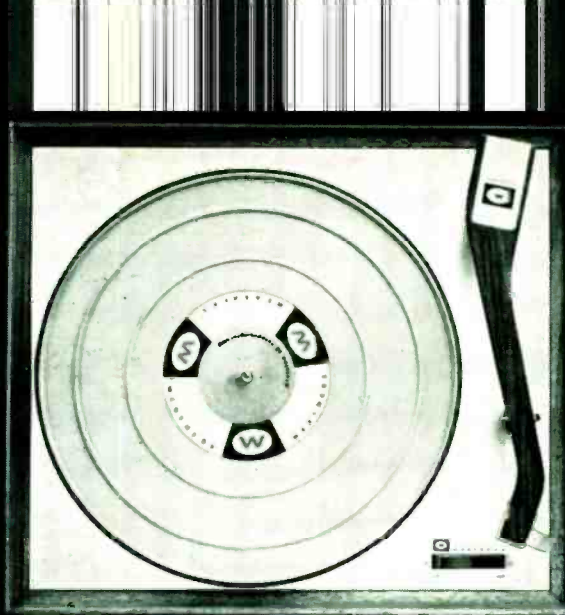


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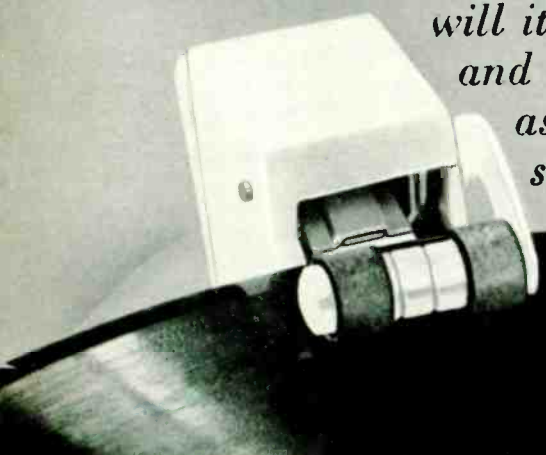
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An Embarrassment of Riches

WHATEVER ELSE may be said of it, the year now drawing to a close has been an extraordinary one for record buffs. Not since the heyday of the mid-Fifties have we been offered such a variety of stimulating and satisfying fare. The giving and receiving of records this Christmas thus promises to be an especial pleasure, but also—in view of the bountiful supply—something of a problem. To help sift out the choicest bullion from an embarrassment of riches, we have asked our panel of reviewers to pick their favorites from the 1962 lode.

For this exigent crew, the artist of the year is clearly Victoria de los Angeles. Paul Affelder nominates the Handel-to-flamenco miscellany entitled "The Fabulous Victoria de los Angeles" (Angel) as "one of the great vocal discs of our time"; Conrad L. Osborne and R. D. Darrell single out the soprano's "Songs of the Spanish Renaissance" (Angel) both for the captivating music and its persuasive interpretation; Robert C. Marsh favors the De los Angeles collection of "Twentieth-Century Spanish Songs" (Angel). There's a meeting of minds too as regards Strauss's *Salome* with Birgit Nilsson in the title role (London). Affelder characterizes the Solti recording as "spine-tingling," R. D. Darrell as "blood-curdling"; both agree that it deserves a place on everybody's gift list. Two votes are cast also for the series of Haydn symphonies conducted by Max Goberman in their authentic scorings (Library of Recorded Masterpieces) and for the recent Edgard Varèse collection under Robert Craft's direction (Columbia).

Turning to more particularized preferences, we have an enthusiastic vote of confidence from Nathan Broder for the Klemperer recording of Bach's *St. Matthew Passion* (Angel)—"an overwhelming performance," he terms it, and one not likely to be superseded for a long time. R. D. Darrell, as befits a veteran audiophile, is partial to the sonic attractions of the Karajan-Vienna Philharmonic version of Holst's *The Planets* (London). "a striking achievement in the re-creation of wholly authentic symphonic timbres and big-auditorium ambience." Alfred Frankenstein concentrates, not unexpectedly, on twentieth-century music. His choices include the

Nirvana Sinfonie of Toshio Mayazumi (Time)—"one of the few authentic and convincing examples of the fusion of East and West in the domain of music"; the Charles Ives *Concord Sonata* (Composers Recordings)—"the greatest of American piano sonatas, magnificently performed by George Pappa-stavrou"; and Alban Berg's *Lulu Suite* under Antal Dorati's direction (Mercury)—"by far the best exposition of this hectic, restless, perverse masterpiece."

Harris Goldsmith leans to chamber music—specifically to the new Budapest performances of the late Beethoven quartets (Columbia) and to "that magnificent labor of love," Joseph Szigeti's long awaited recording of the Bach sonatas and partitas for unaccompanied violin (Vanguard). The two sets, he says, "simply soar into outer space." Robert C. Marsh favors the recent Reiner-Chicago Symphony discing of Strauss's *Also sprach Zarathustra* (RCA Victor) and Stravinsky's own recording of his opera *The Nightingale* (Columbia). Our vocal expert Conrad L. Osborne recommends "one of the greatest of all Lieder recordings." Schubert's *Die schöne Müllerin* interpreted by Fischer-Dieskau and Gerald Moore, as well as "Maria Callas in French Opera Arias" (both on Angel). Eric Salzman, a new recruit to our roster of reviewers, chooses the Debussy Etudes played by Charles Rosen (Epic), an artist "who reveals these works for the masterpieces they are," the Steinberg-Pittsburgh version of Beethoven's Fourth (Command), and the Leinsdorf-led *Die Walküre* (RCA Victor).

On the lighter side, John F. Indcox points to *Anything Goes* (Epic) as "the brightest and gayest of all the original-cast recordings of the year" and to the reissue of Ray Noble's New Mayfair Orchestra waxings (Capitol) as "a revelation to those not familiar with his work." For the jazz contingent, John S. Wilson recommends "Jazz at Massey Hall" (Fantasy)—"the finest single collection of the post-war bebop group"—and the Stan Getz-Charlie Byrd "Jazz Samba" (Verve) "for those who want to be up with the latest."

The experts have spoken. From here on, it's up to Santa Claus.

ROLAND GELATT

AS high fidelity SEES IT





The Sound of



TIME WAS when I might have started off this essay by stating fiercely, "I HATE XMAS!!!" Like many others, I had suffered a surfeit of all the false heartiness, the exchange of generally useless presents, the prolonged overeating and overdrinking, the artificially rubicund and sham white-whiskered Santas. But time brings tolerance in its train: I'm older now, and I hope a little wiser, and I can now confront each approaching Christmas with the consoling thought that at least it will all soon be over until another year has passed. The only really worrisome thing is that Christmases, like birthdays, seem to be much nearer together now than they did when I was a boy! But even in my blackest anti-Christmas days, I never tired (nor, I hope, ever shall tire) of the religious festival itself—and here you may chuckle at the inconsistency of man in general, and Charles Cudworth in particular.

Nor have I ever lost my youthful pleasure in Christmas music. From the simplest of folk carols to the most elaborate of Christmas cantatas, I never tire of it. And what a wealth of it there is, too. From the earliest times, Christians of all sects have been singing their joy at the coming of the Christ Child. In many churches the congregations still chant the ancient plain song melodies proper to the Feast of Christmas; and as for Christmas carols, they are legion—some old, some new, some genuine, some bogus. European carols are said to have originated, like the Christmas crèche, with St. Francis of Assisi, but he was perhaps only obtaining ecclesiastical sanction for what had long been popular custom.

Some of the best-known old English carols seem to have been connected with the medieval Mystery Plays—the famous Coventry Carol (*Lullay, thou little tiny child*) was first heard in such a play, performed in the late sixteenth century in the old cathedral city of Coventry.

"The word 'Carol,'" says the preface to the *Oxford Book of Carols*, "has a dancing origin" and it should not be forgotten that carols, in essence, are dance tunes, and should never be droned out in dull and lugubrious fashion. I think this is why I have derived such pleasure from the really vigorous recorded performances of carols, like that wonderful disc of English medieval Christmas carols sung by the Primavera Singers of the New York Pro Musica Antiqua, directed by Noah Greenberg, once available as Esoteric ES 521. I shall never forget the impression it made on me, when the first copies filtered through to us in Britain. Another American carol recording which has given me enormous pleasure is the Roger Wagner Chorale's famous "Joy to the World!" (Capitol P 8353 or SP 8353); some of the items are perhaps overarranged, but the results are certainly brilliant. Over the years I have listened to certain other Christmas carol albums with especial pleasure: there is a recording of French *Chansons de Noël*, for example, made by Marthe Schlamme and two French vocal ensembles (Vanguard VRS 497), which I remember with particular interest, and a curiously anonymous recording of "German Songs for Christmas Night" (Deutsche Grammophon DG 17070) still retains its charm for me, even though



I have had it now for many Christmases. To hear a German choir sing *Vom Himmel hoch* or *Es ist ein Ros' entsprungen* is an unforgettable experience.

There are some buildings, of course, which lend themselves particularly well to recording. In the city of Cambridge, England, where I live, there is a superb Late-Gothic college chapel, known throughout the world simply as "King's"; it has uncanny acoustics, which the chapel choir exploit to the full, and which transfer magically to tape and disc—so faithfully that the "King's" recordings are almost heart-rendingly nostalgic to those who know Cambridge. Each December, three carol services are held in that noble edifice. The first is called the Advent Service because it is held on the last Sunday (Advent Sunday) of each Michaelmas term. This is a special University Service and stresses the season of Advent rather than Christmas itself. The second carol service is for the school children of Cambridge, who come in their hundreds, winding their way through the narrow streets to the great Gothic chapel. The third is for everyone, and takes place on Christmas Eve itself. Through radio broadcasts and recordings, it has become famous throughout the world as the "Festival of Lessons and Carols," a service in which the carols themselves are interspersed with readings from the Old and New Testaments, from the Fall of Man to that sublime passage from the Gospel According to St. John: "In the beginning was the Word. . . ." In the recordings (London 5523 or OS 25119) the atmosphere of the great chapel and the fine singing of the King's College

Chapel Choir are wonderfully and faithfully transmitted to the listener.

And what do they sing? Carols of every period and country, for this service breaks all boundaries of time and place. When listening to "King's" you are as likely to hear a Dutch, German, or French carol as an English one. *Es ist ein Ros'* appears as regularly as *God rest ye merry* or *While shepherds watched*. Carols are indeed international; those which you may have known and loved from childhood, thinking they were of your own country alone, may turn out to have been borrowed from some far-distant land. From the lively medieval *estampie* through mysterious unknowns like *Sicilian Mariners* (best known as the German *O du Fröhliche*), every possible kind of source has been laid under contribution. A great favorite over the centuries has been the medieval German *In dulci jubilo*, which is what is called a *macaronic* carol; in other words, the text is in two languages, German and Latin. It has been arranged and harmonized by many composers, two of the best settings being by men as diverse as the seventeenth-century Buxtehude and the nineteenth-century Robert Pearsall.

WE HAVE, of course, not only carols but Christmas hymns, such as the eighteenth-century English *Christians, awake* and the nineteenth-century American *Joy to the World*, which Lowell Mason cobbled up around the melodies of Handel's *Messiah*. Mason's method of composition, or rather compilation

(what might be called the scissors-and-gluepot technique), is not one which can be unreservedly recommended to all would-be composers of hymn tunes, but in this instance the end more than justified the means. *Joy to the World* is certainly full of vitality, even if (or perhaps because) most of it is borrowed from Mr. Handel. *Christians, awake* is also somewhat Handelian, but its composition was rather more original. The words came first (you may think this is obvious, but not so; in many Christmas carols and hymns the words were put to the tune, and not vice versa); they were written by John Byrom (of *Tweedledum and Tweedledee* fame), who lived in Manchester in the mid-eighteenth century. His little daughter Dolly had let it be known "that of all things, she would like a poem for Christmas." Rather a blue-stocking little girl, one fancies, but she got her poem, and a little later it was set to music by a local North-Country composer, one John Wainwright, who took his "singing-men and -boys" over to Manchester on Christmas Day 1750, and there regaled the Byrom family with the music very much as we know it today.

Another famous eighteenth-century Christmas hymn had a very curious history. The words were originally written by Charles Wesley, brother of the founder of Methodism, and the father of two famous musical sons. We know it as *Hark the herald angels sing*, although Wesley's first line read originally "Hark, how all the welkin rings." Other versifiers altered it from time to time, but oddly enough the tune which we associate with it today was written in the next century, by no less a composer than Mendelssohn, for a cantata in praise of Gutenberg, the German inventor of printing. Someone had the happy thought of rescuing Mendelssohn's fine tune from his forgotten cantata and adapting it to Wesley's words.

One of the most famous Christmas hymns is *Silent Night*—indeed, I think that for most Americans it is *the* piece of Christmas music. We owe its origin to a lucky accident. It was on Christmas Eve 1818 that the curate of the newly created Austrian parish of Oberndorf brought his organist, Franz Xaver Gruber, a set of Christmas verses he had just written, hoping that Gruber would perhaps set them to music, in a way simple enough for his village congregation to sing. "That same evening," wrote Gruber, "I brought him the desired simple composition, which that same holy evening was sung with much success." Gruber and the curate sang the two solo parts, while the accompaniment was played on a guitar, the organ being out of action. Gruber's original score seems to have been lost, the earliest surviving version being a rather more elaborate orchestral setting, which is of such beauty that one regrets it is not more often heard.

It must have been about the same time that a famous New Yorker, Washington Irving, visited "Old England," where he heard, among other things, the Yorkshire village waits playing carols outside his window and commented: "Even the sound of the

waits, rude as may be their minstrelsy, breaks upon the midwatches of a winter's night with the effect of perfect harmony." Two years later, in 1822, the first modern collection of English carols was printed by Davies Gilbert, who hoped only to rescue them from the oblivion which he thought would soon overtake them. But in fact the carol, like the old English Christmas itself, was soon to start on a new lease of life and by the middle of the century, Christmas was receiving more attention than ever it had before, thanks largely to Charles Dickens. Early in his career as a writer, Dickens had sent Mr. Pickwick and his fellow clubmen off to Dingley Dell, to celebrate Christmas "in the good old-fashioned way" (and in so doing, probably initiated the modern vogue for thinking that Christmas, like *Punch*, is never quite as good as it used to be). Later on, of course, the great novelist wrote the most famous "Christmas Carol" of all time, which has been dramatized and cinematized and televised and plagiarized and even made into a musical masque (by no less a composer than Ralph Vaughan Williams), while a host of composers have written incidental music for stage, film, and radio versions. That same mid-nineteenth century which saw the advent of Dickens' *Christmas Carol* also saw the birth of the Christmas card, and the introduction to Britain of what Dickens called "that pretty German toy, a Christmas tree." It also saw the beginnings of a great flood of new carols and Christmas hymns—some good, many bad, and a vast host indifferent—which has gone on to the present day, and will no doubt go on for a great many years to come.

ALL THIS TIME I have been writing about Christmas carols and hymns, as if they were the only sort of Christmas music. But carols, even the biggest and longest of them, are only small-scale stuff. Choirs like to stretch their vocal chords and open their lungs on sterner materials. There are all the early motets, on Christmas texts, by such composers as Palestrina and Byrd. One of my own favorites is the Dutch composer Sweelinck's delightful setting of *Hodie Christus natus est*—there are several recordings to choose from, one of the best being the London disc (5524, or OS 25118 in stereo) by the Choir of Ely Cathedral, which is about fifteen miles from King's College Chapel, as the Cambridgeshire crow flies. And what about Purcell's exquisite *Behold, I bring you glad tidings*, which as far as I know has never been recorded? And Alessandro Scarlatti's noble Christmas Cantata for soprano and strings, still astonishingly little known? We all know the great Christmas oratorios by Schütz and J. S. Bach (both of which are available in a choice of versions in the American record catalogue), but the *Christmas Mass* (or *Messe de Minuit*) by Marc-Antoine Charpentier, the great seventeenth-century French composer and contemporary of Lully, gets few performances in comparison, although it is based on old French Christmas carols and is of outstanding melodic

charm. Another work based on old carols is Jan Ryba's *Czech Christmas Mass*, which is as familiar to Czech audiences as the Christmas music in Handel's *Messiah* is to the average English or American music lover. But there is a lot of fine Czech Christmas music, both vocal and instrumental, that would be good to hear and that only awaits rediscovery by Western musicians.

From the nineteenth century comes Berlioz's inimitable *L'Enfance du Christ* (Vox VUX 2009; Oiseau-Lyre 50201/02, or 60032/33 in stereo; RCA Victor LM 6053) so beautiful and—for Berlioz—so subdued. But which of us has heard his fellow countryman Saint-Saëns's *Oratorio de Noël*? I must confess I never have, but I see that there's a recording of it (Music Library 7008) which I must try to get. Of latter-day choral works a great stand-by in Britain is Vaughan Williams' *Fantasia on Christmas Carols*. His later work *Hodie* ("This Day") has also had some success. Among other modern works composed on the Christmas story is Rutland Boughton's *Bethlehem*, a choral drama of great charm which seems to have slid out of the repertory. One work still very much in the repertory is Britten's lively carol cycle *A Ceremony of Carols* (four editions now in your Schwann). The Swiss composer Honegger composed a so-called *Cantate de Noël*, a darkly introspective work which seems to belong more to Advent than to Christmas proper and which will probably disappoint those who like their Christmas music to be jolly—and this applies to most of us, I suspect. The most enchanting of all recent Christmastide works, it seems to me, is Menotti's *Amahl and the Night Visitors*, composed some ten years ago for that most modern of all media, the television screen, and now on its way to becoming a traditional seasonal favorite. RCA Victor's original cast recording, LM 1701, is still available.

AND WHAT OF instrumental music? Is there something to play, apart from what there is to sing? There is indeed. Next to *Stille Nacht*, I suppose there is no more famous piece of Christmas music in the world (witness ten recorded editions currently in American shops) than Corelli's Concerto Grosso, "*fatto per il Notte di Natale*"—"made for Christmas Night"—with its final, lulling pastorale movement, which Corelli marked *ad libitum* so that you could leave it out if you wanted to play the concerto at any other season of the year. That word "pastorale" gives us the clue to a whole long series of instrumental and orchestral works written in the seventeenth and eighteenth centuries for performance at Christmas. Let us listen for a moment to what a celebrated eighteenth-century Italian orchestral director had to say about it: "On Christmas Eve every family in Italy had the image of a babe laid in a manger, on which joyous occasion the boors and shepherds went with their pipes from house to house, playing cheerful pastorals." (Niccolò Pasquali, quoted by Robert Bremner in the preface to his *Select Concert Pieces*.)

"Playing cheerful pastorals"—that is the essential point about all the Christmas concertos, sonatas, and symphonies by such old Italian composers as Corelli, Torelli, Manfredini, Locatelli, Valentini, Schiassi, and even Tartini. And the essence of these pastoral movements was that they were based on the same triple-time, six-eight or twelve-eight rhythm, which you hear in the finale of Corelli's *Christmas Concerto*. It is both a pastoral and a lullaby.

Earlier, I mentioned the old German carol *In dulci jubilo*, which already showed the swinging, triple-time rhythm. The great Italian violinist-composers of the late seventeenth and early eighteenth century took over the pastoral rhythm from their native shepherds, and put it into their Christmas concertos and symphonies. Sometimes these were in many movements, sometimes in only one. The essential movement was the pastoral itself, and this became so identified with Christmas music that it was taken over by non-Italian composers like Bach and Handel, who included such movements as "Pastoral Symphonies" in works like the *Christmas Oratorio* and *Messiah*. There are even free-standing instrumental pastorals by composers such as Johann David Heinichen, and even organ-concerto pastorals by J. G. Werner (Haydn's predecessor at Eisenstadt). France had its instrumental Christmas music, too, in the form of *Noëls*, settings of old Christmas carols for organ. Daquin and Lebègue were to the fore in this field, and their *Noëls* are still much played and have been fairly widely recorded. There were also orchestral settings of the old carols—the great Delalande left several such *Simphonies des Noëls*, which were piously copied—even added to—by the royal amanuensis, Philidor.

Then comes a great gap. There are few instrumental Christmas pieces by nineteenth-century composers. A set of piano pieces by Liszt, called *Die Weihnachtsbaum* ("The Christmas Tree"), which he composed for his little granddaughter Daniela von Bülow, turns out to be rather dull, for anyone but the pianist. Orchestral conductors can borrow the instrumental overture and interludes from Humperdinck's *Hansel and Gretel* or play Rimsky-Korsakov's suite from his opera called *Christmas Eve*, music which, like our English pantomime, somehow seems to belong to the festive season; but this isn't like having real, genuine Christmas music, properly composed for the occasion.

Whatever fulminations I make against Yuletide inanities, I hope that Christmas music will continue to be written. And, it seems, it will be, even instrumental and orchestral music. Messiaen has devoted several large-scale organ works to Christmas, including his *La Nativité du Seigneur*, while his best-known piano-piece is called *Vingt Regards sur l'enfant Jésus*. Even more recent is the American composer Samuel Barber's *Die natalis*, a set of orchestral choral preludes on Christmas tunes; one expects something very special from the composer of the Adagio for Strings. Yes, I think there will be plenty of fine music to play, as well as to sing, for the season of rejoicing.

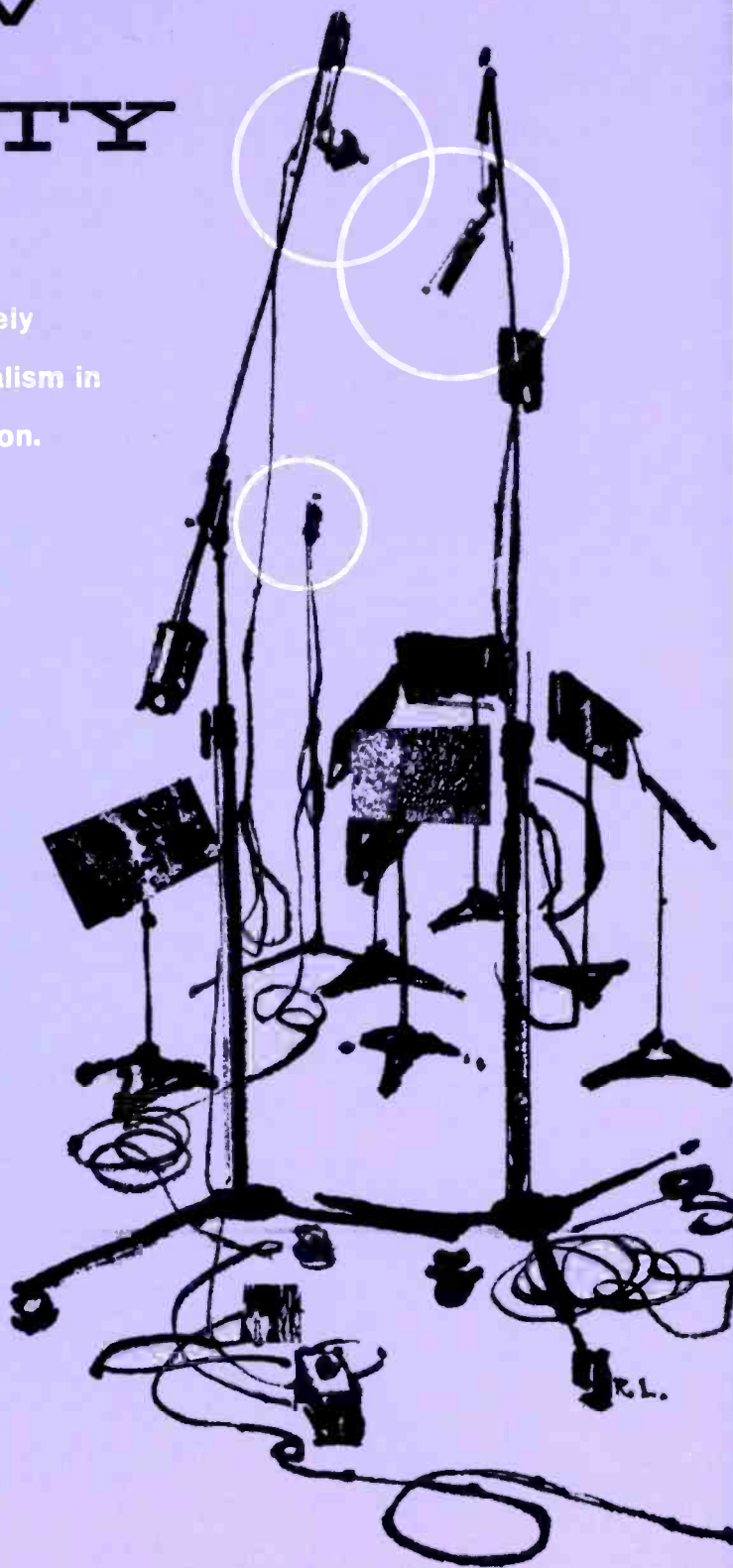
by Shirley Fleming

THE NEW FIDELITY

Today's recording directors have largely abandoned the aim of concert hall realism in favor of a new ideal—stereo re-creation.

IT WOULD BE FOOLISH to deny that the stereo record buyer today needs his wits about him as he enters the turmoil of the marketplace. From every side flash the dazzling titles of sonic spectaculars and the glitter of elaborate packages that beckon him to explore "uncharted patterns of sound," to experience the "dizzy excitement of merry-go-round motion" (in the company of a "real symphony orchestra"), to venture into the "fourth dimension of sound," to witness "a startling break-through to a whole new world of sound recording." The hyperboles have grown tenfold since the day when stereo simply promised "concert hall realism" and when the phenomenon of the ping-pong effect sufficed to fascinate the new stereo listener. Small wonder that some confusion has ensued. The time seems ripe, as we approach the end of stereo's fifth year, to take stock of stereo techniques, to note the varieties of stereophonic endeavor, and to discover the firm ground beneath the sales slogans.

In the field of classical recording (and it is apparent that classical and popular music pose different problems, although similar techniques can sometimes be applied to both) a fresh breeze can be felt blowing through the offices of recording directors of late, and a fresh gleam discerned in their eyes. The explanation, in part, seems to be their evident relief in shedding the old byword of "concert



hall realism" and a new confidence in themselves as manipulators of stereo. This undercurrent of sentiment runs through the conversation of almost any musical director you care to approach on the subject. "Concert hall realism is nonsense—at least inaccurate," says one. "Re-creation is a better word. Stereo *re-creates* a musical performance; it doesn't *duplicate* what's heard in the hall." Another musician-engineer put matters bluntly: "We have more confidence now. We don't consider the record a synthetic concert hall experience any longer. It is an entity in itself."

Behind this move away from so-called concert hall sound (aside from the fact that there has never been real agreement as to just what constitutes such sound in the first place) are solid psychological reasons. Playing a record in one's own living room, without sight of performers or audience, is apt to channel one's total attention into the act of listening; and in the same way that a blind man's hearing is often more acutely developed than that of a seeing person, "blind" listening is often keener and more perceptive of details than the listening-looking characteristic of the concert hall. At the same time, of course, the other side of the coin must be taken into account: while, in concert performance, the eyes may distract, they also may help the ear. For instance, the effectiveness of such a passage as the one early in the *Leonore Overture No. 1*, where a descending scale figure sweeps down through the strings, left to right, violins to cellos, is heightened for many listeners by the sight of the players executing it. Again, the soloist in a violin concerto stands out more prominently when the eye can supplement the ear in determining just what is going on. Consequently, recording techniques must compensate for the lack of visual guidance in home listening. It would therefore seem entirely legitimate for recording directors to make what they can of the stereo medium as an experience in itself, faithful to the music but not necessarily to the concert hall. And this, of course, is where the fun begins.

THERE ARE SEVERAL APPROACHES to stereo recording, and certain choices must be made by every recording director at the outset. He may record on 2-track, 3-track, or 4-track tape; or he may record on a (theoretically) unlimited number of separate tapes and combine them after the session. Today, most companies favor 3-track tape; Westminster, however, uses 2-track, and London's "Phase 4" method calls for 4-track. The next step involves choice of the number of microphones per track. Mercury Records is one of the few companies that use a single mike on each track; most combine a variety of multidirectional and directional mikes, and may use half a dozen or more per track.

This brings us to what is perhaps the most important single factor in determining the character of any stereo recording: the placement of microphones—and the procedure closely allied to it (and

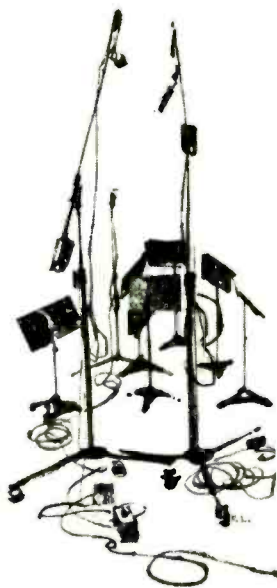
invariably spoken of in sinister whispers) called "monitoring." Monitoring, or adjusting the balances in order to achieve a more natural (or more vivid) sound, is possible at two stages. During the recording session, the over-all balance among the tracks can be regulated, as well as the balances within each track when more than one mike is used. After the session, the over-all balance can be adjusted further, when the three or four tracks are merged into the two tracks of the master tape.

To begin with the least complex system, let us consider Mercury Records' single-mike procedure. The advantage of the method is a natural, lifelike sound with, in some cases, a considerable amount of hall reverberance, and little highlighting of specific instruments or voices. The delicate factor in the system, as Mercury is the first to appreciate, is the choice of halls. Good acoustics are heard to advantage in a one-mike-per-track arrangement; if the acoustics are poor, it is difficult to counteract them. In a setting such as the lobby of the Teatro Grande in Brescia, Italy, where some of the company's opera sessions were held (Rossini's *La Cambiale di matrimonio*, Pergolesi's *La Serva padrona*, Paisiello's *Barber of Seville*), the liveness of the acoustics proved ideal for the three-mike setup, with the orchestra in the foreground and the singers slightly more distant. These recordings strike a fine balance between reverberance and absolute clarity, with ample separation of singers when the staging calls for it. Here is a case, in short, of the right music in the right surroundings, taped in the right way. Choice of "the right music" is, of course, of prime importance: while the simple microphone system is quite capable of encompassing Mercury's light classical works, it is a fair conjecture that the heavy, complex texture of a Wagner opera would lose clarity without subsidiary mikes to concentrate on details in mid-orchestra.

(The subject of repertoire, incidentally, brings up the question heard so often from record buyers: why record a solo instrument in stereo? The answer is that because the sound reaches each of the microphones at a different instant, with the reflected sound bouncing back last of all, the tone is rounder and fuller, and the space around it more palpable, than in a monophonic recording. In other words, the sound is "truer.")

But to return to microphones. With the multi-miking technique (used by Columbia, RCA Victor, London, Westminster, and Command, among others), almost anything is possible. For instance, if three omnidirectional microphones are used to cover an entire symphony orchestra, and an additional six "touch-up" mikes (usually directional) are placed in individual sections (this was Command's arrangement at its Pittsburgh sessions last spring; see *HIGH FIDELITY*, August 1962), it is possible to pluck the tiniest flute utterance from the mass of the orchestral texture and thrust it into the very forefront of the sonic panorama. Such breaches of musical validity are, however, now rare indeed. Most

THE NEW FIDELITY



companies say that balances are set during a trial passage at the beginning of the session and nothing—or “very little”—is done to change them during the actual performance. This does not mean, of course, that a touch-up mike may not be adjusted at the outset to clarify certain instruments. This was Command’s procedure in its recordings of the Brahms symphonies, and the good effects can be heard time and again in the first movement of the Second Symphony, for example, in passages where the violas—bashful instruments at the best of times—play a staccato counterline against a full-blown statement of the main theme in violins, cellos, and woodwinds. Now it might be argued that the violas would probably be quite thoroughly buried in a live performance, to a listener sitting halfway back in the auditorium; but for such moments is stereo made, and when emphasis of this kind can clarify the score, it is hard to see any grounds for objection.

IN ADDITION to sharpness of focus, microphone placement also has direct bearing on the illusion of directionality. Because directionality is the most obvious feature of stereo, it was inevitable in the early days that extreme left-right separation would be featured. Popular ping-pong records enjoyed a field day, and even some classical discs tended to divide the orchestra into two parts. But in purely instrumental music the emphasis on directionality eventually lessened, and in both classical and, to a lesser extent, popular music a natural spread of sound has come to be appreciated as the most authentic. The “hole in the middle” has been filled, and most companies have succeeded in producing a lifelike spread in which the instruments of the orchestra appear surprisingly close to their natural positions.

Interestingly enough, it is possible to create a natural spread of sound when recording on only two tracks, as Westminster has demonstrated. This com-

pany, in its liner notes, even delivers a short lecture on the subject: “Adjust your two speakers in such a manner that the music seems to meet midway between the two speakers. The music should not seem to come from two sources . . . except in those passages which demand left-right effect.” The Westminster recording of “Hermann Scherchen Conducts Trumpet Concerti” proves the point: a single solo trumpet is dead center; two solo trumpets appear left and right. Another vote for two-track recording has been cast by a very young company, Connoisseur Society. Its initial release, a 12-in. 45-rpm disc entitled “Flute Concertos of Eighteenth-Century Paris,” succeeds in spacing five unaccompanied flutes neatly across the sonic stage. Connoisseur Society builds its case on the fact that two wide tracks, on the half-inch tape used in the original recording, can accommodate a wider frequency range than could three narrower tracks. In addition, the recording tape was run at a speed of 30 inches per second instead of the customary 15 ips, thus improving signal-to-noise ratio. These factors combine to produce an impressively fine-sounding stereo disc.

The subject of directionality, however—even natural directionality—is by no means a settled matter, and it probably never will be. There are listeners who prefer the blend of sound of the famous front-row balcony seat, and there are those who like to hear each instrument, or choir of instruments, precisely localized. An example of the latter technique is a recent recording of the Schumann Quartet No. 1 and the Mendelssohn No. 2 (by the Claremont Quartet on Music Guild) that puts the listener almost close enough to turn pages. When the players enter one at a time on a four-part fugue, the sensation of the space between them is almost physical. This effect may not be typical of the concert hall, but it does achieve what one recording director calls “legitimate excitement.”

PROBABLY THE MOST SPECTACULAR realization of stereo’s potentialities has been achieved in “big” opera, which benefits fully from the three great assets of the multichannel technique: movement, a sense of depth, and richness of sound. Stage movement usually spells out its own demands (often to the discomposure of singers, who—when they record—prefer to stand still and concentrate on singing). In most recordings, the movement is handled convincingly—one could argue over small points, but they are the exception.

From the very beginning of stereo opera, however, a quite different bone of contention has existed concerning the balancing of voices and orchestra. Most directors at first grasped happily at the opportunity of bringing the voices to the foreground, and proceeded to let “opera house realism” take the hindmost. In Mozart or Verdi, where the orchestration is discreet and subordinate to the vocal line, this approach has its justification. But what of Wagner, who placed instruments and voices on a much more

equal footing, and whose orchestra adds so much in color and dramatization? London Records was the first to take Wagner by the horns (all eight of them) and record *Das Rheingold* in such a way that the orchestra came through with unprecedented detail and clarity, and at the same time the illusion of space was created with almost uncanny vividness. As Alberich whips Mime around the caverns of the Nibelungs, to mention but one instance, the changes in depth perspective are remarkable. Even more important than the famous instances of authenticity in this record (eighteen real anvils in the cave of the Nibelungs, six harps at the rainbow bridge) is the revelation of just how much actual sound stereo can accommodate with clarity.

Having "liberated" the orchestra, London went a step further in *Tristan und Isolde* and gave it actual preëminence at times, seating the listener at the brink of the orchestra pit, with the singers above and behind—a literal return to the acoustics of the opera house. But as every operagoer knows, the strongest of Wagnerian sopranos or *Heldentenor*s is sometimes covered by the orchestra, and, true to life, this happens occasionally in this recording. In the controversial *Salome* recording, however, London struck a rather remarkable balance: the voices are almost never submerged, yet the instrumental parts are immediate and sharp, and capable of tremendous dynamic range. Dramatic suggestions are powerfully translated into aural terms. To create the cavernous hollowness of Jokanaan's voice in the cistern, Eberhard Wächter sang into a three-sided booth with a microphone connected to a loudspeaker in the nearest ladies' room; the speaker transmitted the voice through a five-foot sewer pipe to another microphone hanging in a washbasin. The effect is more vivid and spatial than it could ever be in an opera house. The quality of this stereo production has given rise in England to references to a mysterious "Sonicstage technique," but the company's American officials disclaim the term, explaining that the recording method used is essentially a refinement of the technique begun with *Rheingold*.

IN RECORDING classical works, stereo is adapted to the music; in recording popular pieces, the music can be adapted to stereo. Some ingenious devices have been contrived in this field, and any discussion of stereo must take them into account.

In the beginning was ping-pong. And no producer of popular records handled the effect so clearly and cleverly as Enoch Light, in Command's "Persuasive" and "Provocative" percussion series. Not only was the left-right separation clean and sharp, but occasional electronic switching of signals (an instrumental figure heard on the left was then exactly repeated on the right) so emphatically played up the separation of channels that these records made even the most inexpensive stereo playback equipment appear superbly sensitive.

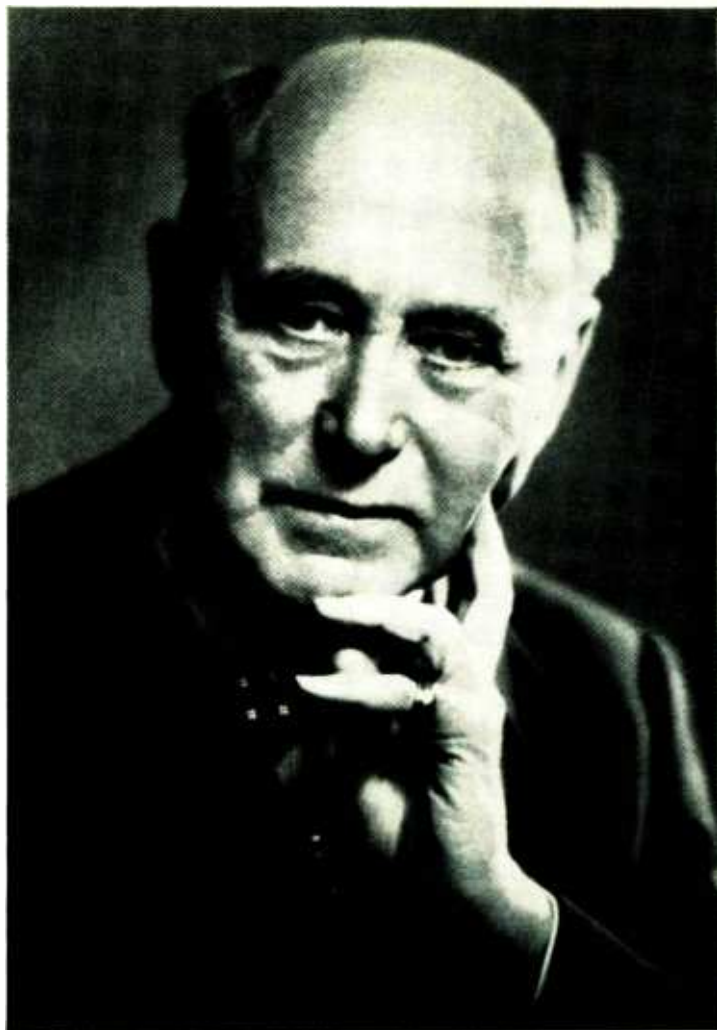
As the ping-pong game began to wane, and as

complaints of the hole in the middle began to be heard among popular as well as classical music lovers, another device—the illusion of movement—proved equally entertaining. Capitol's "Adventure in Circular Sound" swings a full symphony back and forth across the space between the two speakers (too much of a swing, for my taste); RCA Victor's "Victory at Sea, Vol. 3" creates a convincing illusion of marching soldiers, and gunfire from side to side. Among the most successful movement records are those in the same company's "Stereo Action" series; the disc called "Crazy Rhythm" succeeds in creating such delicate effects as that of two pendulums swinging across each other in opposite directions. Audio Fidelity, one of the early labels in the stereo field, presented on its "Vaudeville" disc some very tangible horses galloping audibly from left to right.

The most elaborate development in movement recording is London's "Phase 4" series (the designation is intended to imply an advance beyond the three older distinctions of popular stereo: concert hall realism, separation of sound, and moving sounds). "Phase 4," which aims at improved separation and definition as well as movement, requires 4-track tape, with certain of the tracks recorded separately. In "Ted Heath's Big Band Percussion," the percussion players were widely divided, left and right, in the studio, and recorded on Tracks 1 and 2. On the finished disc they are heard left and right, with very slight overlapping. The saxophone players recorded Track 3 while listening through earphones to the percussion tracks; they appear on the left disc channel. Finally, the trombonists taped Track 4 (right channel) while following Tracks 1, 2, and 3 via earphones. Obviously, the isolation of Track 3 and Track 4 is absolute; even 1 and 2, recorded simultaneously, are sharply divided due to the studio seating. The result in playback is an extremely distinct sense of the placement of instruments, emphasized by the musical arrangements which often capitalize on the effect of a high melody (left) with low trombone accompaniment (right) backed by percussion. Stereo separation is shown off to fine advantage; the hole in the middle, of which one inevitably grows conscious after a time, is probably of no great concern to sound fanciers—in any event, it is implicit in the arrangements themselves. One of the most spectacular of the "Phase 4" discs is "Pass in Review," in which the illusion of movement (created by the gradual electronic shifting of the signal from one track to the next) is exploited to the full. Electronic reverberation produces almost eerie effects of shifting distances.

Carrying the "Phase 4" technique one step further, London's more recent "Phase 4 Plus I.M. 20 C.R." series ("individually monitored 20-channel recording") utilizes a twenty-channel console mixer capable of distributing the incoming signals among any or all of the four tape-tracks. Emphasis in the newer records is on distinct separation rather than movement (with instrumental arrangements to support the effect), and in *Continued on page 121*

A conductor often considered the last representative of the great Viennese tradition recalls with affection and discernment the master who taught him.



IT WAS IN 1919, when I was still in my teens, that I was given the wonderful opportunity to become Felix von Weingartner's conducting student. Weingartner's towering artistic stature vastly influenced an entire era of European musicians, but few conductors of my generation have been privileged to know his approach to the podium as intimately as I did. The circumstances of our first meeting were somewhat extraordinary. I had been working as accompanist and coach for certain opera singers and one day went with a young soprano to an audition at the Vienna Volksoper. Weingartner, who was the Opera's director at the time, sat in the darkened auditorium prepared to listen to about forty singers in succession. A messenger arrived, to announce that the assistant scheduled to accompany the auditions was ill and could not attend. Rising from his seat, the maestro called out: "Isn't there anyone here who can accompany these people?" With the brashness of youth, I offered my services. There were no scores available, and I was forced to play forty arias, ranging from *Carmen* to *Walküre*, completely from memory.

After the auditions were over, Weingartner called me to his side and asked who I was. I had long admired him from afar, of course, and some of my first impressions of the world's great music

had been gained through attendance at his concerts with the Vienna Philharmonic. Weingartner's leading role in the conductorial world was suggested in his personal appearance—a most elegant figure, tall and slim, with a shock of wavy hair—and it was with mixed awe and nervousness that I answered his query, with the reply that I was a young musician who yearned to become a conductor some day. As he quizzed me further, I told him that I had studied some harmony and counterpoint and theory. Weingartner then and there offered me the chance to become his pupil and to meet with him regularly for special classes.

This was the beginning of a rare four-year period for me. Naturally, the methods of our work together were considerably different from those employed in the study of the violin or piano. The "classes"—held about twice a week, for about an hour each session—were in the nature of seminars, with Weingartner discussing in detail the scores of Beethoven, Mozart, Schubert, and others, pointing out to me the architecture of these monumental musical milestones. He would tell me how each should be interpreted, illustrating special problems at the piano. Sometimes I would play and he would conduct for me. On other days he would sit at the keyboard, working through the material in the most analytical

BY JOSEF KRIPS



Felix von Weingartner

1863-1942

manner. (Weingartner was a marvelous pianist, of course, particularly in his younger days. As he grew older he practiced less and less and lost something of his phenomenal technique.)

And it was not only in musical matters that I benefited from Weingartner's instruction. He was a genuinely cultivated personality, broadly informed, with an expert knowledge of literature and painting and an appreciation of the amenities of a civilized life. Possessed of a wide circle of friends, he was a frequent attender of evening parties, where his *bons mots* were repeated with relish, and he was celebrated as a gourmet and excellent amateur cook. (His favorite dish was a variety of *risotto* into which he literally put everything he could think of; its expensive contents and the loving care that went into its preparation had to be seen to be believed!) In common with so many Viennese of his period, Weingartner was also an ardent patron of the theatre and went often to the Burgtheater, that wonderful institution which still flourishes today. Whenever a new play or a new Shakespeare production was given, we would discuss it, and sometimes we attended together.

When I became Weingartner's assistant at the Volksoper I was first engaged as a coach for the singers, preparing specific operas which my mentor

would later conduct. The next year I became the Chorus Master, graduating from *corrépétiteur* to a higher echelon in the operatic ranks. In these, my youngest days as a conductor, I often had the privilege of directing Weingartner's rehearsals while he listened critically from the auditorium. Occasionally, I would actually take over certain performances, as I grew more conversant with my craft.

Of course, being so young and immature, I made my share of artistic mistakes. I particularly remember that once when we were doing Lortzing's *Der Waffenschmied* at the Volksoper I gave unclear beats and set a tempo which Weingartner challenged. He went into a rage in front of the cast and orchestra, stating unequivocally: "*Mein lieber*, if that is the way you do things, you won't conduct any more at all!" He could be very unpleasant on occasion. But I could see that his criticisms were valid and so I worked all the harder to correct the deficiencies in my technique.

The pressure of an opera season in those days was tremendous. The repertoire included some fifty operas each year. As a sample of the literature then performed I can cite Auber's *La Muette de Portici* and Meyerbeer's *Le Prophète*, *L'Africaine*, and even *Robert le Diable*, in addition to all the so-called standard operas. Such an exotic schedule is now a

WEINGARTNER



Culver

thing of the past, but it gave a youthful conductor a remarkable opportunity to come into contact with the entire range of the lyric theatre.

Weingartner gave me a basic philosophy in music from which I have never wavered. His cardinal rule was that, in order to conduct a given work, one must analyze its construction and then find the right tempo for each of its components. He always said: "There is only one tempo: the right one!" According to Weingartner, all other tempos would be variants from the ideal. As I note the extensive musicological hocus-pocus about tempos in which some present-day conductors indulge, I cannot help remembering Weingartner's principle. In the classic repertoire, he invariably found what seemed to me to be the perfect tempos, thus bearing out the saying (one he liked to repeat!) that a good conductor doesn't talk about tempos but just "has" them.

Another of his precepts which he imparted to me concerned the form of a classic work. "Only when you have observed and understood the form completely can you go into individual details," he counseled me. "A performance is nothing when the conductor constantly seesaws back and forth ten or twenty times in contrasting tempo. The form is obscured and eventually destroyed." He also avoided startling changes in dynamics, eschewing the sort of pseudodramatic emphasis so beloved of some later maestros. He used to say: "A *piano* must be a *piano* and not a double *piano*, a *fortissimo* must be distinguished from a double *fortissimo*." He considered each performance an act of creation, a new birth for the piece in question. "In reality, the score is a dead thing," he said, "and you have to bring it to life each time you conduct it." He felt that the orchestra players have to be utterly sure of each gesture of the conductor, must be a working unit of smoothly organized individual parts, and should be free to display their creative talents on their respective instruments. Making music with the orchestra was Weingartner's idea of the role of the conductor, who should, according to his belief, "be important, not merely appear important!" He felt that each performance represented not only what the conductor had to say but also what each player's talent had to add.

Weingartner himself at rehearsal was an education. Everything was corrected succinctly, with few speeches but with enormous authority. Most of the musicians loved him and respected him accordingly, but there were a few, as in all orchestras, who occasionally questioned his supremacy. "My speech is the baton," he liked to say, emphasizing the clarity of beat which he developed to crystal perfection. Above all, he avoided bursts of temperament; his elegance and personal dignity would never have permitted him to throw scores at players, break batons, or otherwise jeopardize his reputation with an orchestra.

W EINGARTNER REPRESENTED an era of musical greatness that died out during his own lifetime. In his youth he had been a pupil of Liszt, and I believe that this relationship was the greatest single impression he carried throughout his own long career. As a promulgator of Liszt's works he was one of the most active supporters of a composer who was then considered to be a world master. When he was a very young man, Weingartner had also met Richard Wagner at Bayreuth and had attended a rehearsal of *Tannhäuser* held under its composer's supervision. He enjoyed recounting to me what ensued when the conductor who was directing the rehearsal misread the time signature for the Act II *Einzugsmarsch*. Instead of obeying the *alla breve* indication, he beat four in a bar, to the consternation of Wagner. The master raged: "People march in two—left-right, left-right [illustrating by pounding the stage with his feet]—not in four! Can't you see what is in the score?"

(A composer himself—he habitually rose about five in the morning and wrote before breakfast—Weingartner turned out operas, symphonies, tone poems, and some very beautiful songs, a few of which are occasionally heard on concert programs even today. One of his stage works, *Die Dorfschule*, I think was an excellent piece and merited more attention. Perhaps it was Weingartner's personal feeling that he was as great a composer as Richard Strauss that made him bitter towards the latter.)

Weingartner knew Brahms too, but it took him a while to become a great Brahms interpreter. As for Bruckner, Weingartner felt his symphonies were formless and abstruse. (I felt differently, but did not dare to express my views until much later in my relationship with Weingartner. In old Vienna we were taught that young people in their twenties should refrain from teaching their elders.) He rarely performed Bruckner's works, and when he did it was with no particular enthusiasm. I tried several times (years after my student period under his tutelage) to discuss Bruckner with him but he always said, "Those symphonies have no form." He was unsympathetic too towards the music of Gustav Mahler, his distinguished composer-conductor contemporary. When I said to Weingartner that I considered *Das Lied von der Erde* one of the greatest

works ever written, he expressed his amazement.

His professional career was not always a happy one. As an opera director, for example, he didn't, I feel, fully understand singers, sometimes seriously miscasting them. He was often misunderstood, and there were mistakes in his relations with his colleagues. His relations with other conductors were curious too. He did not hold very high an opinion of other maestros because he disagreed with their approaches to such works as the Beethoven symphonies (too many tempo changes, what he called erratic interpretation). But we once attended a *Tannhäuser* together, with Furtwängler presiding in the pit of the Staatsoper. After the performance was over, Weingartner turned to me and said: "Now, that's not bad at all." This was high praise for him to give another conductor, and I was happy to hear him add, "He keeps to his tempo, you see, and that I like." It was this type of interpretation that impressed him most—the unchanging and traditional setting of various meters without resorting to distortion for the sake of an "effect."

Due to the similarity of their respective musical tastes (as regards the general symphonic repertoire), Weingartner and Toscanini were often the subject of comparison and discussion. However, Weingartner himself was rather cool to Toscanini's general approach and had no use at all for the Italian's habit of arbitrary alteration of certain classic scores in matter of tempo, instrumentation, etc. In 1936 I heard Toscanini's interpretation of the Mozart G minor Symphony at a Vienna concert and found it one of the most exciting and dramatic readings I had ever encountered. A few weeks later I met Weingartner with the composer Joseph Marx at the home of the Viennese composer Wilhelm Kienzl near Salzburg. My enthusiasm for Toscanini overflowed. "Toscanini is playing the G minor next Sunday here at the Festspielhaus," I exclaimed. "Would you like to come to this concert and see for yourself?" Weingartner agreed and attended the performance. Afterward, I turned to him expectantly. "It was great," he commented, though I sensed in him a curious reluctance that he might be convinced in spite of himself!

MANY PEOPLE throughout the world treasure the recordings of Beethoven symphonies which Weingartner made during the 1930s and which were, before the advent of microgroove discs, the definitive examples of this repertoire on record. To many connoisseurs, they are still definitive. These discs are limited sonically, of course, but the light of Weingartner's genius continues to shine through them. At the time, recording was still a very strange thing for many artists; Weingartner, in common with other conductors of the day, did not realize that an entirely different aesthetic exists for recording than for live performance. Accordingly, there were certain lacks in the purely technical setup for these sessions. The orchestra was not seated with respect

to the best microphone treatment of the various choirs, and certain details came through with less than perfect clarity.

A comparison of Weingartner's Beethoven recordings with those of Toscanini is impossible, in my opinion, since the maestros were two such entirely different personalities. Similarly, one cannot usefully compare the interpretations of Bruno Walter, for example, with those of Wilhelm Furtwängler, though all these men were of genius persuasion in the classic repertoire. Toscanini was first and foremost an Italian with Italianate expressivity. It was fantastic to hear what he could do with Beethoven; in some works his own personality was overwhelming. And by the time that Toscanini made his famous cycle of Beethoven symphony recordings the technical aspects of recording had changed so radically that no comparison was possible with earlier discs.

My own approach to Beethoven is closer to Weingartner's than to any other conductor's, I believe. I do feel that my insistence on following the written instructions of the composer himself and remaining true to the basic form of the work stems from what Weingartner imparted to me during our four-year period of "symphonic tutoring." The technique is very basic to my entire aesthetic of conducting.

My studies with Weingartner ended in 1924, when he left the Volksoper. Extensive travels ensued for him, with guest conducting engagements in South America and all over Europe. During this period we would occasionally meet in some European city, and he would inquire as to my progress. When I worked with the Karlsruhe Opera at the age of twenty-four, he made special trips to hear my performances. The precious advice he gave me on these occasions is very memorable, as is all the wonderful training I received as his special conducting protégé.

When Weingartner returned to the Staatsoper to become its director for the second time (in 1935), we began another great period of artistic coöperation and friendship. I had already been engaged by Clemens Krauss (Weingartner's predecessor) and was on the scene as permanent conductor at the Opera. A great thrill for me then were the two performances of *Parsifal* which we gave on successive days—one conducted by Weingartner, now an elder statesman in his seventies, and one by me. We attended each other's productions. Our German was Alexander Kipnis, who had come from his great success in America to sing *Parsifal* for the first time in Vienna. Weingartner and his young wife, Carmen Studer, sat through the whole performance I led and then met me after the final curtain. "It was fine, I had no idea that you had such maturity, my dear Krips," Weingartner said to me. Such praise from this master was unforgettable to a young man just out of his twenties. Though almost three decades have passed since then, and Weingartner has been gone now for two of them, I still remember his benign expression and his warmth as he gave me his final accolade. Such moments come but once in a musician's lifetime.

BY CHARLES REID



DEADLINE / Ten-Thirty

FOR REASONS WHICH neither I nor, I suspect, he himself has ever been able to fathom, Walter Legge, impresario-founder of London's Philharmonia Orchestra, inserted in one of his concert programs last season a notice which led off with an appallingly alarming headline:

WANTED MUSICAL CRITICS

My first impulse on reading this was to flip up my collar, turn down my snap brim, hook on my false beard, and creep furtively away, glancing now over this shoulder, now over that—for the thing certainly had the look and the smell of warnings put out by the police.

What were we, what (more importantly) was I wanted for? For *lèse-majesté*? Misprision of treason? In a panic sweat I remembered things hurtful

to majesty which I had written or said about two of Mr. Legge's as yet uncrowned heads. Of Maria Callas I once asserted that she had been hysterically cheered at Covent Garden for an "*Ah fors' è lui*" that included three squawks, several wobbles, and two flat notes; of Otto Klemperer that by skillful emphases and phrasing in the finale of Beethoven's A major Symphony he had conjured up a march tune that had never entered Beethoven's head. (More recently, during a London performance of Beethoven's Ninth, Dr. Klemperer livened up the Scherzo even more strikingly. Between bars 40 and 45 he took a simple jog trot accompaniment, D and F, from the third and fourth horns and transferred it to the first and second, thus producing a loud and jubilant hunting call which, while it might have pleased the composer, would certainly have surprised him.) For such impious observations no critic may expect forgiveness. Clearly there was a price on

my head. The least I could expect was a ceremonial birching followed by ten years in the hold on bread and water. . . .

At this point in my musing it occurred to me to read on.

Imagine my relief. Mr. Legge, it turned out, wasn't hunting for me with punitive intent, after all. He was merely offering prizes to amateur music critics who might be among his audience. Aspirants were invited to send him a five-hundred-word review of the evening's performance, and the rules of the contest were printed alongside. One condition, No. 3, made me laugh so much that I had to dab the happy tears from my eyes. "To give the competitors a taste of the urgency with which many critics have to work," stipulated Mr. Legge, "all entries must be posted to the Philharmonia Concert Society bearing a postmark not later than 1 p.m. tomorrow."

With the concert over by 10:15, Condition 3 allowed the contestant something over fourteen hours for meditation and scribbling, as compared with the fourteen minutes or so that are the typical portion of critics on mass-circulation dailies with 10:30 deadlines most nights of the week. Naturally, I fell to thinking of the critic's scurrying lot, the chill breath of Time on the nape of his neck, his obsessive curses at the moving hands of the clock.

TAKE MY OWN CASE. As the last orchestral beat sounds, I leap from my seat, race down the aisle while struggling into my overcoat, dash out the doors, drop my program in a pool of rain, drop my spectacles while groping for my program, grope for my spectacles in turn. I plunge into an Underground train as the automatic doors are closing, find myself nipped between the door jambs, free my torso with a plop, and finally sit gasping in a corner, note pad on knee. As the train rocks and straphangers stub my toes, I get busy with my pencil for the benefit of posterity on some such snug, compact issue as first English performances, in one bill, of Boulez's *Improvisations sur Mallarmé* and Richard Rodney Bennett's setting for vocal quartet of some limpid lines from that great prose stylist, Sir Thomas Browne ("Beside, Hippocrates hath spoke so little and the Oneirocriticall Masters have left such frigid interpretations of plants. . .").

Before I had left the office, the Night Editor, looking up from his litter of page dummies, proofs, and glossy prints, had told me that space was tight and to keep it short, "as only you know how"—a point which he charitably makes to all his writers. What he meant was, "Don't give me more than three hundred words at any cost." I have five critical points in my head and six sparkling phrases. I reduce five points to three, six phrases to two. Next I try to think of a smart, get-the-reader lead. Impossible (why, I wonder?) to start six reviews a week with "At the Royal Festival Hall last night, a large and stertorous audience gathered to hear. . . ." The train clanks on. We are at Trafalgar Square

already, second station up the line on my homeward journey from Waterloo. Three minutes of my fourteen are down the drain. For inspiration I look up at the plump man clutching an umbrella and six parcels near me. He is too seized with his own worries to condole with me on mine. Before the train starts up, my pencil begins to move of its own accord. At Oxford Circus I begin to cut. I throw away three adjectives and a brace of adverbs. On the way to Regent's Park I stand an inverted sentence on its feet. Rereading my piece in a glow of approval, I tell myself, after the fashion of all critics since the dawn of print, that nobody in Fleet Street produces prose that is a patch on mine.

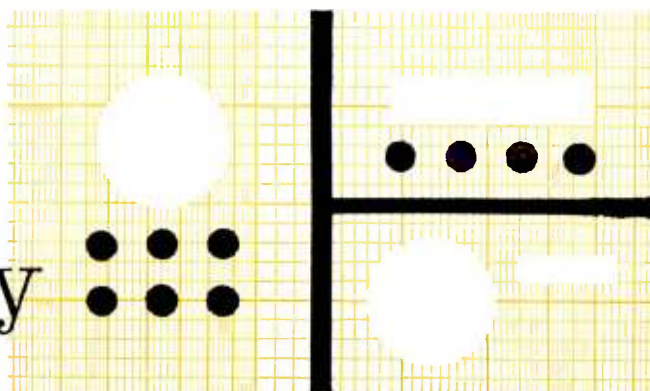
Snugly encased in the cocoon of my own words, I fail to notice that the train has pulled into and out of Baker Street station and that we're heading for St. John's Wood. A quarter of a mile before St. John's Wood I am at the doors with tapping foot, waiting impatiently for them to rumble open. I charge up the moving staircase at double its speed, fold myself into a telephone kiosk, fumble for slot pennies, and fume inordinately at twenty-five seconds' delay in getting through to Copy. The copy-taker's voice—one among a dozen which by this time I can immediately identify on the instant—is precise and soothing. I was once so tactless as to instruct him that there are two "esses" in Mendelssohn. He bears me no ill will. He goes so far as to volunteer a read-back instead of waiting to be asked for one. That is a pretty coal of fire. I leave the kiosk two minutes ahead of deadline to continue my journey home on foot and notice, what had escaped me before, that there are stars of frost on the pavement and glitter of stars in the sky.

Before breakfast next morning I look at my piece on Page Three, then drop the paper in the hall, groaning with revulsion. I tell myself, again after the fashion of critics from the dawn of print, that there isn't an office boy in Fleet Street who couldn't write me into the red. At the same time my Id knows full well that the sickness in the pit of my stomach is self-induced and automatic, a propitiatory rite of the mind. *Continued on page 120*



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

high fidelity



EQUIPMENT REPORTS



General Electric VR-1000 Stereo Cartridges

AT A GLANCE: The VR-1000 cartridge is an improved version of the variable reluctance pickup originally introduced by GE. It is available with a 0.5-mil stylus as Model VR-1000-5, priced at \$29.95, or with a 0.7-mil stylus as Model VR-1000-7, priced at \$24.95. Both models were tested for this report by United States Testing Company, Inc. The chief difference between them is in their respective applications as regards the tone arm used. Manufacturer: General Electric, Audio Products Department, Electronics Park, Syracuse, N.Y.

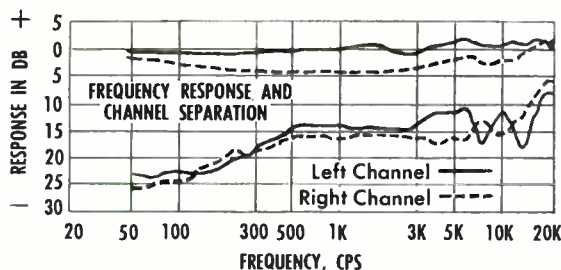
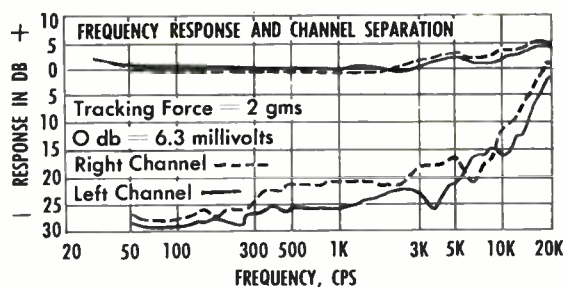
IN DETAIL: The variable reluctance cartridge was originally introduced by GE in the early days of micro-groove records. As a monophonic pickup that combined fine performance with low cost, it did much to popularize high fidelity and to encourage record collectors to make the big change from 78 rpm to LPs. Since the advent of stereo, GE has brought out different stereo models, of which the VR-1000 is the latest. The VR-1000-5 has the very narrow 0.5-mil stylus tip and is intended for use in professional-type arms, or in pre-assembled players (manual or automatic) that can track at 3 grams stylus force or less. In equipment in which tracking of the tone arm requires a stylus force higher than 3 grams, the VR-1000-7 is recommended. The

stylus, in either case, is replaceable by the owner, and without the need for tools. The body of the cartridge features triple mu-metal shielding, which was found in our tests to be very effective in minimizing any hum. Needle-talk, in both models, was very low. The cartridge has the standard 1/2-inch mounting centers and should fit readily in any standard tone arm. The recommended load resistance for each channel is 47K ohms, which was used in the tests. All measurements were made at a tracking force of 2 grams.

The accompanying charts show the response characteristics of the two models. As might be expected, the VR-1000-5 exhibited the more desirable qualities from a perfectionist standpoint. These include a somewhat smoother over-all frequency response, a closer balance between left and right channels as regards signal level across the audio range, and better channel separation for stereo. The VR-1000-5 was flat within +2, -0 db up to about 10 kc, then showed a rising characteristic toward 15 kc, with both channels up by about 5 db at 18 kc. The VR-1000-7 did not peak as much at the extreme high end, but its right channel took a gradual dip in the midrange, coming back closer to the left channel near 15 kc. The over-all response of the left channel of the VR-1000-7 was uniform within +2, -1/2 db right

REPORT POLICY

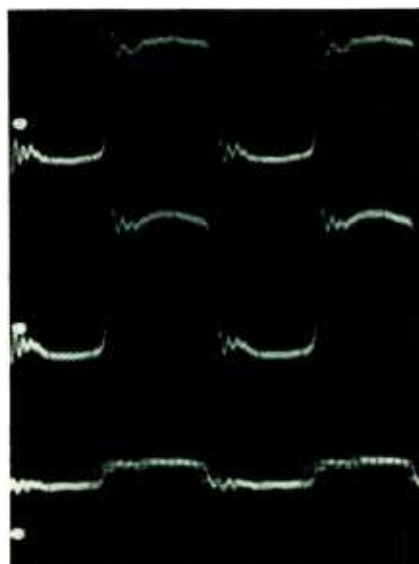
Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization which, since 1880, has been a leader in product 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.



Response of VR-1000-5 (top) and VR-1000-7.

on up to 20 kc. but its right channel was a few db lower in output throughout most of the range. It is not out of the question, of course, for the user to compensate for this difference (if indeed it is heard through the speakers) by adding the least bit of gain to the right channel, or by adjusting the amplifier balance control accordingly.

The rising curve toward the extreme high end of the band was attributed to high frequency resonance, but the relatively gradual shape of the rise, as well as the very small amount of ringing present (as observed on an oscilloscope) does indicate that the resonance is well

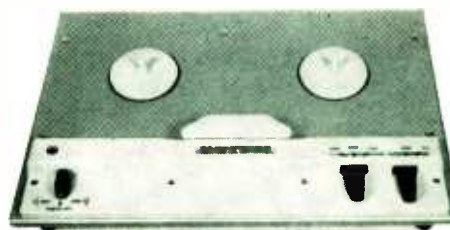


Square-wave photos show good damping.

damped. Indeed, the square-wave patterns (taken with the CBS-STR-110 test record) indicate good frequency and transient response.

Listening tests generally confirmed the measurements. Most listeners felt that the VR-1000-5 had somewhat better channel separation than the VR-1000-7, but that both cartridges had a clean and full response. There was some disagreement over the high frequency response, with many—but not all—listeners holding that it was not quite the equal of some costlier cartridges. The consensus, however, was that either model represents good value for the cost.

Lafayette RK-141WX Stereo Tape Player



AT A GLANCE: The RK-141WX offered by Lafayette is a simple, low-cost tape deck with built-in playback transistor preamplifiers. It is designed to play commercially recorded ("prerecorded") tapes through an external amplifier and speaker system. It does not record. The deck provides two speeds, and handles reels up to 7 inches in diameter. United States Testing Company, Inc., found that while the RK-141WX is not the best tape player available, it will provide performance (with good quality prerecorded tapes) that is comparable to, or better than, the sound of many record players, and at a lower initial cost. The deck sells for \$59.50; a walnut base or carrying case is extra. Manufacturer: Lafayette Radio Electronics Corp., 111 Jericho T'p'ke., Syosset, N.Y.

IN DETAIL: The concept of a tape player, sometimes called a "tape phono," is relatively new. It is of particular interest to those who might want prerecorded tapes as another program source, but who may not care to become involved with doing their own recording. The Lafayette deck is one of a small, but growing, number of components intended to serve that interest. It is

available at a very attractive price, particularly so in view of its performance. To listen to it, of course, requires connecting its output to the high-level ("spare" or "auxiliary") inputs found on high fidelity preamplifiers or combination amplifiers, as the case may be. The deck also can drive high-impedance headphones to comprise a compact, personal stereo system. Finally, it also can play through the audio section of an ordinary radio or TV receiver, though naturally with reduced fidelity of response.

Being only a tape player, the RK-141WX has a minimum of operating controls and only one head. A speed selector switch that chooses between 7.5-ips and 3.75-ips speeds is combined with the AC power switch. A pilot lamp indicates when the power is turned on. Two levers are used to operate the deck in the play, rewind, and fast forward modes, and the deck contains an automatic stop mechanism for shutting off the motor when the end of the tape is reached in the play mode. The motor is a four-pole induction type and operates the deck through a fairly elaborate system of belts, pulleys, idler wheels, and other mechanisms. An exami-

nation of the deck indicates that it is well made, but USTC feels it is relatively complicated for what it actually does. In any case, the unit operated very smoothly and quietly, except in the fast forward mode of operation where the tape movement was somewhat jerky and unsteady. The controls provided smooth and positive action.

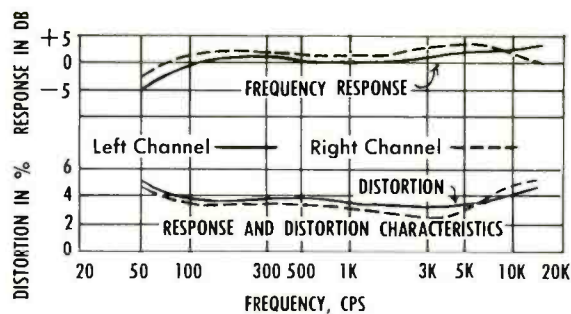
Performance measurements indicated reasonably low wow and flutter at 7.5 ips—0.12% and 0.09% respectively. These figures increased at 3.75 ips to 0.28% and 0.36% respectively. The over-all speed accuracy was poor at both speeds, with the deck running 2.4% fast at 7.5 ips, and 2.5% fast at 3.75 ips. Variations in line voltage of $\pm 10\%$ caused no more than a $\pm 0.1\%$ variation in tape speed, which is negligible.

Rewind and fast forward modes of operation were slow. The deck required three minutes to rewind a 1,200-foot 7-inch reel of tape with the speed selector in the 7.5-ips position, and four minutes with the selector in the 3.75-ips position. When operating in the fast forward mode, a full six minutes is required by the deck to transfer all of the tape from the supply reel to the take-up reel with the speed selector in the 7.5-ips position, and even longer in the 3.75-ips position.

The player has a guidepost which the tape moves past as it comes off the supply reel. The guidepost is slotted to accommodate the automatic stop mechanism, but contains rather sharp edges that scrape some of the oxide off the tape as it passes by, thus leaving a deposit of powdered oxide on the tape guides, the tape head, and pinch roller. This deposit should be cleaned off after every few hours of use. The tape player was used constantly for about five hours to see if the oxide build-up around the head would affect the frequency response characteristics of the player, but happily—after five hours—there was no measurable loss in output of the player at 15 kc. Most of the oxide had built up at the edges of the head and not on the pole pieces.

The electronics of the RK-141WX are completely transistorized. The built-in preamplifier, which uses three 25B173 transistors (RCA 2N220) per channel, comes fitted with two output cables terminating in phono plugs for connecting the deck to an external amplifier. There are no volume or tone controls on the RK-141WX, and none are really necessary.

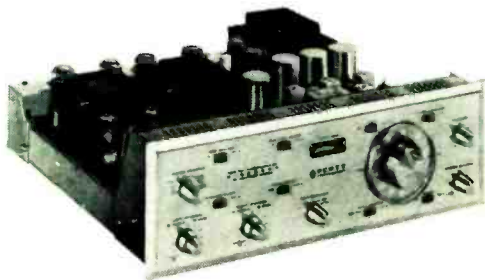
The preamplifier provided an output voltage of



0.86 volt on the left channel and 1.0 volt on the right channel for a 400-cps tone recorded at zero-VU level. The total harmonic distortion at that level was only 2%. With a recorded level of -10 VU, the player's frequency response was flat within ± 2.5 db from 65 cps to 9 kc on the left channel, rising to +3.7 db at 15 kc. The frequency response of the right channel was slightly better, being flat within ± 2.5 db from 60 cps to 15 kc. The distortion, hum, and noise in the output was under 4% from 75 cps to 7 kc on both channels, and was considered satisfactorily good. The tape player's signal-to-noise ratio was 45 to 46 db, re the zero-VU level, or 35 to 36 db re the -10-VU level, which are reasonable levels for this class of equipment.

Response at 3.75-ips speed was not measured in the laboratory inasmuch as there is no industry or professional standard tape for doing so. However, response at the slow speed, using commercial prerecorded tapes, was judged in listening tests to be clean and smooth, but with a noticeable loss of the upper highs, as compared with 7.5-ips tapes. The built-in playback equalization, which produces the response characteristic shown on the chart, serves for both speeds in this deck and is presumably adjusted by the manufacturer to suit the characteristics of the playback head used. Of necessity, it must be a compromise adjustment in order to serve both speeds, and the designers have apparently compromised in favor of the 7.5-ips speed which, from a high fidelity standpoint, is perfectly logical.

All things considered, USTC feels that for the reproduction of 4-track prerecorded stereo or mono tapes, the Lafayette RK-141WX is a convenient, easy-to-use, and—in view of its low cost—very satisfactory device.



H. H. Scott Model 340

Tuner/Amplifier

AT A GLANCE: The Scott 340 is an FM-multiplex stereo tuner and twin-channel integrated amplifier, offering on one chassis facilities for receiving stereo and mono broadcasts as well as equalization, controls, and power amplification for other program sources, such as records and tapes. Tests, conducted by United States Testing Company, Inc., indicate that the 340 is a well-designed, high-quality instrument well suited for home music systems. The 340 measures 16 $\frac{3}{4}$ inches wide, 5 $\frac{1}{2}$ inches high, and 15 $\frac{1}{8}$ inches deep. Price is \$379.95. Manufacturer: H. H. Scott, Inc., 111 Powder Mill Road, Maynard, Mass.

IN DETAIL: The handsome front panel of the Scott 340 provides a full complement of controls that are convenient and effective. The most prominent feature is the large tuning disc and its geared-down tuning knob. The station numerals are etched around the outer edge of the dial which—together with an adjacent signal strength meter—is illuminated during use. There are dual concentric knob controls for separate treble and bass on each channel, and single knobs for a seven-position stereo-mono function selector; a four-position input program selector; a stereo balance control; a loudness control. Slide switches provide for tape monitor;

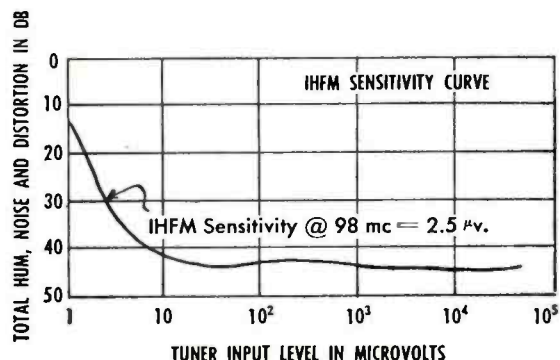
tape or disc playback equalization; scratch filter; loudness contour; FM-stereo subchannel filter; stereo or mono automatic gain control (AGC); a "sonic monitor"; and power off-on. The rear of the chassis has input jacks for both high level and low level phono cartridges, tape head, tape preamplifier, and any auxiliary high level output equipment. Output jacks are provided for feeding signals to a tape recorder. There are two sets of taps for 4-, 8-, or 16-ohm speakers, as well as a jack for feeding a derived "center channel" amplifier and speaker. Two AC-switched convenience outlets, a screw-type fuse holder, and terminals for connecting a 300-ohm antenna line also are provided on the rear.

Electronically speaking, the tuner section of the Model 340 is very similar to the Scott 350 tuner, reported on in this journal in January 1962. The present model, however, includes the unique "sonic monitor" feature, which is a genuine aid in tuning to FM stereo programs. When the "sonic monitor" switch is moved to its "monitor" position, all stations become inaudible. Then, by moving the input selector to "FM stereo" position, and tuning slowly across the station dial, one can pick out very readily any station that is broadcasting in FM stereo by listening for a steady tone "beep" signal (400 cps) from the speakers. To hear this program, you then move the sonic monitor switch to its "listen" position. In our tests, this indicator proved to be simple to operate, reliable, and convenient.

The amplifier section of the 340 has two preamplification stages per channel for the low level signals, with DC voltage applied to the filaments of the 12AX7 dual-triode tubes. Equalization is provided for NAB tape playback and RIAA phono playback. The high level inputs and the preamplifier output are fed into the first audio stage (12AX7), which also incorporates feedback-type tone controls and a low frequency cutoff filter to remove subsonic sounds which might otherwise waste some of the amplifier's power. A 6U8 triode-pentode provides additional gain to this audio signal and splits the phase for the push-pull output stage, which incorporates two 7591 pentodes per channel. Provisions are available for adjusting the DC balance of each channel using test instruments.

Measurements made by USTC on the FM tuner section of the Scott 340 were taken through the amplifier, supplying approximately one watt of audio output. The IHFM sensitivity of the tuner was very good, being 2.5 microvolts at 98 mc, 2.8 microvolts at 90 mc, and 3.0 microvolts at 106 mc. Harmonic distortion was found to be only 0.59% at 400 cps, 0.49% at 1,000 cps, and 0.94% at 40 cps—all satisfactorily low figures. Signal-to-noise ratio was good (62 db) as was its capture ratio (5.75 db). IM distortion was only 0.27%. These figures, it might be pointed out, generally surpass the published specifications for the Model 340.

USTC found that the monophonic frequency response of the 340 was flat within ± 1 db from 29 cps to 15 kc, and was down 3.5 db at 20 cps.



As with most tuners, FM stereo operation caused an increase in the distortion level. On the left channel, the distortion rose to 3.4% at 40 cps, 1.6% at 400 cps, and 1.3% at 1,000 cps. On the right channel, the distortion was somewhat higher, being 4.2% at 40 cps, 2.9% at 400 cps, and 1.8% at 1,000 cps. However, the FM-stereo frequency response was flat on each channel within ± 1 db from 28 cps to 15 kc with the subchannel noise filter out of the circuit. With the subchannel filter in, the high end rolled off markedly, dropping to -2 db at 5 kc, -4 db at 9 kc, and -8 db at 15 kc.

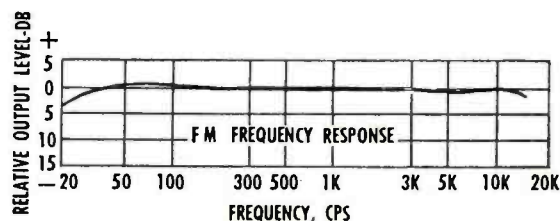
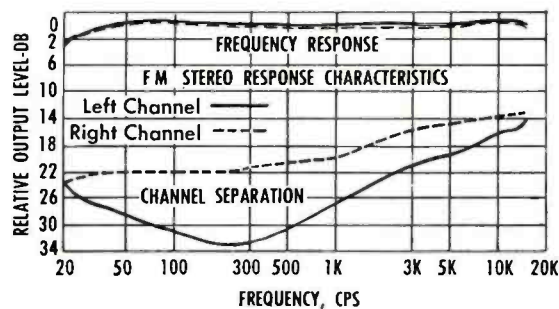
Channel separation for FM stereo was adequate. With the subchannel filter out, the left channel remained above 20 db from 20 cps to 4 kc, dropping to 14 db at 15 kc. The right-channel separation was not as satisfactory, but did remain above 15 db to 4 kc and above 13 db to 15 kc. With the subchannel filter in, separation dropped to 8 db at 4 kc, 3 db at 7 kc, and 0 db at 12 kc. In USTC's view, the filter on the 340—as all subchannel filters—should not be used for best stereo separation.

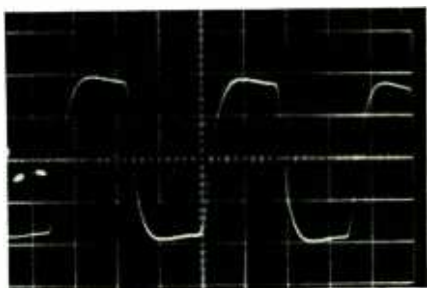
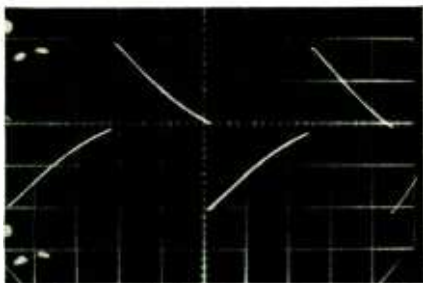
The Scott 340's amplifier provided an output of better than 32 watts per channel before clipping occurred. On the left channel, a 1,000-cps signal clipped at 32.4 watts, at which level the waveform harmonic distortion was 0.7%. On the right channel, an output of 32.7 watts was obtained with only 0.15% total harmonic distortion. When both channels were driven simultaneously, the power output on the left channel dropped from 32.4 watts to 22.8 watts for the same distortion level (0.7%). The power bandwidth curve—measured on the left channel with the output distortion maintained constant at this 0.7% figure—extended from 26 cps to 13 kc.

The frequency response of the Scott 340's amplifier was flat within ± 0.5 db from 24 cps to 25 kc. It was down 3 db at 18 cps and 40 kc. Distortion-versus-power figures were satisfactory. The amplifier's harmonic distortion, measured on the left channel, remained under 1% from 500 cps to 8.2 kc at 32.4 watts output, and under 2% from 47 cps to 15 kc at that level. At half power (16.2 watts), the distortion remained under 1% from 24 cps to 17 kc.

The amplifier's intermodulation distortion on the left channel reached 0.5% at 5.8 watts, 1.0% at 9.7 watts, 2.0% at 13.4 watts, and 5% at 24.5 watts. The right channel had lower IM distortion, reaching only 0.66% at 30 watts output.

The RIAA equalization characteristic of the 340 was excellent, being maintained within ± 1.0 db of the RIAA standard from 20 cps to 20 kc. The NAB equaliza-





Square-wave response, 50 cps (top) and 10 kc.

tion characteristic was not quite as good, but was maintained within ± 2 db of the NAB standard from 40 cps to 19 kc.

The tone controls provided approximately 15 db of boost or cut at 30 cps and 10 kc, and the loudness and scratch filter characteristics were of an effective design. The amplifier's sensitivity for full output was as follows: auxiliary input, 0.5 volt; magnetic low level input, 3.1 mv; magnetic high level input, 10 mv; tape head input, 4.6 mv; tape high level input, 0.5 v.

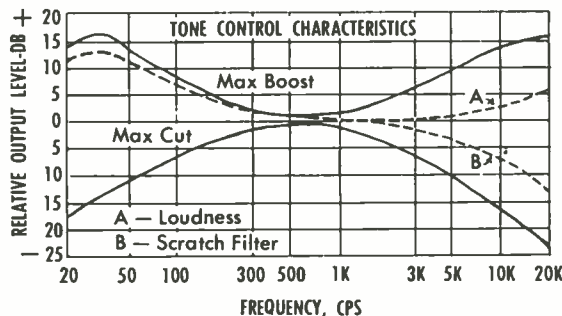
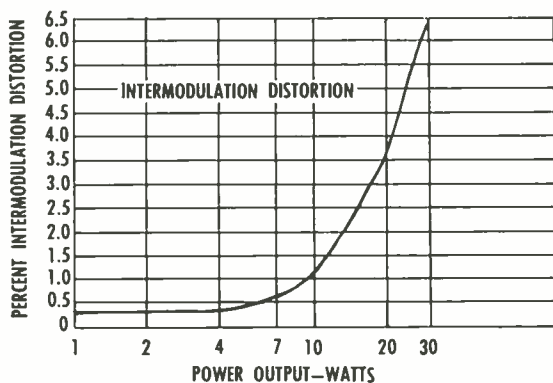
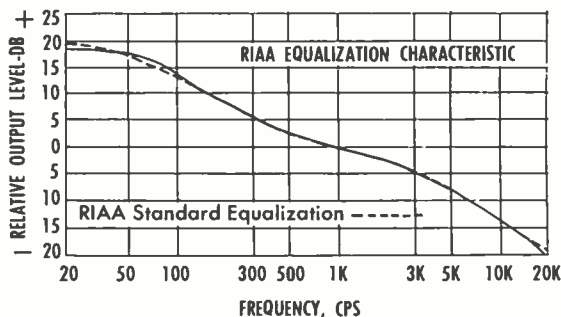
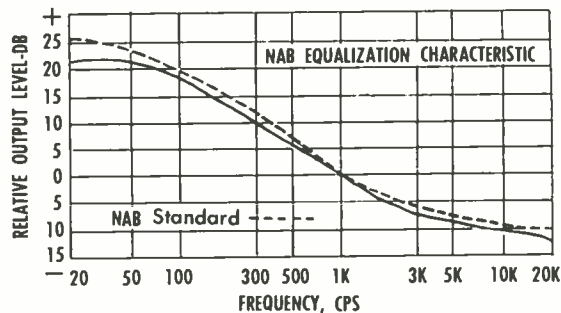
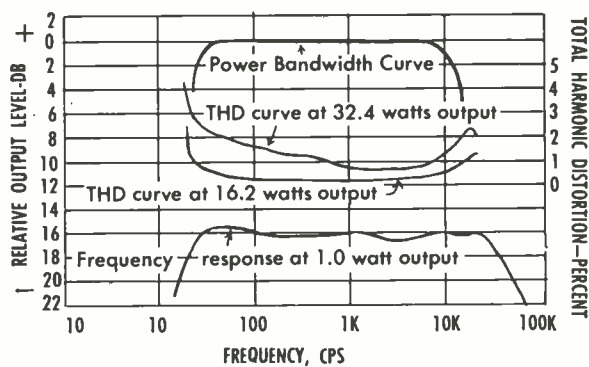
The amplifier's signal-to-noise ratio was 77 db through the high level inputs, 61 db through the magnetic high level input, and 59 db through the magnetic low level input and tape head input, all very good figures. The amplifier's damping factor was 9, which is relatively high and very satisfactory.

The response of the Scott 340's amplifier to high frequency square waves was good for an integrated amplifier. Measured at 10 kc, the waveform shows some rounding of its leading edge due to a high frequency roll-off, but shows no evidence of oscillation (ringing). At 50 cps, the square wave input resulted in a saw-tooth output, due to low frequency phase distortion.

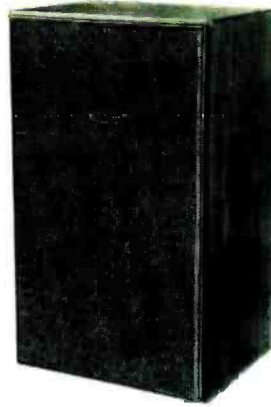
In sum, the merits of the 340 are the important ones in high fidelity components, and the high number of instances in which rigorous test measurements either confirmed or exceeded the unit's published specifications bespeaks a carefully engineered and conservatively rated unit. The Scott Model 340 is sturdily built, attractively styled, and easy to operate. It is in general an outstanding example of the integrated chassis approach that should provide reliable service for many seeking high fidelity stereo with a minimum of fuss and bother and limited installation space.

REPORTS IN PROGRESS

**Zenith "Micro-Touch" Record
Changer and CBS Cartridge
Fisher FM-1000 Tuner**



Leak "Sandwich" Speaker System



AT A GLANCE: Designed by Harold J. Leak, of British amplifier fame, the "Sandwich" speaker system is a compact, high quality, full-range reproducer. It employs a woofer of new design that is housed, together with a tweeter and crossover network, within a handsome walnut cabinet measuring 26 inches by 15 inches by 12 inches. The cabinet may be positioned horizontally or vertically, as preferred. Nominal impedance is 15 ohms. Although it is a relatively high efficiency system, the Sandwich may be used with high- and low-powered amplifiers. Price is \$199. Manufacturer: H. J. Leak & Co., Ltd., London, W.3, England. American distributor: Ercona Corp., 16 West 46th St., New York 17, N.Y.

IN DETAIL: The Leak Sandwich made its debut in March 1961 at the Paris *Festival International du Son*, and the following month at the International Audio Festival and Fair held in London. The first demonstration model was received favorably but with equal parts of curiosity and speculation. Subsequently, production-line models appeared and British and French reviewers outdid each other in praising the new speaker, hailing it as a significant step forward in reproducer design. The Sandwich next turned up in Canada last winter, where it met with similar approval. Finally, it has arrived here, and judging from what we have heard over our test pair, the new system should do mighty well for itself in the U.S.A. as an excellent speaker in the compact class.

The Sandwich is a two-way system, divided at about 1,200 cycles between a 13-inch woofer and a 3½-inch tweeter. The woofer is a new design, employing a diaphragm made of a section of expanded polystyrene foam that is sandwiched between two thin layers of aluminum sheeting. This material is designed to provide a cone that is no heavier than the conventional paper cone, yet is stronger and stiffer, and thus more capable of achieving the true piston action required for linear response in a speaker. This cone is loosely, but securely, suspended in its outer frame and is capable of very wide front-to-back excursions, so necessary for bass output. The combination of cone material and suspension make for a very clean output, with no audible hints of break-up distortion.

The woofer is mounted on a baffle directly behind the grille cloth that covers the front panel. The tweeter is installed on the front panel itself, so that when the panel is in place, the complete system performs as a direct radiator. Design attempts to control response and provide correct loading on both drivers are evident from the special sealed compartment behind the tweeter, and the over-all cabinet itself, which is completely sealed and rock-solid. Its inner walls are lined with a thick bituminous coating that adds rigidity and assures against cabinet resonances. A liberal amount of sound-absorbent material also surrounds the rear of the woofer. Essentially, then, the system is a compact "infinite baffle" type, in which reduction in size is enabled by the specially designed woofer.

The response of the Sandwich is smooth and clean

throughout its range, which is from just below 30 cps to beyond audibility. The bass begins to roll off gradually below 50 cps, but is clean and obvious for the better part of an octave below that point. The speaker, in fact, can produce a steady 20-cps note—more of a feeling than an actual sound. The woofer seems to be quite efficient in that it produces a good deal of sound from relatively small amounts of clean amplifier power, yet it can take higher power in stride, and doubling did not become apparent until we approached the maximum output limit of our generator. Throughout the upper bass and midrange, response continues very smoothly; the only irregularity observed was a small peak at about 300 cps. At the high end, response extends to beyond audibility, with the least hint of a dip, or less intensity, at about 12.5 kc.

As with most speakers, the highs seemed moderately directive when heard close up; they became less directive and more subtle as one stepped back a few feet. This same effect was observed on white noise, which became smoother and softer as the listener moved back from the Sandwich. On axis from the speaker, the white noise pattern was fairly soft, but did suggest the least degree of midrange preëmphesis, itself a characteristic of many speaker systems.

On a wide variety of program material, the Sandwich performed with a quality of ease and clarity that was admirable. Instrumental music had a high order of definition, and the individual timbre of specific instruments could be clearly perceived. Female voices sounded natural enough; the male voice, by comparison, often had a crisp, almost dramatic quality.

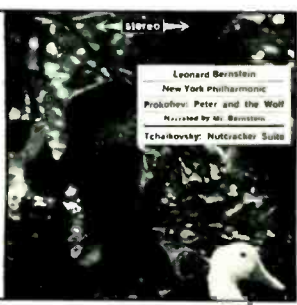
The sound in general is somewhat projected away from the actual spot occupied by the speaker. On full orchestral music and grand opera, this quality lends a good deal of "space" to the sound, giving it a bigger acoustic aspect than one would expect from a compact system. This quality implies an interesting side benefit: being physically compact, the Leak Sandwich can be enjoyed fairly close-up as would be required, say, in a small room or as part of a personal system in a study or den. Yet, because of its "spread" quality, plus its ability to handle fairly huge amounts of amplifier power (the sound simply gets louder and "bigger"), the same speaker would be no slouch in oversize rooms, possibly even auditoriums. In this sense, the Sandwich assumes a happy kind of independence of just where it is placed in a room; it will sound good in virtually any spot and whether standing upright or lying horizontal. The grandest sound we obtained from the pair was by placing their backs to the wall and listening from about sixteen feet away. The resultant aural effect was eminently satisfying. On mono, the sound was nicely focused in the general area between the pair; on stereo, there was a good sense of breadth and depth.

All told, the new speaker from Leak is a very worthy entry in its size and price class, and one which should interest a good many fussy listeners. This Sandwich, in a word, is not hard to digest.



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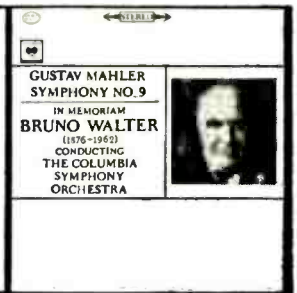


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THE SOUND OF GENIUS IS ON COLUMBIA RECORDS

Music Makers by ROLAND GELATT

LORIN MAAZEL AND JULIUS KATCHEN—respectively conductor and pianist—have been demonstrating with considerable force this fall that you can sometimes go home again. The two young Americans are expatriates of long standing and high repute. Maazel lives in Rome, Katchen in Paris, and both have been kept extraordinarily busy during the past decade making music for clamorous European audiences. Now, after many years abroad, they are temporarily back on home territory—Maazel as guest conductor of the New York Philharmonic and of two productions at the Metropolitan Opera, Katchen as recitalist and orchestral soloist on a fully booked tour.

It is fitting that their paths should have led back to America simultaneously, for the careers of these two musicians have run closely parallel from the start. Each began as a child prodigy. Katchen made his professional debut in 1937, as eleven-year-old soloist with the Philadelphia Orchestra in Mozart's D minor Concerto. Maazel first came to public notice in 1939, conducting Mendelssohn's *Italian* Symphony at the New York World's Fair; he was then nine and already endowed with the exactitude of memory and keenness of ear that have earned him the respect of orchestral players everywhere (though at the start that respect was not achieved without some hardship—in 1941 the boy appeared for a rehearsal with Toscanini's NBC Symphony to find himself confronted by an assemblage of instrumentalists sucking lollipops in skeptical and scornful defiance).

The prodigy stage ended abruptly for Maazel and Katchen in their early teens—and for the same reason. Solicitous parents, anxious to provide a *Wunderkind* with something more than musical expertise, had decreed an interlude of academic study. Maazel ended up at the University of Pittsburgh, Katchen at Haverford College, and both happened to alight on identical "majors": philosophy and litera-



Maazel: onetime prodigy returns.

ture. Through it all both continued passionately committed to music, and when they finished school there remained only the problem of finding the way back into public view. Both found it in Europe.

Katchen got there first, in 1946, by virtue of a French Government fellowship to study music in Paris. Soon after his arrival, a set of circumstances brought him to the attention of Henri Barraud, who engaged the young American to play the *Emperor* Concerto with the Orchestre National at the first International UNESCO Festival. It turned out to be a highly auspicious debut. Within two weeks Katchen had given seven additional concerts in Paris, and from that moment his reputation was established in Europe. Looking back, Katchen is the first to concede that his timing could not have been more propitious. "I belonged," he explains, "to the new generation of American pianists—the generation whose technical standards had been geared to the example of Horowitz—and I was lucky enough to be the first of this new generation to play abroad. In Europe they hadn't heard this kind of technique since before the war, and they went wild."

Maazel also took off for Europe with a fellowship, his being a Ful-

bright grant to study Renaissance music in Italy. He arrived in Rome in 1951, having put in three rather lean years as assistant conductor of the Pittsburgh Symphony, during which he sized up at first hand the limited opportunities for a young American conductor in his own country. Maazel quickly made his presence felt in Italian musical circles and in 1952 got his first chance to conduct a major orchestra there. Like Katchen's earlier *coup* in Paris, this concert became the open-sesame to a busy European career. In the past ten years Maazel has been engaged repeatedly by the most celebrated orchestras abroad, and he has earned the distinction of being the first American to conduct at Bayreuth.

Now the onetime prodigies are back where they started—but strictly on their own terms and strictly as visitors. Katchen and his wife have no intention of giving up residence in Paris, nor does Maazel feel at all inclined toward relinquishing the life of an itinerant conductor (though in the interest of domesticity he is now attempting to settle down in one city for at least a month at a time). At any rate, we shall continue to hear a good deal of them on records. Katchen is nearing the completion of his most ambitious undertaking to date for Decca-London: an eight-LP set of the complete Brahms piano music. Maazel too is at work on a "complete works"—the symphonies of Schubert, which he is recording (for Deutsche Grammophon) with the Berlin Philharmonic. Other Maazel recordings on the way include Strauss's *Also sprach Zarathustra* and the Mussorgsky-Ravel *Pictures* (with the Philharmonia Orchestra, for Angel), Stravinsky's *Pétrouchka* and a collection of Beethoven overtures (with the Israel Philharmonic, for Decca-London), and—just to prove that Americans can be linguistically as well as musically adept—a version of Britten's *Young Person's Guide* with narration in English, French, Italian, Spanish, Portuguese, and German by Lorin Maazel.

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Records in Review



Pianist and conductor: happily in complete agreement.

Richter and Karajan in a Long Awaited Tchaikovsky First

by Paul Moor

SOME RECORDINGS are accomplished only by moving heaven and earth, and this is one of them. One should be grateful to Deutsche Grammophon for not having lost patience and chucking the whole thing.

When Constantin Metaxas, the poly-lingual Moscow-born Greek who heads DGG's Berlin studio, first approached Sviatoslav Richter about re-recording the Tchaikovsky Concerto (he had made a monophonic version with the Czech Philharmonic about five years ago), the pianist refused, saying that there came periods when he preferred to let certain works go unperformed for a while. Time passed. Richter called upon Metaxas for a personal favor, and this Metaxas fulfilled with such flourish that Richter asked what he could do in re-

turn. With an implacable smile, Metaxas said, "Record the Tchaikovsky Concerto in Vienna with Karajan." Dates were set for January 1962 with the Vienna Symphony for two public concerts and a recording, and Karajan canceled obligations to make himself available. Then Richter came down with pneumonia in Moscow and had to cancel Vienna. Meanwhile, he developed doubts about recording with so dominating a star as Karajan—doubts that became intensified after he had heard Karajan's Wagner at the Vienna State Opera this spring. Nevertheless, he kept his word.

One of Richter's preconditions was that upon arriving in Vienna he could go to the hall of the Musikverein and try out three concert grands: a Steinway, a Bösendorfer "Imperial" (manufactured

in Vienna, with an extra octave in the bass for resonance), and a Bechstein from Stockholm which he had played once and liked. DGG acceded without murmur. Richter arrived unaccompanied in Vienna, coming by train from Moscow, early on the morning of September 23. That afternoon he recorded the Tchaikovsky cadenzas on all three pianos. After hearing tests, he chose—to the surprise of everyone, including himself—the Bösendorfer. Next morning at 8:30 he and Karajan met for a forty-five-minute discussion of the Concerto, found themselves (to Richter's happy astonishment) in complete agreement, and got down to business. When Richter's wife flew in from Moscow five days later, she was able to hear an edited tape which all hands enthusiastically agreed

was worth all the trouble it had caused.

Both soloist and conductor approach this familiar old warhorse from the standpoint of its monumentality. Emphasis is on the music—not as it might be exploited to show off the performers' virtuosity to best advantage but rather as Tchaikovsky wrote it and obviously wanted it played. At times one feels that Richter, especially, is bending over backward to avoid sensationalism, but this certainly does no harm. I cannot recall hearing another performance so conscientiously faithful to the score. In places where virtually every other pianist alive inserts accelerandi, Richter's rhythm remains like the Rock of Gibraltar. He makes the most unpianistic passages sound pianistic. He has the courage to play slowly when so indicated, though in the famed heaven-storming octaves of the first movement he also displays the overpowering brilliance of his technique.

The second movement is marred by two weak spots: hesitancy in the piano syncopations when the orchestra takes the melody in the prestissimo, and lack of rapport at the recapitulation of the first theme (where an apparent lapse on Karajan's part forces Richter to wait one full extra slow eighth note, turning the first 6/8 measure into a clearcut 7/8). Both Richter and Karajan knowingly approved the latter passage, finding it interesting. I find it merely sloppy and difficult to reconcile with modern recording techniques; furthermore, it is something not likely to improve with repeated hearings.

But these are mere quibbles when one considers the over-all accomplishment. This performance may lack the overwhelming thunder and lightning that Horowitz and Gilels brought to their recordings of the work, and it misses the spacious, free-swinging youthful romanticism of Van Cliburn, but it has great maturity and probity. I doubt if any team since the days of Hans von Bülow himself has realized a performance more closely in keeping with Tchaikovsky's original intentions. Here is the freshness of a world premiere. Richter's reading, by the way, is considerably less impetuous than in his earlier Prague recording, and sonically, of course, DGG's engineering leaves the old monophonic Supraphon far behind.

Incidentally, as soon as the Tchaikovsky was completed, Richter returned to the Musikvereinsaal and with the same orchestra under Kurt Sanderling's direction recorded Beethoven's Third Concerto and his almost unknown Posthumous Rondo for Piano and Orchestra in B flat minor. This will be forthcoming on the Deutsche Grammophon label sometime next year.

TCHAIKOVSKY: *Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23*

Sviatoslav Richter, piano; Vienna Symphony, Herbert von Karajan, cond.

• DEUTSCHE GRAMMOPHON LPM 18822. LP. \$5.98.

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by Conrad L. Osborne

The Beggar's Opera in Stereo— Every One of the Songs Authentically Restored

A LOWBROW MUSICAL without an original tune to its name, with book and lyrics by John Gay and arrangements by Johann Christoph Pepusch, *The Beggar's Opera* is a cornerstone work of the lyric stage. Probably it is not too much to say that no single work has exercised greater influence on musical history.

That is, of course, a large statement—but there is evidence to support it. The work's extraordinary power was evident from the time of its first production, at Theatre Royal, Lincoln's Inn Fields, in 1728. It achieved an initial run of sixty-three performances, which in those days put a show in the *My Fair Lady* category so far as popularity was concerned. Its satirical thrust struck home on two fronts: the political and the musical. So blunt was its attack upon governmental corruption, and upon the conduct of Walpole in both its public and private aspects, that Gay's application for a license for a sequel, *Polly*, was turned down, and a powerful court figure was dismissed for trying to intercede on Gay's behalf. (Naturally, the banned work became a runaway best seller.) And so apposite was the work's parody on the Italian operatic extravaganzas then holding sway over London's musical taste, that the producers of Italian opera soon found themselves bankrupt, and were obliged to call a halt, despite the fact that their chief composer was no less a musician than George Frederick Handel, and their performers a brilliant assemblage of the most accomplished Italian sopranos and contraltos, male and female.

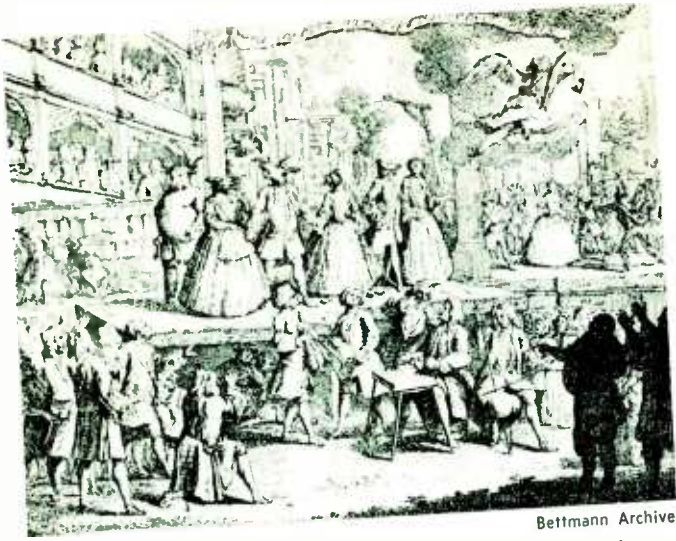
The Beggar's Opera is still vital today for the simple reason that it speaks blunt, unvarnished truth, not only about Walpole and the Italian opera of the settecento, but about such matters as the widespread lack of honesty among lawyers, the unreliability of a lover's pledge, the uses of sex, the advantages of early widowhood, and a host of other subjects that never seem to lose their relevance. In Gay's wonderful text there is never any pussyfooting—people come right out and state the case in explicit and matter-of-fact terms. Take

the lyrics to Peachum's (and the opera's) first song: "Through all the employments of life/Each neighbour abuses his brother;/Whore and Rogue they call Husband and Wife./All professions beguile one another./The Priest calls the Lawyer a cheat./The Lawyer be-knaves the Divine./And the Statesman, because he's so great./Thinks his trade as honest as mine."

What a magnificent opening salvo! In the space of eight lines, we are given the structure of the world as it is seen and run by the characters of the play: an excellent sketch of Peachum himself (singing as he sits at his account books, checking up on the performance of each thief, beggar, pickpocket, and pimp in his employ); and the rationale for every step to be taken by every character, each of whom acts in all cases in his own immediate interest, not only without any regard for any other consideration, but in the firm conviction that any other course would be outright wrong.

Then, of course, there is the music. Pepusch is generally listed as "composer" of the work, but this is a nominal attribution. He composed the overture, some interlude music, and the basses, and carried out the orchestrations. What he did, he did well, but it was evidently Gay who selected the songs, all of which were among the popular tunes of the day. He then wrote fresh lyrics, sometimes taking the lyrics of the original song as a starting point, sometimes taking another tack altogether. Thus, the members of the audience greeted each tune as an old friend, and in many cases recognized the verses as parodies, or in any case as take-offs.

Tracing the careers of these tunes, both before and after their treatment by Gay, is a fascinating enterprise. Of the sixty-nine songs in the score of *The Beggar's Opera*, no fewer than thirty-seven can be traced to the six-volume collection *Pills To Purge Melancholy*. Thomas D'Urfey, the immensely popular tavern singer and composer, is today given credit for the editorship of *Pills*; he did in fact not only edit the final edition of 1719–20,



Bettmann Archive

The Gay-Pepusch work lampooned by Hogarth.

but also contributed to it over one hundred songs of his own, which now comprise Volumes One and Two. In editing the 1719-20 version of *Pills*, however, D'Urfey was only revising and expanding a previous 1698-1706 edition, which was the work of the influential London music publisher Henry Playford (who also published much of the output of John Blow and Henry Purcell). Henry Playford had taken his edition from the original collection, published by his father, John, under the title of *An Antidote Against Melancholy* (1661). D'Urfey's 1719-20 edition was reprinted in 1876, and this 1876 edition was, fortunately, made available in facsimile, bound in three fat volumes, by the Folklore Library Publishers, Inc., of New York, in 1959. It has an excellent historical foreword by Cyrus L. Day.

Pills is a peerless source of rainy afternoon browsing. Among the authors represented are Ben Jonson, Wycherley, Congreve, Dryden, and others of nearly this stature; the composers include Blow, Henry Purcell (who set more than seventy of these numbers), John Eccles, Thomas Farmer, and other prominent musicians. Most of the pieces, though, excepting those in the first two volumes of D'Urfey, are anonymous folk ballads. Some are bawdy, and many are broadly ironic, usually aimed at Church or State. In addition to the thirty-seven *Pills* songs that wound up in *Beggar's Opera*, more than 130 others were employed in other ballad operas, and D'Urfey himself was composing ballad operas, as well as plays, as early as 1706, when he wrote *Wonders in the Sun*, thought by some to be the first ballad opera.

Gay did not draw solely from *Pills*, of course, but it was the most important single source. Many of its songs are among the most well-known and loved in the English folk literature—*Greensleeves*, *Over the Hills and Far Away*, *Packington's Pound*. Others have gone far afield. Peachum's first air (quoted above), for instance, is taken from *An old woman clothed in gray*, published in John Playford's *The Dancing*

Master, and has gone, note for note, into precisely the same slot, as Peachum's first song (*Morning Hymn*), in the Weill/Brecht *Threepenny Opera*, which follows in direct imitation the plot and characters of *Beggar's Opera* (and which, like *Beggar's Opera*, has struck enough of a chord to become a smash hit). The last song in *Beggar's Opera* (*Thus I stand like the Turk*) was originally *Lumps of Pudding*, a Scottish tune appearing in *Pills*. It eventually became one of the delightful German settings of Scottish folk songs by Carl Maria von Weber. Others of these tunes served such composers as Geminiani, Frescobaldi, Corelli, Vivaldi, Haydn, and Beethoven. And some of the originals were written by Purcell and even (cruel twist!) Handel. (Gay's Air No. 28 for *Beggar's Opera* is a take-off on one of his own sets of verses, with music by Handel. And a march from Handel's *Rinaldo* provides the tune for the number in which the highwaymen set off on their missions—the song which must have given Brecht and Weill the inspiration for the wonderful scene in *Drigroschenoper* in which Peachum leads the assembled rabble of London off through the streets, brandishing their clubs, wooden legs, and crutches.)

Whatever the songs' sources, and whatever their common current form, they are all splendid, and it is the greatest merit of the new album that, for the first time on records, it presents every one of them. Of course, any project under the supervision of that admirable scholar Max Goberman can be relied upon as to completeness and authenticity, and in these respects the new recording could not be better. If one compares Mr. Goberman's realizations of the original instrumentation with the arrangements made by Frederic Austin for the 1920 Playfair revival, used in the older "complete" set of forty-two songs (now available as London A 4245, mono only), one will hear immediately the importance of the difference between a painstaking restoration of the original and an antiquated "arrangement"—the latter, tasteful and skillful enough of its kind, simply

strikes too many false notes in instrumentation and harmonization. Scholarly restorations may not invariably sound as "right" to our ears as somewhat modernized realizations—but in this case, Mr. Goberman's work is indisputably more to the point.

Yet I cannot wholeheartedly plump for the new version as against the old—at least, not for collectors with a relish for the taste of a lively performance. The disappointing thing about the Library of Recorded Masterpieces performance is that the emphasis seems to be on the "Library." I am all in favor of authenticity, but I am also all in favor of good performances, and here it seems to me that LRM has made some rather grave misjudgments. In an informative memo which Mr. Goberman was kind enough to supply reviewers, he notes that among the changes made by Austin were transpositions in the key roles of Macheath and Lucy Lockit (from tenor and soprano to bass-baritone and contralto, respectively); these roles have been restored to their original tessitura. Well and good—provided the singers can make it go. The cast of singers selected by LRM (What about the actors? Are they the same, or a separate group?) is headed by William McAlpine, a fairly prominent English tenor who has sung leading roles at Covent Garden and several Continental opera houses. He is, I suppose, a "better singer" than Dennis Noble, the baritone protagonist of the older version—though he cannot cope with the low Cs of Macheath's music,—but he is nowhere near as good a Macheath. He brings to the role none of the oily charm that should be the Captain's basic quality, and does not begin to point the text in Noble's intelligent manner. One of the great gains of the new set is in giving us for the first time a complete view of Macheath's remarkable solo scene in the prison, sadly attenuated on the London version. Yet it is not much gain, at that, since McAlpine does very little to bring the scene (built out of short quotations from no fewer than ten different songs, concluding with a lengthier version of *Greensleeves*) to any sort of life.

And it may be, as Goberman suggests, proper to place both Polly and Lucy on high A as they bewail their joint fate—but only if they can cope with high A's, as these two cannot, without sounding as if they will require medical attention before the number is over. So it goes down the line—the singers on the new set are a colorless, dull lot, not necessarily inferior singers, as such, to those in the London performance, but inferior in terms of their roles here. (I grant that a case might be made for casting non-singers in these roles, as is commonly done with *Threepenny Opera*—it is a pauper's piece, and so we will have a pauper's singers, fit to express nothing beyond the false and twisted emotions assigned them. But it is a mistake to cast the work with poor legitimate singers, or to ask them to sing in a tessitura which they cannot handle without sacrificing their characterizations. In this respect, the London version makes much more sense, and the Polly of that per-

DECEMBER 1962

Throughout this score Hindemith places himself in the company of the great masters of the declamatory style—Monteverdi, Wagner, Mussorgsky, and the Verdi of *Otello's* monologues. The possibilities of the work as suggested on this record are simply stunning; why most of the world's opera houses have failed to rise to its challenge is extremely difficult to understand. Perhaps there have been too few Fischer-Dieskaus to sing the music of Mathis so magnificently, too few Grobes to sing Albrecht with equal power, too few Leopold Ludwigs to give the orchestra so fine a glow in the playing. Pilar Lorengar, the Regina, has a distressful wobble in her voice, but sings her part with great sensitivity nevertheless. The recording is superb, and full text and excellent notes are provided.

HINDEMITH: *Mathis der Maler* (excerpts)

Pilar Lorengar (s), Regina; Donald Grobe (t), Albrecht; Dietrich Fischer-Dieskau (b), Mathis. Radio Symphony Orchestra (Berlin), Leopold Ludwig, cond.
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Profile of a folk singer who goes his own way.

by J. C. Barden

scratchless. Throughout both Suites the left hand is accurate and the right flexible but under complete control. The Gigue is performed rather slowly, but the phrasing there is sufficiently nuanced to obviate any feeling of dragging. The sound is clear and lifelike. N.B.

BALAKIREV: *Islamey*—See Musorgsky: *Pictures at an Exhibition*.

BARTOK: *Two Rhapsodies for Violin and Orchestra*—See Berg: *Concerto for Violin and Orchestra*.

BEETHOVEN: *Sonata for Violin and Piano, No. 8, in G, Op. 30, No. 3*—See Brahms: *Sonata for Violin and Piano, No. 1, in G, Op. 78*.

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

Berlin Philharmonic Orchestra, Karl Böhm, cond.
• DEUTSCHE GRAMMOPHON LPM 18814, LP, \$5.98.
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Böhm's *Eroica* is neat, precise, scholarly, and respectful to the composer's text—even to the point of emotional detachment. The playing is lightly inflected and reflects the skill of a great ensemble.

formance. Carmen Prietto, was in fact a very fine, sensitive singer, as was the Lucy. Martha Lipton.)

The contrast is even greater in the dialogue. The London version gave us a group of experienced, talented actors who knew what the piece was about and who were allowed latitude to create a real set of characterizations. On the LRM recording, we get much less of the dialogue, nowhere near as well acted, and there is no aura of a performance in progress. In explaining his restoration of the music vis-à-vis Austin's abbreviations and arrangements, Mr. Goberman contends that "Recorded performances need not make such concessions." Would it not have been logical to have carried this conviction through—to have provided a three-disc version, with the complete dialogue (surely it is as valuable as the parade of all sixty-nine songs?), with a really knowledgeable group of singing-actors (or, failing that, two separate casts, as on the London recording) under a first-rate director, bringing us all the bawdy color and crude impudence of *The Beggar's Opera*? The vast opportunities open to stereo staging, so well illustrated in some of the Marlowe Society Shakespeare recordings, here go largely to waste.

It should certainly be mentioned that the LRM version includes a splendidly informative booklet, containing all sorts of notes as well as the recording's com-



From Matthias Grünewald's altarpiece.

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The failings of the set are in the engineering. The perspective is that from the back of a fairly large hall. Detail disappears; dynamics are softened. (In addition, the disc is heavily monitored.) One hears a slapback from the rear wall on chords, while the over-all blend is so thorough that the stereo effect is of slight significance. Further, in their desire to keep the first two movements unbroken on the first side, the technicians have greatly lowered the volume, and levels rise markedly with the final half of the score.

The end product is an *Eroica* with unquestioned merits, but one that lacks impact either in its engineering or in its force as a human document. R.C.M.

BEETHOVEN: *Symphony No. 4, in B flat, Op. 60; König Stefan, Op. 117: Overture*

Czech Philharmonic Orchestra, Janos Ferencsik, cond.
 • PARLIAMENT PLP 165. LP. \$1.98.
 • • PARLIAMENT PLPS 165. SD. \$2.98.

Considered as a bargain-priced disc, this is a good buy. The performances of both works are excellent, and the sound is pleasing despite the hazards imposed by a very large and live hall. I find the resonance excessive, but the engineers have done their best to overcome it, and the effective use of presence microphones (particularly for the winds) minimizes the defects of the recording site. R.C.M.

BERG: *Concerto for Violin and Orchestra*
 †Bartók: *Two Rhapsodies for Violin and Orchestra*

Isaac Stern, violin; New York Philharmonic, Leonard Bernstein, cond.
 • COLUMBIA ML 5773. LP. \$4.98.
 • • COLUMBIA MS 6373. SD. \$5.98.

This is the first stereo recording of the Berg and it is a good show all around—for Stern, for Bernstein, for Columbia, and, of course, for Berg. For the benefit of anyone who hasn't discovered it yet, the Berg Concerto is a landmark of the century, a powerful and expressive creation and a precious contribution to the slim literature of great violin concertos. It is the closest thing to a twelve-tone work to edge its way into (or, at any rate, near) the repertoire. Berg had his own way of being twelve-tone; he used the row as thematic and modal material which gives coherence to the work and imbues it with a characteristic sound. That sound is clearly marked out at the very beginning by the chain of intervals that suggest the open strings of the violin and by the ascent of the solo violin at its very first entrance. If you count the notes in that opening climb, you will find there are twelve; and if you will pay attention to the last four, which have the form of a short segment of a scale, you will find that they are the same as the opening line of the Bach chorale in the last movement. Devices like this help Berg integrate a Bach chorale, a folk song, a big virtuosos cadenza, and even a bit of old Vienna into a rich and expressive whole.

Stern is an admirable interpreter of the work, and Bernstein and the Philharmonic turn in a sympathetic reading of the orchestral part. The conception is well thought out and has real scope. The old Columbia recording with Louis



Isaac Stern, in Berg and Bartók.

Krasner and Rodzinski will always have a certain historic value—the work was commissioned by Krasner, and both he and Rodzinski well understood the romantic tradition out of which it grew—and the Gertler and Gitlis performances also had a good deal to recommend them. The present recording takes precedence, however, on over-all considerations of coordinated conception and sound, although certain reservations must be entered. Stern's beautiful phrasing of the solo part might have been aided and abetted by a slightly closer adherence to all of Berg's very careful and explicit markings. And Stern's fine feeling for phrase might have been carried over a little more into the orchestral playing. The orchestral balances, by the way, are noticeably better in the stereo version, proving not only that the rich strands of Berg's orchestral writing come across better in two channels but that Mr. Bernstein and the Columbia engineers were working with the stereo result primarily in mind.

All of the good marks and almost none of the bad can be applied to the Bartók Rhapsodies on the overside. These pieces represent Bartók's most obvious attempt to make a popular success by playing the professional Hungarian. In fact, the Hungarianisms in these works are not so much Magyar in Bartók's usual manner but rather full of gypsy elements on the Liszt *Hungarian Rhapsody* line. It should be quickly added that Bartók's music is a good deal better than that usually turned out for this trade. At least one movement, the Friss of the Second Rhapsody, strikes the authentic Bartókian note with its heavy stomp and its harmonic and rhythmic freedom. Stern and Bernstein make the most, not only out of this movement, but out of both movements of both Rhapsodies. E.S.

BOIELDIEU: *Concerto for Piano and Orchestra, in F—See Hummel: Concerto for Piano and Orchestra, in B minor, Op. 90.*

BRAHMS: *Concerto for Piano and Orchestra, No. 2, in B flat, Op. 83*

Gina Bachauer, piano; London Symphony Orchestra, Stanislaw Skrowaczewski, cond.
 • MERCURY MG 50301. LP. \$4.98.
 • • MERCURY SR 90301. SD. \$5.98.

Brahms once remarked facetiously that this concerto was "decidedly not for

little girls." It is, indeed, a burly opus, and very few little girls can muster sufficient tonal weight to deal successfully with the first two movements. Some distaff pianists are Amazons, however, and two of the finest performances of the work that I have ever heard came from women soloists. One of these was a glorious 1951 reading by Myra Hess with Bruno Walter and the New York Philharmonic; the other is the reading on the present disc.

Mme. Bachauer tackles the music with immense assurance and propulsive vitality. I use the word "tackle" advisedly, for her treatment tends to be externalized and athletic, concerned more with broad generalities than with details. In one or two places, her pianism could actually be called reckless, but these very occasional untidinesses are more than offset by the tremendous authority ever present on this disc. The musical conception is grandly sonorous, with both drama and repose in abundance when those qualities are called for.

Her sober, mature interpretation has the further good fortune of being juxtaposed to Skrowaczewski's uncommonly fine orchestral support. His too is an eloquent voice for Brahms, and the score is here presented with kinetic thrust plus lucidity.

The stereo version has far more richness and spread than does the monophonic, but the latter, in spite of an occasional tendency towards stridency, is perfectly satisfactory.

A new recording of the concerto, with Leon Fleisher and the Cleveland Orchestra under George Szell, will soon be forthcoming from Epic. Of the versions now listed in Schwann, only the Serkin-Ormandy offers Bachauer and Skrowaczewski real competition. H.G.

BRAHMS: *Sonata for Violin and Piano, No. 1, in G, Op. 78*
 †Beethoven: *Sonata for Violin and Piano, No. 8, in G, Op. 30, No. 3*

Henryk Szeryng, violin; Artur Rubinstein, piano.
 • RCA VICTOR LM 2620. LP. \$4.98.
 • • RCA VICTOR LSC 2620. SD. \$5.98.

BRAHMS: *Sonatas for Violin and Piano: No. 2, in A, Op. 100; No. 3, in D minor, Op. 108*

Henryk Szeryng, violin; Artur Rubinstein, piano.
 • RCA VICTOR LM 2619. LP. \$4.98.
 • • RCA VICTOR LSC 2619. SD. \$5.98.

What a wonderful pair of chamber music discs! Rubinstein is of course an old hand with chamber music, and in years past has made some admirable recordings of sonatas, trios, quartets, and quintets. And there is surely no finer Brahms interpreter among pianists today. Szeryng demonstrated his Brahmsian affinities in his superlative recording of the Violin Concerto. Together they make an ideal sonata team—above all because they realize that they are a team. There is just the right amount of give-and-take in their performances. Both play with a full but not oversweet tone—a tone that is always perfectly controlled, always nobly expressive—and interpretatively they are as at home with the lighter spirit of the Beethoven and the first two Brahms sonatas as with the deeper introspection of the Brahms D minor. Faultless engineering too. P.A.

Continued on page 70

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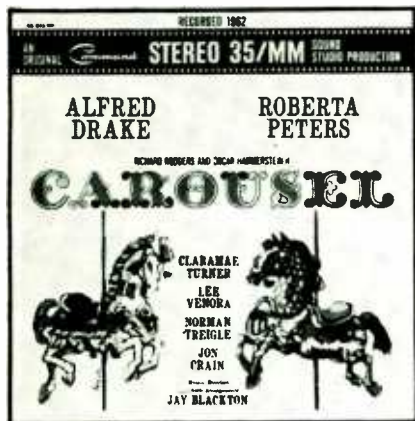
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A Triumphant Beethoven

"I alter a great deal," Beethoven once said, "discard and try again until I am satisfied."

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The thought and imagination that go into every aspect of a Command recording even extends to the sequence in which these two works are heard. In the past, it has been customary on records to place a major work, such as a symphony, first, saving any shorter pieces for use as a second side "filler."

But on this record, the *Leonore Overture*, which is scarcely a filler, is heard first for two reasons — one technical, one musical. This allows for better distribution of the sound over both sides of the disc, leaving more "air" between grooves and avoiding breaks within movements. At the same time, this arrangement is more logical from a purely musical standpoint — it seems obvious that an overture should precede a major symphonic work, not follow it.

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RECORDS IN REVIEW

Continued from page 66

BRAHMS: *Symphony No. 1, in C minor, Op. 68*

Philharmonia Orchestra, Carlo Maria Giulini, cond.

- ANGEL 35835. LP. \$4.98.
- • ANGEL S 35835. SD. \$5.98.

In this jet age, we've become accustomed to generally faster tempos in the standard works of the symphonic repertoire. Giulini's interpretation—especially of the first and last movements—of the Brahms First, therefore may come as something of a shock to the less experienced listener, for his tempos are broad enough to be old-fashioned. In the first movement this approach permits some heaviness to creep in; in the finale, however, there is sufficient strength and vibrancy to keep the music very much alive. Who is to say whether this is a "right" or "wrong" conception? The music of this symphony is of such inherent beauty and wealth of invention that it benefits from many different interpretative treatments. Put Giulini's down as sturdy and sincere, with ample perception and sensitivity, admirably played and well reproduced—even if it may not be everybody's dish of tea. P.A.

BRITTEN: *Canticles: No. 1, Op. 40, My Beloved Is Mine; No. 2, Op. 51, Abraham and Isaac; No. 3, Op. 55, Still Falls the Rain*

John Hahessey, boy contralto (in No. 1); Peter Pears, tenor; Benjamin Britten, piano; Barry Tuckwell, horn (in No. 3).
 • LONDON 5698. LP. \$4.98.
 • • LONDON OS 25332. SD. \$5.98.

These are magnificent works, deeply felt, brilliantly designed and crafted, with the piano and voice parts throughout tooled in fascinating and strikingly appropriate patterns.

The Canticles do not in any sense form a cycle or grouping. They were composed at fairly well-spaced intervals (1947, 1952, 1954) and are taken from texts radically different in origins and purpose: No. 1 from a poem by the Jacobean Francis Quarles; No. 2 from the Chester Miracle Plays; No. 3 from the well-known poem of Edith Sitwell, *Still Falls the Rain (The Raids, 1940; Night and Dawn)*, from her *Canticle of the Rose*.

The Second is the longest and most elaborate of these canticles. Its musical materials are similar to those of *Noye's Fludde*, also taken from the Chester Miracle Plays. This particular play is essentially a dialogue between Abraham and his son Isaac, relating the story of God's commandment to Abraham to sacrifice his son. As Abraham is about to slay Isaac, Jehovah, satisfied at this demonstration of Abraham's willingness to do His will, relents, and father and son, having sacrificed a sheep in Isaac's stead, sing a concluding Envoi.

The wonderful thing about the Chester play is, of course, that it humanizes the account given in Genesis. We are made to feel the agony of Abraham's indecision, his pain at his child's innocent questions, and the relief and joy of the final delivery. As with *Noye's Fludde*, Britten has used the most direct and economical means to give us the dialogue's emotional content. The piano part is really masterly

—a full orchestra could not be made to convey mood or to underline action more specifically. The little drama emerges as the bare, intense feeling-statement it is, creating almost unbelievable degrees of suspense and pity from this simple father/son situation. The two voices—tenor and boy alto—join off stage to render God's lines, and again to sing the final Envoi, drawing the moral of the play. Like so many of Bach's cantatas, Britten's canticle actually forms a little opera.

Canticle No. 1, *My Beloved Is Mine*, is set for solo voice and piano. During the first section, a lilting, long-lined one which embraces the first two stanzas of the poem, I occasionally get the feeling—as I have from certain recitative passages in *Peter Grimes* and *Turn of the Screw*—that Britten has lapsed into rhetoric, like an actor who is not at all sure of a line's meaning and so solves the problem by deciding to speak it louder or faster than the other lines. I do not mean to suggest by this that Britten does not comprehend the poetry, in an intellectual sense, but rather that he does not always seem to have had a clear notion of what feeling ought to invest the line—"And having ranged and searched a thousand nooks/Meet both at length at silver-breasted Thames/Where in a greater current they conjoin," for example. These are lines without a specific strong emotional purport—three lines of metaphor-in-apposition. With all the old musical solutions for the setting of poetry (i.e., strophic form) set aside, the composition of such lines poses quite a problem—a problem that Britten, in common with a good many of his contemporaries, has not always been successful in solving.

Once the composition moves into the third stanza, though, such departures from naturalness appear no more. A strong recitative moves into a delightful, scherzlike little movement for the fourth stanza, and the final two stanzas, resting surely and simply over rich, reposeful chords, firmly in key, constitute a striking and moving conclusion. Here there is a kinship with some of the Wolf Spiritual Songs of the *Spanish Songbook*—*Nun bin ich Dein*, for instance, bears a strong resemblance in tone and even in structure to these final two verses.

In the third canticle, *Still Falls the Rain*, a horn is employed, in addition to the voice and piano. The black aura of the poem is caught to perfection—listen to the serpentine chromatic twistings of the vocal line at "In the Field of Blood where the small hopes breed and the human brain/Nurtures its greed, that worm with the brow of Cain": you will need no more to convince you. One finds one's wishful thoughts turning inevitably to Britten settings of Eliot—*The Hollow Men* or *The Wasteland*, in particular.

Little need be said of these performances; they are perfect. The music fits Pears's voice like the custom-tailored stuff it is, and the tenor responds by turning every line to meaningful purpose. Britten himself is simply prodigious with the piano part, Tuckwell is excellent, and John Hahessey one of the best boy singers I have ever heard, with a beautiful alto voice and fine sense of how to steer his fairly difficult music. As a final inducement, London has produced a gorgeously warm, clear recording, in which stereo is put to excellent effect, particularly in Canticle No. 2. (I have not had an opportunity of hearing the mono version.) C.L.O.

BRITTEN: *Young Person's Guide to the Orchestra, Op. 34*

†Saint-Saëns: *Carnaval des animaux*

Henry Chapin, narrator (in the Britten); Leonard Bernstein, narrator (in the Saint-Saëns); New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 5768. LP. \$4.98.
- • COLUMBIA MS 6368. SD. \$5.98.

The appeal of this entertaining and instructive music for the younger generation is well known. Here, Leonard Bernstein has hit upon the happy idea of letting a number of young people actually participate in the performances. Thus, the conductor has twelve-year-old Henry Chapin (son of Columbia Masterworks Director Schuyler Chapin) as narrator for the *Young Person's Guide to the Orchestra*—and Master Chapin brings it off extremely well, speaking clearly and without affectation in his as yet unchanged voice. Perhaps Bernstein's statements of the Purcell theme in the full orchestra and the various choirs are rather too pompous, and his reading of the variations and fugue that follow a bit too rapid, but on the whole this is an interesting and commendable account.

The chief interest of this coupling lies, however, in the *Carnival of the Animals*. Too often, Saint-Saëns's zoological fantasy is taken at face value, without regard to all the sly and not-so-sly musical jokes the composer was playing on performers, listeners, and other composers. Bernstein not only takes the time and trouble to point up the drollery but actually plays excerpts from the original music that is parodied by Saint-Saëns. Here again the younger generation takes part. All the solos are played by instrumentalists between the ages of thirteen and twenty-one.

Though the reproduction in mono is fine, it is in stereo that this recording really shines. Not only is the sound extremely natural but the instrumental distribution, including that of the two pianos, gives a distinct left, right, and center illusion without exaggeration. Put this down as one of Leonard Bernstein's more successful educational-entertainment ventures. P.A.

CHOPIN: *Preludes, Op. 28 (complete); Polonaise No. 6, in A flat, Op. 53*

Ruth Slenczynska, piano.
 • DECCA DL 10059. LP. \$4.98.
 • • DECCA DL 710059. SD. \$5.98.

I have sometimes taken exception to Miss Slenczynska's angular, sectionalized treatment of music, and have often found her tone unpleasantly shallow and percussive. On the present disc, her pianism sounds notably more cohesive and forthright than in the past, and her tone, while still tending toward monochromaticism, is far more flatteringly recorded. The Preludes, of course, are miniatures, and probably do not tax the pianist's structural capabilities as did, for example, the Ballades. The A flat Polonaise, however, does present formidable challenge to a player, and Miss Slenczynska sweeps through this too with exciting bravura and propulsion. Certain details in the preludes could be improved upon, however: Miss Slenczynska sounds more at home in the virtuosic selections (No. 16 goes with whirlwind dexterity) than she does in the piquant, graceful ones (I have, for example, heard the descending

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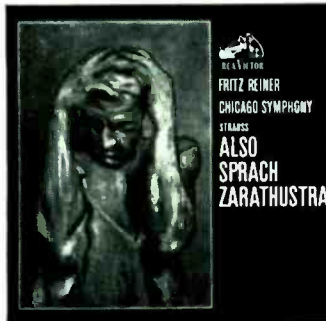
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figuration of Prelude No. 10 treated with far more lift and rhythmic diversity than it gets here) and she uses a text which omits two measures from the coda of No. 12. (The other celebrated editorial *gaffe*—the C minor chord in place of the correct C major one in the third measure of the solemn No. 20—is fortunately avoided on the present disc.)

Geza Anda plays some of the Preludes with more fine-grained expressiveness on his DGG version of them, but certainly his constricted, finicky statement of the Polonaise is nowhere competitive with Miss Slenczynska's. This is one of her best recordings to date, and Decca's fine engineering gives her every opportunity to present the music to optimum advantage. H.G.

CHOPIN: *Les Sylphides*—See Prokofiev: *The Love for Three Oranges: Orchestral Suite, Op. 33a*.

COLERIDGE-TAYLOR: *Hiawatha's Wedding Feast, Op. 30, No. 1*

Richard Lewis, tenor; Royal Choral Society; Philharmonia Orchestra, Sir Malcolm Sargent, cond.
 ● ANGEL 35900. LP. \$4.98.
 ● ● ANGEL S 35900. SD. \$5.98.

It is appalling to read in the notes accompanying this record that "not very many years ago *Hiawatha's Wedding Feast* disputed with Mendelssohn's *Elijah* for the distinction of occupying second place to *Messiah* in the affections of the British public." The cantata dates from 1898—when its composer, Samuel Coleridge-Taylor, was twenty-three—and is set to the text of Longfellow's poem. It is pleasantly tuneful, to be sure, but the tunes are too few, too much alike, and heard too often. In addition, the basic rhythms are rather tightly circumscribed by the singsong nature of Longfellow's verse. Further monotony of effect results from the fact that all but one section, a tenor solo, is scored for chorus and orchestra. Altogether, the work sounds like something that would go big with a high school chorus. How it ever got beyond that stage is a mystery to this listener. But no less a man than Sir Hubert Parry, in an article penned shortly after the composer's death in 1912, called it "one of the most universally beloved works of modern English music."

Be that as it may, the music receives a devoted performance here, colored by some beautifully balanced choral singing from the Royal Choral Society and a lovely lyrical tenor solo by Richard Lewis. The stereo sonics, too, are admirable—sonorous and three-dimensional in their impact. P.A.

DEBUSSY: *Selections*

Leonard Pennario, piano; Laurindo Almeida, guitar; Orchestras, Leopold Stokowski, Carmen Dragon, Erich Leinsdorf, conds.
 ● CAPITOL W 1807. LP. \$4.98.
 ● ● CAPITOL SW 1807. SD. \$5.98.

"The way to make a successful record," said the director of one of our leading record companies with admirable candor, "is to find a work which has been well recorded twenty-eight times and make a twenty-ninth version of it." Following that dictum, Capitol has gone

one better here: it has culled a collection of excerpts from many of the Debussy recordings in its catalogue, assembled them under the unbelievably imaginative title of "Clair de Lune," and seen to it that that familiar *morceau* appears not once, but *twice*. This disc of many moons begins with the third movement of *Suite Bergamasque* as rendered by the Leopold Stokowski Orchestra, and concludes with a restatement of the piece, this time on the piano, by Leonard Pennario. Sandwiched in between are Stokowski's accounts of *L'Après-midi d'un faune* and *Fêtes* (both rather fussily over-interpreted), Leinsdorf's tastefully uninteresting exposition of *Jeux de vagues* from his complete recording of *La Mer*, Dragon's efficient run-through of the Caplet arrangement of *Golliwog's Cake-walk*, Pennario's nicely phrased *Arabesque No. 1*, and Laurindo Almeida's fluent guitar transcription of *Rêverie*.

The issuance of the disc has some sort of commercial tie with the Pierre La Mure novel *Clair de Lune*, published by Random House. In Capitol's fine sound, it all adds up to a very pleasant release, though hardly an impressive one. H.G.

FINNEY: *Symphony No. 2*
 †Hamilton: *Scottish Dances, Op. 32*

Louisville Orchestra, Robert Whitney, cond.
 ● LOUISVILLE LOU 625. LP. \$7.95.
 (Available on special order only, from 830 S. Fourth St., Louisville 3, Ky.)

The symphony by Ross Lee Finney is one of the most serious and exciting American works yet to appear in this series. Finney writes in a healthy, vigorous, dissonant idiom of character; he orchestrates well and puts a piece together with style. His ideas are twelve-tone in outlook, but his basic musical thought is actually closely related to the late-romantic symphonic idiom. There is an American character to this kind of symphony—a "U.S.A.-school" symphony that in its earlier manifestations was neoclassical and Stravinskyan but now tends towards intensity and expressionism (a phase that might be represented by, say, the works of William Schuman). Finney's piece belongs to this latter type with its typical neo-sonata first movement, expressive slow movement, running scherzo, and rousing finale. In this case, the first two movements offer the most—they are rich, full of invention and direction. The last two movements promise but do not deliver as much. They have a classic problem: their style and idea—which are characteristic, contemporary, basically nontonal, invented and organized from the inside—conflict with the grand, inherited romantic gestures. The Louisville performance is fair; some of it is a struggle.

The Iain Hamilton can be treated briefly. It is probably one of the worst potboilers ever to be cooked up by a respectable and serious composer. E.S.

GAY-PEPUSCH: *The Beggar's Opera*

Doreen Murray, Mary Thomas, Jean Allister, William McAlpine, Ronald Lewis, et al.

For a feature review of this recording, see page 62.

HAMILTON: *Scottish Dances, Op. 32*
 —See Finney: *Symphony No. 2*.

HANDEL: *Alcina*

Joan Sutherland (s), Alcina; Graziella Sciutti (s), Morgana; Mirella Freni (s), Oberto; Teresa Berganza (ms), Ruggiero; Monica Sinclair (ms), Bradamante; Luigi Alva (t), Oronte; Ezio Flagello (b), Melisso; George Malcolm, continuo; London Symphony Chorus and Orchestra, Richard Bonyng, cond.
 ● LONDON A 4361. Three LP. \$14.94.
 ● ● LONDON OSA 4361. Three SD. \$17.94.

On April 16, 1735, *Alcina* was given its premiere performance, at Covent Garden, where only three months earlier Handel and his partner, John Rich (producer of the very work, *The Beggar's Opera*, which had driven Handel's original Haymarket company into bankruptcy) had initiated their stand against the rival troupe of Nicola Porpora. A few years later Handel was to turn his attention mainly to oratorio, and *Alcina*, along with his other operas, was largely forgotten. Happily, today a revival of interest is under way. *Alcina* is one of the works produced in England by the Handel Opera Society, and has since been performed in Venice, Dallas, and London (Covent Garden), invariably with Joan Sutherland, under the direction of Franco Zeffirelli. However, most of us have yet to see a Handel opera mounted with the kind of spectacular scenic effect, lavish costuming, and fully turned out incidental dances his works call for. Aside from "concert-style" productions, we must depend on recordings to acquaint ourselves with some of Handel's most glorious music.

This state of affairs puts one at a distinct disadvantage when it comes to assessing the music. I, for example, though an avid follower of happenings operatic in and around New York over the past fifteen years, have succeeded in seeing just two Handel operas on the stage—one performed by a college workshop (albeit one of the best, that of Hartt College in Hartford, Connecticut) and one by a young professional company in a small theatre. Now it is hard for me to imagine what I might think of a recording of *Lohengrin*, shall we say, if I not only had never seen it but had never seen a Wagner opera staged at all, except under the most restrictive circumstances, and had seen staged productions of no more than three or four German romantic operas by any composer, and furthermore had the general musico-dramatic approach "in my blood," so to speak, to no greater extent than I now have Handel's. With *Alcina*, I can readily imagine the effect of the scene changes, of the ballets, of the "spectacular" visions of islands sinking and of gardens changed to deserts. What is problematic is providing a rationale, a specific "action," for each of the many contrived situations that mark the turning points of the incredible plot.

This involves an operatic aesthetic that is entirely foreign to our realism-soused eyes and ears. The only point here is the expression of emotion through song; it does not matter under what pretext. Thus, the librettist's problem is to provide a series of situations to which each of the characters can react (through his individual set of arias) in such a way as to reveal, aspect by aspect, a full personality. That these situations

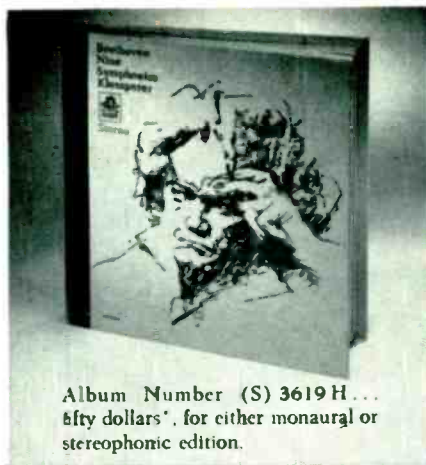
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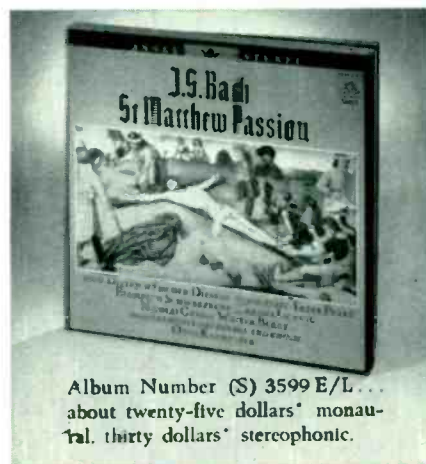
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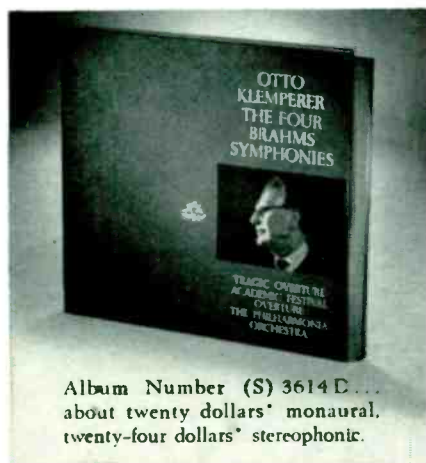
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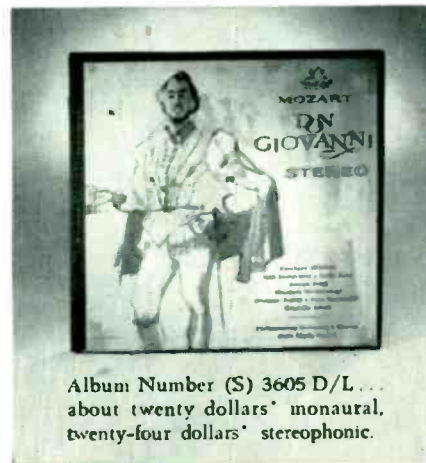
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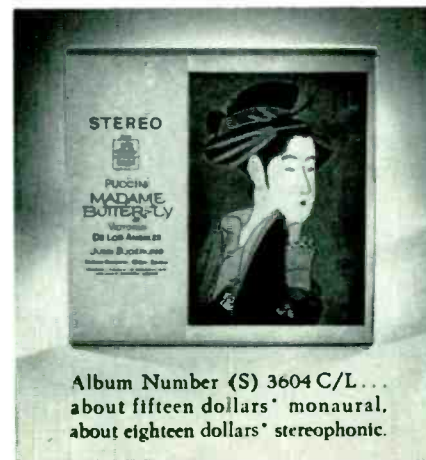
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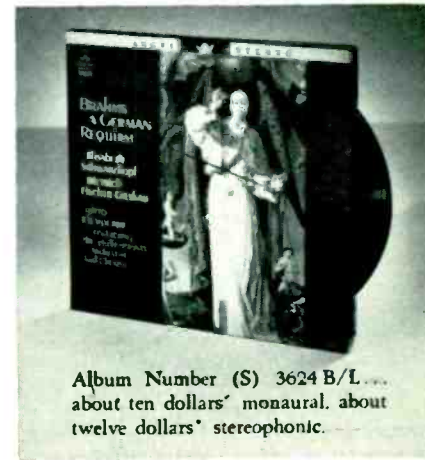
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Mengelberg Reissues . . .

A Window on Another Age

by Robert C. Marsh



Willem Mengelberg, 1871-1951.

THE PAST AND FUTURE rarely are found coexisting side by side, yet in the five seasons 1925-30, subscribers of the New York Philharmonic were witness to the juxtaposition of the old and new in conducting as personified by Willem Mengelberg and Arturo Toscanini. The victor was Toscanini, who banished his rival and ruled the orchestra through six years of splendor.

Mengelberg had known his glory earlier in the century. He had made a sensational New York debut with the Philharmonic in 1905, three years before Toscanini arrived in Manhattan to reign in the pit at the Metropolitan. Mengelberg was back in the season 1920-21, directing the moribund National Symphony. When it merged with the Philharmonic, he went with it, first as a guest, and then as conductor—replacing the unfortunate Josef Stransky from the podium of the combined orchestras. For the next decade the Philharmonic bore Mengelberg's mark, and during three of those seasons, 1924-27, he gave America its only real look at a conductor of kindred gifts, Wilhelm Furtwängler.

Record collectors of the high fidelity era have never lacked documentation of Toscanini's art (or, for that matter, of Furtwängler's). It was Mengelberg who seemed to have been relegated to the history books—surely an irony, for he was, in fact, of Toscanini's generation—indeed, four years junior to the great Italian. Happily, this situation has been corrected. This season Americans may purchase in domestic pressings a dozen major scores as performed by Mengelberg in the final years of his career. The greatest part of these are Philips recordings which appeared in Europe last winter on the tenth anniversary of his death (Philips PHM 500041, PHM 500042, and PHM 500040 have already been released in this country; the others in the series should be available shortly). For those who regard the past fifty years as a golden age of orchestral conducting, they provide a penetrating look at one of its most colorful and influential figures.

Both Mengelberg and Furtwängler represented a current of musical life that lay outside Toscanini's ancestry and outlook, the high romanticism of Central Europe in the late nineteenth century. To these men, the primary element of music

was its expressive force, its ability, through sound, to convey the poetic exuberance, the spiritual exhilaration, the bravura individualism of the period. There was a Nietzschean exultation about their performances; they were making music for the *Uebermensch*.

IF WE DEFINE the materials of music as tonality, rhythm, and melody, we find that for the high romantic conductor melody always came first, and, indeed, the artist's skill in shaping the melodic line became the primary measure of his sensitivity and interpretative power. Tonality was viewed as the means to accentuate and color melody, and bore the second degree of importance. Rhythm, the sequential organization of sounds in time, became a weak third, the slave of the melodic flow, and—because of this—musical architecture had the appearance of being free in form, with emphasis on the effect of brilliant improvisation rather than the elements of formal design. Such an approach was naturally better suited to a tone poem than a classical symphony, and, indeed, it was ideally realized in late-nineteenth-century music where the aims of the composer reflect the same general assumptions as those of the performer.

To Toscanini, all three elements of music were of equal importance, but the degree of emphasis placed upon any one of them at a given moment depended on the character of the musical statement. The primary element of music was form,

and form could only be sensed when the music was heard with plastic continuity and a perfect balance among its structural components. In a great Toscanini performance, therefore, the musical statements which make up the work were regarded as the building blocks of the over-all design and ruthlessly subordinated to its needs. The end product became an experience not of the wonderful elements in a work but of the beauty of the work as an entirety. This type of approach is best realized in a classical symphony.

Toscanini's position is the dominant one today, and even such conductors as Herbert von Karajan, who stand most firmly in the stream of the older tradition, are in the main more deeply influenced by Toscanini than by the musical legacy of their homelands. Most commentators describe the Toscanini position as one of fidelity to the composer's text, but I think it is more accurate to describe it as fidelity to the composer's musical forms. In approaching these Mengelberg recordings, we must appreciate that this criterion of fidelity does not hold, that we are time-traveling, in a sense, to an era before it was enacted into law, and that we are thus permitted a deep and instructive glimpse into the concert life of a half-century ago.

WHILE the records of Arthur Nikisch (1855-1922) are curiosities rather than documents, and the early period of Furtwängler's work is only sketchily represented on discs, Mengelberg made an impressive number of recordings in the final two decades of his career, before his retirement in 1945. The Philips series is drawn from recordings made by the Netherlands Radio during actual concerts at the Concertgebouw in 1939 and 1940. They offer the atmosphere and immediacy of live performances (including the peremptory rap of the Mengelberg baton) but at the usual price of audience noise, orchestral shuffling—and uncorrected mistakes. The Telefunken releases come from conventional recording sessions and reflect their greater formality. Philips' source material contains some flutter and wow, most frequently heard in gargling winds, and the original surface noise of the discs occasionally in-



With Toscanini, hero of a new way.

Continued on page 78

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THE IMPORTS

ALTHOUGH Electrola in Germany (like Pathé-Marconi in France) has strict regulations against exporting material on Angel's list, an unusual situation has arisen in the case of the renowned 1935 Bruno Walter performance of Act I of *Die Walküre*. Angel issued Act I last month in its "Great Recordings" series; Electrola has gone one step further and issued both Act I and Act II (E 80-686/8)—a set available here by virtue of the fact that only a portion of it duplicates Angel's release.

The existence of Acts I and II is more complicated than it sounds. Walter recorded Act I with the Vienna Philharmonic, with Lotte Lehmann as Sieglinde, Lauritz Melchior as Siegmund, and Emanuel List as Hunding. With these singers he also made two isolated scenes from the second act, adding Ella Flesch as Brünnhilde and Alfred Jerger as Wotan. Three years later the rest of Act II was recorded—not by Walter in Vienna but by Bruno Seidler-Winkler in Berlin with the Staatsoper Orchestra and Melchior continuing in the cast. Today, with the new RCA-Leinsdorf *Walküre* complete in stereo and the Furtwängler version still available in mono from Electrola, the Walter Act I on Angel will be sufficient for those who want a souvenir of a superb performance. But for those of us who consider this prewar *Walküre* the finest Wagner on records, the addition of Act II is indispensable. The transitions from the Walter sides to Seidler-Winkler's are almost unnoticeable, although in the process nine pages of vocal score are omitted. The later segment of the recording gains somewhat in clarity and has a superb cast, with Marta Fuchs as Brünnhilde, Hans Hoter unforgettable as Wotan, and a fresh-voiced Margarete Klose as Fricka. And Lehmann's finest moment comes at the end of Act II. The engineers have made the dubbing with great care. The sturdy box, designed as a memorial to Walter, contains accurate cast identifications and a libretto in German only. What a pity Act III was never undertaken—but then came the war.

SHORTLY AFTER Ravel's death in 1937, Romain Rolland wrote in tribute to the composer: "His writing is of unsurpassable precision, finesse, and brilliance. He is a master of color and design." We find each of these facets constantly in play in Ravel's piano music especially, and any measure of performance must take into account a pianist's ability to display them all. Jean-Charles Richard, the young French pianist who has recorded two of three volumes of the complete works on the Valois label (MB 936/7), deserves a very high rating. His style reflects the modern pianist: precise in adherence to note values, brilliant in dis-



Lotte Lehmann: now *Walküre*, Act II.

plays of virtuosity, rather cool in tone, and acutely aware of rhythmic subtleties. Richard also has a clear knowledge of over-all design and pedals discreetly and well. What I miss in his playing is the necessary variety of color. At the beginning of *Ondine*, for example, where the rain of thirty-second notes should give a shimmering effect, his penchant for detail makes them merely crystalline. The recording, made in Copenhagen, has a resonant mellowness—almost identical in stereo and mono—providing a perfect foil for Richard's touch. Volume I contains *Miroirs*, *Gaspard de la Nuit*, and *Jeux d'eau*; Volume II, *Sonatine*, *Valses nobles et sentimentales*, and *Le Tombeau de Couperin*. Outstanding is the set of *Miroir* pieces, especially the rhythmically exciting *Alborada del gracioso*.

THE CUARTETO CLASICA DE MADRID, Spain's leading chamber group, has recorded two obscure but thoroughly enjoyable string quartets written in "pre-Debussy" Spanish style by Joaquín Turina and Jesús García Leoz (Zafiro L-1). Most of Turina's output is descriptive of Spanish scenes and character, in a combination of Romantic and Impressionistic styles. But the Quartet in D (1911), subtitled "*De la guitarra*," reflects instead the Schola Cantorum and the classical influence of Turina's teacher there, Vincent d'Indy. Nor is there a single imitation of guitar sound. The subtitle derives from the use, in the first and last movements, of a theme and chords based on the six open string tones of the classical guitar. A soft Andalusian inflection in the themes and a variety of Spanish rhythms mark the essentially lyrical quality of the writing.

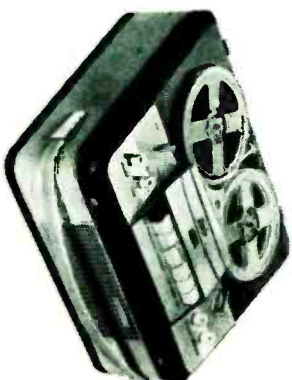
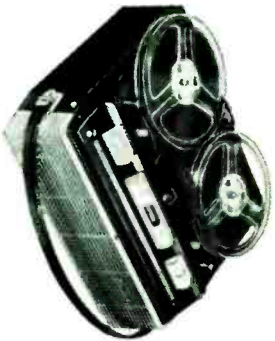
This work was available on prewar HMV 78s; it is good to have it back in this fine performance, and in an adequate recording. The Leoz Quartet in F sharp minor falls into much the same mold of cyclical form and Spanish elements, this time with a Castilian influence. Who is Jesús García Leoz? The annotations give no hint except that Turina was his "master," and the standard reference books omit him. His Quartet is looser in form than the Turina and more modern in some of the string writing; it contains much that could be called popular and yet avoids the "tourist" class. The fast movements of both works remind me of Dvořák's chamber music, classical in intent and not above an energetic frolic.

OF THE MANY European Christmas records available here, three containing old German music emerge as collections of permanent worth. The carols and hymns of the sixteenth and early seventeenth centuries—Reformation and Counter Reformation—maintained a basic similarity in their simplicity and gentle tones. Yet there was diversity in polyphonic styles and, as these records demonstrate, in the make-up of performing ensembles. *Alte Deutsche Weihnachtschöre*, a Barenreiter Musicaphon 10-inch disc (BM 25 R 603), contains eight works by Johannes Eccard, Michael Praetorius, Johann Hermann Schein, and others, sung a *cappella* by the perfectly blended Chorus of Barmen-Gemarke, conducted by Helmut Kahlhöfer. Many of the same composers, with a larger sampling of Praetorius, appear on *Alte Deutsche Weihnacht*, a 12-inch Harmonia Mundi record (HM 30609). The part-singing is much clearer here, with a charming vocal quartet in a consort of old-style instruments always in balance and in tune, too. *Weihnacht 1622* (Harmonia Mundi 25142, 10-inch) offers the finest of the fifty Christmas pieces which the priest Henricus Beginiker transcribed from the repertoire of a small Westphalian church during the Thirty Years War. How ingenuous the soprano Agnes Giebel sounds, accompanied by viola da gamba and baroque organ! Of the three discs, the *Alte Deutsche Weihnacht* is the most sophisticated and best-recorded. The choice, however, remains a matter of superlatives. GENE BRUCK

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MENDELBERG REISSUES

Continued from page 74

trudes; Telefunken, with no such difficulties, makes an occasional awkward splice between the 78-rpm sides. Once the ear adjusts itself to sonics that pre-date high fidelity engineering, however, one will find that these records are able to attract, hold, and please. There is plenty here to provide a feeling of contact with a notable orchestra under a commanding and individualistic leader.

The Concertgebouw, which marks its 75th anniversary this season after a tour that took it as far from Amsterdam as Tokyo, played its first concert on November 3, 1888. Before it was ten years old, Mendelberg became its conductor, and for the next fifty years it was his instrument. Only twenty-four when he first came to its podium, he nonetheless possessed the powers needed to put his personal mark on whatever he did. Although nearly twenty years have passed since he stepped down, it can be argued that the Concertgebouw is still Mendelberg's orchestra, that the only tradition it has is the one he gave it, and that none of his successors has had the skill or, indeed, the desire to alter this.

TURNING TO the Mendelberg version of the Beethoven Seventh (Philips PHM 500042), one hears a Dionysian frenzy, which makes the work appear not merely the apotheosis of the dance but the apotheosis of the sensual as well. By today's standards the performance is highly mannered, and it demonstrates at times that the wartime Concertgebouw had some weaknesses in personnel (notably the solo horn). Yet today's standards are not really very relevant. Although this is one of the most frequently played symphonies in the international repertory, few listeners under fifty are likely to have heard a performance of this type. The record reopens a hitherto closed book, making plain a chapter in the history of musical taste.

The same applies to the Schubert recordings and, to a lesser extent, the Brahms. A Mendelberg performance of the *Great C* major Symphony was available for a time on a Capitol transfer from Telefunken. Those who still have it will find the new one of the same vintage, but for most it must count as a discovery. Free and luxuriously romantic in manner, the present Schubert Ninth (Philips PHM 500041) pours forth with an abundance of energy that gives it the necessary drive and carries it to the crest of noble climactic outbursts. I am all for the Toscanini approach to this score, but if we are to have it in a ripely romantic statement, Mendelberg's is a great one.

In the *Unfinished* and the *Rosamunde* excerpts that go with it (Philips PHM 500044) the challenge is less severe and the results proportionately less spectacular, but these are impressive documents of the man nonetheless.

Those who know the Furtwängler recording of the Brahms First will know

what to expect from Mendelberg (Philips PHM 500043) but the Furtwängler is really the better expression of this approach. You will do better with Mendelberg's Brahms Second (Telefunken TH 97005). The trombones are unbelievable (Mendelberg always had superlative brass choirs), and the music is filled with a romantic aura which I greatly doubt could be duplicated today. The Fourth (Telefunken TH 97010) is only slightly less effective (I am reminded of a recent occasion when I heard Karajan attempt a performance of this type and fail to achieve the coalescence and stylistic impact heard here). Just for the record, Mendelberg also recorded the Brahms Third, the first version commonly available to contain the first movement repeat. It too deserves revival.

Nikisch, Furtwängler, and Mendelberg all achieved great success with Tchaikovsky, but only Mendelberg's version of the Fifth, played with the Berlin Philharmonic in 1940 (Telefunken TH 97001) remains. The manner is free, and the purple pages are very purple, but this performance typifies an era. The *Pathétique* (Telefunken TH 97002) is a Concertgebouw recording from the following year, but I feel the interpretative point of view is better exemplified in the Furtwängler Berlin edition now in Angel's "Great Recordings."

The Mahler Symphony No. 4 (Philips PHM 500040) comes from one who knew the composer and, indeed, directed the score in his presence. I do not think it has the authority of the Bruno Walter version. There are a number of liberties (a notable one in the fourth bar) but there is also a rosy glow that is not to be ignored.

The Philips series as released in Europe contained eight symphonies of Beethoven. The versions of the Fifth and Ninth (Philips PHM 2502) are both less interesting as documentations of style than the better-known Furtwängler versions, the Fifth of 1947 on Deutsche Grammophon and the Bayreuth Ninth in the "Great Recordings of the Century." But anyone with a grain of historic curiosity cannot help wondering what Mendelberg did with this music, and the Philips records make the answer gratifyingly explicit. I feel that the Furtwängler sets are, however, more likely to win sympathy today.

A German critic has called Mendelberg a man from the legendary time of the heroes of the music stand. I am not sure if that implication of a Homeric age is precisely the one I would make, but certainly there was a day, now past, when there were more great conductors than there were orchestras worthy of their skill. These Mendelberg recordings, although made during World War II, reflect a cultural climate that was largely dead by the close of World War I. Mendelberg was an anachronism. There isn't a conductor living today who could duplicate these performances, with their consistency and conviction. They are more than heroic. They are a window onto another age, another sort of artistic life, another *Zeitgeist*. The window entices one to pause and look.

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Continued from page 72

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may be contrived out of an utterly unbelievable fabric is unimportant—what is essential is to put each of the leading characters into position for their songs; and to see to it that each of them is rounded off, and the entangled relationships straightened out, before the evening is over. (There was also the purely practical matter of giving each of the prima donnas what he or she felt was his due in the way of florid, showy music to sing.) It is then up to the composer to express the situation vividly enough in the music to bring conviction to the scene.

A good example of this in *Alcina* concerns Ruggiero, the nominal "protagonist" of the work (though Bradamante is really the most highly developed figure). The big change in Ruggiero's attitude comes when he recalls the maxims of upright conduct taught him by his old tutor, Atlante; up to this point, Ruggiero, under the spell of the enchantress Alcina, has spurned the attentions of Bradamante, his betrothed, and has behaved in a thoroughly churlish fashion to the other characters. As he recalls his noble code, however, a change takes place, and we begin to see, in the arias for Ruggiero from here to the end of the opera, that he is in reality a valorous, chivalrous, sensitive, devoted soul, misled by the blandishments of Alcina's magic. Now, the shameless invention whereby Ruggiero is recalled to Life's Duty is this: his sidekick, a basso named Melisso, disguises himself as Atlante (the tutor), and bearing a magic ring belonging to a super-enchantress more powerful than Alcina, he appears to Ruggiero repeating the maxims of conduct. He is evidently a veritable Lon Chaney when it comes to make-up, for Ruggiero, who certainly ought to know an Atlante when he sees one, is thoroughly conned. Having administered his after-school lesson, Melisso becomes Melisso again; Ruggiero says (roughly): "What happened to Atlante?" and Melisso says, "Oh, I just did that to get you back on the beam." Let no one who laughs at the *Siegfried* dragon keep a straight face.

Well, one simply has to swallow it. The basic themes of the libretto, however wretchedly handled, are powerful. The smashing of the urn of enchanted powers, the return of reality after illusion, the "setting free" of those in Alcina's spell—all this is one of the commonest and most powerful symbolic messages in Western art (see *The Tempest*, for instance). And Bradamante, the wife, risking her all to win back her bewitched lover, is another. And hard as it may be to accept the numberless scenes which begin with one character saying to another, for no believable reason at all, "You are a coward and a knave, go to, stupid!," it is really not so much harder to believe in than the Swan, or the Grail, or Manrico's sudden appearance in the cloister, just when things are getting rough.

Handel, like Verdi and Wagner, makes things relatively easy by writing extraordinary music. On records, the long parade of A-B-A arias can grow a bit wearisome, especially the first time through. With repeated hearing, though, the arias begin to seem familiar friends, and the work's structure, turning slowly and steadily before us, assumes a more definite shape. Merely because the tunes

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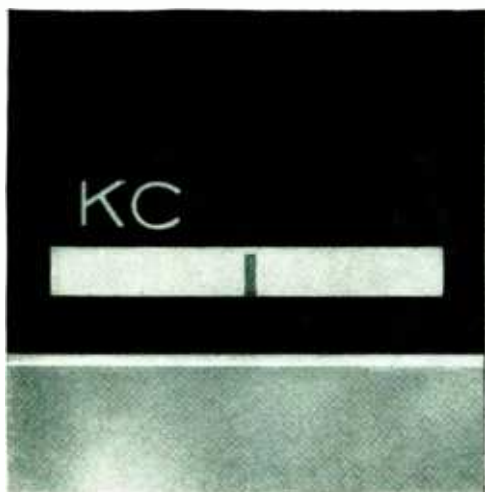
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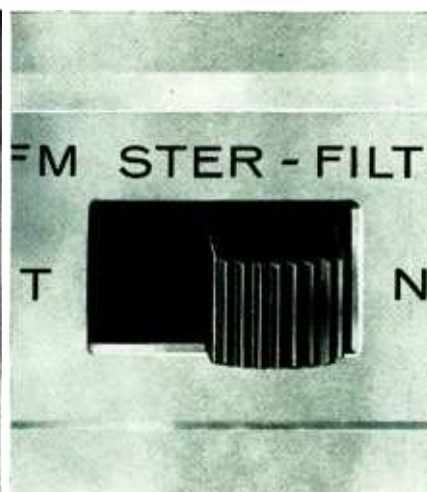
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are unproblematic does not mean that repetition will turn up nothing new. The score's beauties are too numerous to list. For me, a particularly enlightening moment came with Alcina's great lament, "Ah, mio cor, schernito sei." This is the most familiar number in the work—we are used to it as a rather strolling *aria antica*, with a dull accompaniment, and minus its center section, "Ma, che fa gemendo." Of course, the placing of it in context lends it an extra dimension to start with—but it is positively transformed by the orchestration of its accompaniment (strings pizzicato with continuo). The effect is pure magic, and the song becomes extremely poignant, Alcina herself a believable woman. Among the other outstanding arias are two others for Alcina: "Tornami a vagheggiar," which concludes Act I, and "Mi restano le lagrime." Her dramatic recitative, "Ah! Ruggiero crudel!" with its unusual and difficult (and expressive) intervals, is also noteworthy, as is a unique aria for Bradamante, which is addressed to two characters, the lines being alternately directed from one to the other. Even the least of the opera's numbers is gracefully and effectively written for the voice.

The cast is exceptionally strong, especially for an age that supposedly possesses no singers capable of meeting Handel's demands. The most consistently successful singer is Teresa Berganza, who, whether in the florid intricacies of "Sta nell'Ircana pietrosa tana" or the even, placid line of "Verdi prati" (the best singing on the set) is never less than wholly satisfying. The Bradamante, Monica Sinclair, has not quite this vocal command, being inclined toward a mouthy, spread tone, but she too handles the runs extremely well, and has exciting moments. Of the two secondary sopranos, I actually prefer the newcomer, Mirella Freni, whose clear fragile tone never loses its body, and who phrases with great intelligence. The admirable Sciutti is not gratefully cast, being given some fairly high, declamatory music which her delicate, slightly thin voice just can't negotiate without strain. Luigi Alva brings off his arias with dash and polish; his tenor sometimes inclines to nasality, but not unpleasantly so. Ezio Flagello is exceptionally strong in the thankless role of Melisso—few voices make a richer sound.

And what of Miss Sutherland? Well, she is assuredly a better Alcina than she was a Gilda, but it still seems to me that she is a long way from her potential in this music. She is awfully good when it comes to the embellishments—the half-tone trill is as lovely, as perfectly even a sound as one will ever hear, and the florid writing is carried off with tremendous accuracy and assurance, with several startling excursions into the very high regions. But in recitative, and in the slower sections of the arias, there is just too much singing that can't be classified as good. The tone is frequently hooty, the intonation often a shade flat, the coloration unvaried, vowel formation almost nonexistent. And there is still the singer's insistence on making each vaguely sad moment sound like the end of the world—always in the same fashion. As with her Gilda and her Lucia, one gets an itch to administer a hotfoot. Still, she has many wonderful moments, and even if her singing were completely unsuccessful, that would hardly be enough to ruin the set.

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able impression: the orchestral work is very clean and well articulated, and tempos are firm. Sometimes one can't help thinking what a conductor of real stature—Beecham, of course, comes to mind—would have done with something like the accompaniment to "La bocca vaga." But such speculation is doubtless futile; Bonyng's work offers no ground for serious complaint, and everyone seems to play well and sing well for him. I also suspect that his interpretation will wear well.

London's sound (in the stereo version, at least) is unimpeachable, the accompanying booklet, with notes, text, and translation, serviceable, though Peggie Cochrane's English version of the libretto seems to me unnecessarily blunt and "square," emphasizing the arbitrary nature of many of the transitions. All in all, an important release. C.L.O.

HINDEMITH: *Mathis der Maler* (excerpts)

Pilar Lorengar, Donald Grobe, Dietrich Fischer-Dieskau, *et al.*

For a feature review of this recording, see page 64.

HUMMEL: *Concerto for Piano and Orchestra, in B minor, Op. 90* †Boieldieu: *Concerto for Piano and Orchestra, in F*

Martin Galling, piano; Innsbruck Symphony Orchestra. Robert Wagner, cond.
• Vox PL 12250. LP. \$4.98.
• • Vox STPL 512250. SD. \$4.98.

Hummel's Concerto is stylistically halfway between those by Mozart and those by Chopin. Presumably, the flowing, quiet entrance of the solo piano in the first movement could sound really affecting in the hands of a top artist such as Fleisher, Vásáry, or Rubinstein (or, indeed, Vox's own Rena Kyriakou) but in Mr. Galling's plodding and angular playing the effect is merely dull and mechanical. When the pyrotechnics begin, however, the pianist proves himself a worthy executant. Similarly, the orchestral backing is competent without ever being quite first-rate. This music is deserving of a recording, and it is good to have one around. It will, however, be chiefly of interest to musicologists.

The Concerto by Adrien François Boieldieu (1775-1834) would be eminently suitable to transcribe for a toy music box. Galling rattles off the incredibly banal artificialities with consummate ease and sounds perfectly at home in this score.

The recorded sound on both sides is clear and well balanced. H.G.

MARTIN: *Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra; Etudes for String Orchestra*

Orchestre de la Suisse Romande. Ernest Ansermet, cond.

• LONDON CM 9310. LP. \$4.98.
• • LONDON CS 6241. SD. \$5.98.

Frank Martin wrote these works as display pieces for two orchestras of his native Switzerland, and they succeed in demonstrating the abilities of the instrumentalists of still a third ensemble from that small country. The playing is not all on quite the same level, however.

In spite of the old canard about the superiority of American winds and European strings it is definitely the wind players (unidentified) who emerge here with top honors. The composer expresses his satisfaction with the performances in his program notes on the jacket cover but he cannot be completely satisfied with some of the tentative string playing in the Etudes. Nevertheless the over-all impression of performance (and sound) is good.

The Etudes provide some of the most interesting music on the record. The strong Prelude and the fugal finale, both roughly on the line of the Concerto Grosso No. 1 by Martin's compatriot Ernest Bloch, are impressive well-made movements. A running, sliding study in "links" and an étude "pour l'expression et le 'Sostenuto'" have a good deal of character. Only the central pizzicato movement, clever but coy, is out of place with the rest.

The Concerto has an easy, flowing first movement in which the parade of seven wind soloists is made to seem natural and attractive. Even more important, the shape and character of the movement grows out of the way these soloists make their appearances, each with his own characteristic thing to say but each contributing to the building up of the whole. That is, of course, the way it ought to be. Unfortunately, the last two movements do not manage so well. The second has an incessant annoying ostinato that never seems to be anything more than an awkward device and the busy, Stravinskian finale never really shakes loose. One has the feeling in these last two movements that Martin is stuck with his seven winds and would really like to treat them merely as an orchestral wind section. E.S.

MENDELSSOHN: *Overture for Wind Music, Op. 24; Funeral March, in A minor, Op. 103—See Wagner: March in Homage to Ludwig II of Bavaria.*

MOZART: *Fantasias for Piano: in D minor, K. 397; in C minor, K. 475. Sonatas for Piano: No. 8, in A minor, K. 310; No. 11, in A, K. 331*

Wilhelm Kempff, piano.
• DEUTSCHE GRAMMOPHON LPM 18707.
LP. \$5.98.
• • DEUTSCHE GRAMMOPHON SLPM
138707. SD. \$6.98.

Kempff is a Mozartean of astonishing breadth, vision, and grandeur; under his hands, the music tingles with pulsating vitality. For one of all too few occasions, we are permitted to confront Mozart with all his passion undiluted. Needless to add, the experience is altogether revelatory and quite unforgettable.

The venerable German pianist is one of the few remaining artists in the grand tradition—the tradition that included Landowska, and I would imagine, Von Bülow. In his work there is mated an incorruptible integrity, granitelike austerity, and emotional freedom. He is also a formidable scholar, and it is quite apparent that he has gone directly to the Ur-text edition for the raw material of his interpretation, but has not hesitated to supply additional detail from his own fountainhead of knowledge. Indeed, he frequently departs from Mozart's instructions, but in his case, one has the

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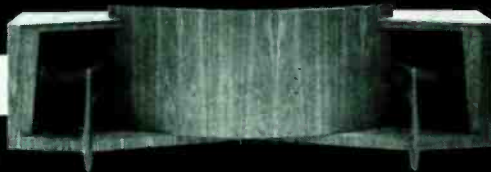
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feeling that the departures are the carefully considered license of an extraordinary artist rather than the willful self-aggrandizement of a superego.

As with Landowska, Kempff's treatment of rhythm is extremely free. He makes much of *tenutos* and other such devices in the Mozartean lexicon, he phrases with tremendous force and tension (very often achieved by sharp punctuation followed by terse understatement), and he makes the most of the operatic vocal-aria element in the writing. The playing is often lavishly *rubato* in feeling, but (miracle of miracles) it never falls into fragments—thanks to Kempff's constant suggestion of forward pulse and movement. Rigorous discipline and ardent freedom are satisfyingly joined in his pianism. Again with Landowska, Kempff shares a basic conception of classical piano tone. Although a wash of color is superimposed over the music by stringent use of the sustaining pedal, both of these artists favor a rather dry, pointillistic fingerwork. Indeed, their digital independence is something to marvel at.

In one important respect Kempff differs from Landowska: he does not embellish Mozart's text as she did, being instead content to adhere to the composer's explicitly notated ornaments only. There is a great deal to be said for both of these viewpoints, but Kempff's has my vote.

The most marvelous quality of this collection, however, is the individual characterization of *each* piece. For example, Kempff carefully differentiates between the sorrow of the D minor Fantasy and the altogether hopeless despair one feels in the C minor work. His *Alla Turca* movement of K. 331 has splendid vigor, and the retardation of the final section ends that piece in ennobling style. Finally, Kempff is the first pianist known to me on records who rightly makes the contrast between the clipped *appoggiatura* in the opening subject of the A minor Sonata's first movement as first presented, and its expansion—both metrically and harmonically—the second time around. To lose sight of the evolution of human compassion out of stringent relentlessness—which is the whole point of this particular movement, one of the greatest Mozart ever penned.

Unquestionably, this release is an exemplary addition to the scant catalogue of truly great Mozart recordings, and DGG has beautifully caught the rich solidity of Kempff's instrument. H.G.

MUSSORGSKY: *Pictures at an Exhibition*

†Balakirev: *Islamey*

Gary Graffman, piano.
● COLUMBIA ML 5791. LP. \$4.98.
● ● COLUMBIA MS 6391. SD. \$5.98.

I suspect that most of those who have seen the Hartmann drawings which inspired Mussorgsky's *Pictures* will agree with me that the composer was taking a very flattering view of those drab and uncreative works. Graffman, who adheres to the original Mussorgsky text (the Lamm edition printed by the U.S.S.R. State Publishing House), unfortunately is much too close to Hartmann in spirit. Where most pianists strive for vivid, colorful effects in their performances, this player's dry objectivity and monochromaticism produce a result more suggestive of a business graph than an opulent canvas. Columbia's earlier disc

by Richter continues to lead the field for this work, although the Firkusny (DGG) and Richter (Artia) versions are also fine performances and offer more up-to-date sound.

Islamey, one of the most difficult pyrotechnical feats to bring off, is thoroughly congenial to Graffman, and he delivers an exciting performance graced by showy brilliance and tightly coiled rhythmic resilience.

Columbia, in seeking to make Graffman's playing sound bigger than it did on his Victor recordings, has placed the microphones further back, thereby allowing more hall resonance to seep into the sound. This effect, it seems to me, is excessive throughout much of the Mussorgsky, the sonics of which are echoic and often smudgy. The Balakirev is more compact in tone, and therefore more satisfactory. H.G.

OBRECHT: *Missa Salve diva parens: Kyrie*—See Ockeghem: *Missa Mi-mi*.

OCKEGHEM: *Missa Mi-mi*
†Obrecht: *Missa Salve diva parens: Kyrie*

Renaissance Chorus of New York, Harold Brown, cond.
● BAROQUE 9004. LP. \$4.98.

Mr. Brown continues his praiseworthy efforts to record hitherto unrecorded works by masters of the early Renaissance. His chorus spins the lovely lines of this music in long curves and with good intonation. Unfortunately, however, the tone has a disembodied quality, as though this were all Gregorian chant; and there is throughout the Mass a sameness of mood whose funereal aspect is intensified by Mr. Brown's habit of frequently allowing the sound to die away—a sinking and sagging that seem to have little relation to the textual or musical situation. N.B.

PACHELBEL: *Partitas: No. 1, in F; No. 2, in C minor; Canon and Gigue*—See Telemann: *Sonata polonese, in A minor*.

PAGANINI: *Concerto for Violin and Orchestra, No. 1, in D, Op. 6*

†Saint-Saëns: *Introduction and Rondo capriccioso for Violin and Orchestra, Op. 28*

Erick Friedman, violin; Chicago Symphony Orchestra, Walter Hendl, cond.
● RCA VICTOR LM 2610. LP. \$4.98.
● ● RCA VICTOR LSC 2610. SD. \$5.98.

This is the first solo recording by Erick Friedman, the twenty-three-year-old protégé of Jascha Heifetz, his other disc appearance having been with Heifetz in the Bach Double Concerto. The young man proves at once that he belongs in the front rank of today's fiddlers. His technique is absolutely secure, and he is particularly adept at spiccato—that springy style of bowing which is so difficult to keep on an even keel. His tone is at once brilliant and seductive, and he has developed definite interpretative ideas. In both the Paganini Concerto, for which he supplied his own quite effective cadenza, and the Saint-Saëns *Introduction and Rondo capriccioso*, these ideas involve a good deal of rhythmic flexibility; but here it is not

out of place. Hendl and the Chicago Symphony provide satisfactory support, though there is a passage in the orchestral exposition of the first movement of the Paganini that is different from that in any edition I have heard. The sonics are good, with the soloist placed in fine relief against the orchestra. Young Friedman is definitely a violinist to be watched—and heard. P.A.

PALESTRINA: *Missa Papae Marcelli; Motets (8)*

Regensburg Cathedral Choir, Theobald Schrems, cond.

- ARCHIVE ARC 3182. LP. \$5.98.
- ARCHIVE ARC 73182. SD. \$6.98.

This performance of the *Pope Marcellus Mass* is a considerable improvement over Archive's earlier recording (with a different chorus and conductor), but it seems a pity that with a great many Masses by the same master unrecorded, this company had to repeat the only one it has done so far. The present all-male choir sings with fine tone and good intonation; there is considerable transparency in the sound; and the serenity of this lovely work is nicely conveyed. The only drawback in the performance, it seems to me, is a sameness of tempo in the various sections: only in the "*Et incarnatus*" and final "*Amen*" of the Credo is the pace appreciably slowed or quickened in conformity with the meaning of the text. On the whole, this performance is superior not only to the older Archive but to the Vox, though not, I think, to the Epic, now no longer listed.

Of the motets on the other side, the most extensive is also the most beautiful—*Incipit Oratio*, a setting of one of the Lamentations of Jeremiah. The stereo is especially effective in the two motets for double chorus: *Laudate Dominum omnes gentes* and *Jubilate Deo*. N.B.

PEETERS: *Missa Laudis for Choir and Organ; Four Pieces for Organ*

Max Miller, organ (in the *Missa Laudis*); Theodore Marier, organ (in the *Four Pieces*); Cecilia Society (Boston), Theodore Marier, cond.

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classical or rather neobaroque manner and a more modern content, often of a somewhat popular cast. There is reasonable and skillful exploitation of the very limited materials and ideas. The performances are capable and the recordings—made in Boston and Cambridge—have decent sound. Only a stereo version was available for review. E.S.

PROKOFIEV: *The Love for Three Oranges: Orchestral Suite, Op. 33a*
†Chopin: *Les Sylphides*

Boston Pops Orchestra, Arthur Fiedler, cond.
● RCA VICTOR LM 2621. LP. \$4.98.
● ● RCA VICTOR LSC 2621. SD. \$5.98.

These are whopping big-sound recordings and, by and large, someone forgot to put the music in. The Prokofiev is over-engineered for a Hollywood Bowl sound, with a booming bass and plenty of reverb. Niceties and not-so-niceties fall by the wayside, and performance imprecisions are (perhaps mercifully) buried.

Chopin (or rather Chopin-Leroy Anderson-Peter Hodge) fares somewhat better, possibly because the quieter, more romantic character of the work was better adapted to the performance conditions and because the sonic results seem more humane. I frankly expected this orchestration—expressly produced for the occasion—to be high-powered and brilliant. The actual results have the conventional dullness of theatre orchestration of the last century, as if Chopin himself—or perhaps Massenet—had done the job. It has a sort of Victorian stolidness about it; something in the way of salon elegance might have been more appropriate. (What ever happened, by the way, to the old original Russian orchestration?) The performances here are full and romantic although the intensity and expression often seem put on and merely conventional. E.S.

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RACHMANINOFF: *Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18*

Van Cliburn, piano; Chicago Symphony Orchestra, Fritz Reiner, cond.
● RCA VICTOR LM 2601. LP. \$4.98.
● ● RCA VICTOR LSC 2601. SD. \$5.98.

This is a brilliantly *unlifelike* recording. The sound is very beautiful but completely different from what one would hear in the concert hall. In actual performance the Rachmaninoff Concertos, with their active scoring, tend to swamp—or at least thoroughly enmesh—the piano solo; here the keyboard instrument looms big on the horizon with the orchestra following at a respectful distance in the aural framework. Personally, I like the balance provided here, for it enables one really to hear the scintillant detail of the solo part. (Or perhaps I should say that I like the balance on this particular recording, for Cliburn's pianism is so cleanly articulated that his playing can withstand scrutiny as severe as this.) Moreover, most of the really important details in the orchestra come through, with the result that for once one can actually have one's cake and eat it too.

For me, this performance has irresistible beauty. That beauty stems from the lucidity, simplicity, and plain good taste which characterize the present reading from first note to last. To be sure, this is a resplendent, romantic interpretation.

but it always preserves equilibrium and remains aesthetically honest. In fact, both Cliburn and Reiner play with such note-to-note continuity that many listeners may not immediately realize that this is an extremely broadly paced rendition. In the slow movement especially, the tonal caress and easy sense of motion are something to prize.

Cliburn does not attempt to spin out a ravishing cantilena such as Richter produces in his recordings of the Concerto. The American's playing is altogether closer to that of Rachmaninoff himself. His piano tone is round and cushioned, while the orchestra (distant though it is) forms a phalanx of glowing sonority around it. Musically, everything sounds natural—and unfailingly right.

In short, this is my absolute favorite of all the versions now available (although I won't be so rash as to pronounce summarily that it is "the best" of so many good ones). The stereo pressing offers just that bit more vividness and detail to be worth the extra dollar. H.G.

SAINT-SAENS: *Carnaval des animaux*—See Britten: *Young Person's Guide to the Orchestra*, Op. 34.

SAINT-SAENS: *Introduction and Rondo capriccioso for Violin and Orchestra*, Op. 28—See Paganini: *Concerto for Violin and Orchestra*, No. 1, in D, Op. 6.

SCHUBERT: *Mass No. 3, in B flat; Deutsche Messe, in F*

Elisabeth Thomann, soprano; Gertrude Jahn, contralto; Stafford Wing, tenor; Kunikazu Ohashi, bass; Chamber Choir and Pro Musica Orchestra (Vienna). Hans Gillesberger, cond.

- Vox PL 980. LP. \$4.98.
- Vox STPL 500980. SD. \$4.98.

Schubert's six canonical Masses (the *German Mass* does not fall into orthodox liturgical form) are one of the great pages in the history of vocal music, a page that is known to far too few persons outside Austria. Erich Leinsdorf, who recently gave us a stereo version of the great Mass in E flat (the last of the series), recalls the pleasure he had as a student in Vienna in attending church services where these works were actually in use, for Schubert's Masses (unlike those of Bach, Beethoven, and Verdi) are short enough and sufficiently limited in their demands to be "practical" works for any choir director with reasonable resources. It is depressing, therefore, how few of them have been recorded and how long we have had to wait for the complete set. With the release of No. 3, however, the six are now in the catalogue.

No. 3 is not devotional in the usual sense (neither are some of the Mozart Masses). It suggests the theatre as much as the church, while its lyricism reflects that universal Schubertian radiance we know from the songs and symphonies. It has probably received better performances than the one recorded here, but this is a good one, quite good enough to make you love the work. The soloists are all unknown, but competent: the choir and orchestra are good, and the recording is bright and full.

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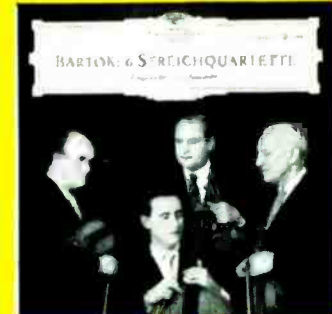
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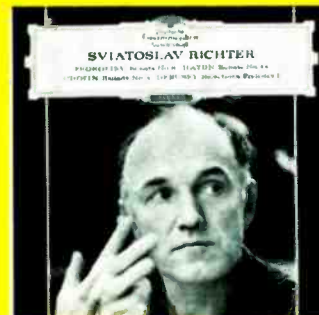
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on DGG 138676. Neither that edition nor the present set has an ideal balance between the voices and the winds. In the Vox the winds dominate the texture in a number of places where they should be more subdued. The DGG, on the other hand, does not make enough of the wind parts. Both performances are reverent and effective, and the Vox coupling makes for a somewhat better return per dollar invested. R.C.M.

TCHAIKOVSKY: Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23

Sviatoslav Richter, Herbert von Karajan.

For a feature review of this recording, see page 61.

TCHAIKOVSKY: Nutcracker Suite, Op. 71a; 1812 Overture, Op. 49; Marche slave, Op. 31

Oslo Philharmonic Orchestra, Odd Grønner-Hegge, cond.

• RCA CAMDEN CAL 630. LP. \$1.98.
• • RCA CAMDEN CAS 630. SD. \$2.98.

A fine combination of sparkle and sensitivity marks these clean-cut, often exciting performances. For those who are willing to forego the extra cannon shots and cathedral bells in the 1812 Overture, this admirably recorded disc will make an inexpensive cornerstone in a basic library. P.A.

TCHAIKOVSKY: Symphony No. 6, in B minor, Op. 74 ("Pathétique")

Philharmonia Orchestra, Otto Klemperer, cond.

• ANGEL 35787. LP. \$4.98.
• • ANGEL S 35787. SD. \$5.98.

Klemperer and Tchaikovsky sound like strange disc fellows, and indeed they are: the present album marks the first time the eminent German conductor has ever recorded anything by the Russian master. This meeting of minds is an interesting one. As one might expect, Klemperer doesn't weep over the *Pathétique*; he treats it as pure music and, as a result, gives us one of the most lucid readings this work has ever had on records. There is clarity in every passage, with inner voices assuming interesting new proportions. Altogether, here is a fresh concept with clean lines, yet with plenty of passion. Only the third movement sounds a trifle deliberate and static. The solidity and transparency of Klemperer's interpretation have been carried over to the stereo reproduction. P.A.

TELEMANN: Sonata polonese, in A minor; Trio Sonata, in F minor; Suite for Orchestra, in A

†Pachelbel: *Partitas: No. 1, in F; No. 2, in C minor; Canon and Gigue*

Jorgen Ernst Hansen, harpsichord; Members of the Societas Musica Chamber Orchestra (Copenhagen).

• WASHINGTON WLP 463. LP. \$4.98.

Outstanding here are the lively first Allegro of Telemann's *Sonata polonese*, with its folklike flavor; the rather expressive Sarabande of Pachelbel's C minor Partita; and his imposing three-part Canon over an ostinato figure in

the bass. The other movements are pleasant enough and well made, but rarely, it seems to me, attain distinction. The Telemann Suite, by the way, is not played by "violin and harpsichord," as both the label and the sleeve have it, but by a string orchestra. Except for a moment or two when the cello is not quite on pitch, the performances are competent and the sound is excellent. N.B.

WAGNER: March in Homage to Ludwig II of Bavaria; Funeral Symphony in Memory of Carl Maria von Weber

†Mendelssohn: *Overture for Wind Music, Op. 24; Funeral March, in A minor, Op. 103*

Musique des Gardiens de la Paix, Désiré Dondeyne, cond.

• WESTMINSTER WXN 19014. LP. \$4.98.
• • WESTMINSTER WST 17014. SD. \$5.98.

The complete Wagnerite will want to have these little-known and rarely heard sidelights on the master's skill, and surely they are interesting examples of his ability to score for an ensemble without strings. The historic associations are more important than the musical substance, however, and one should not expect to find either work a forgotten masterpiece. The Mendelssohn is even slighter stuff, but it too illuminates the composer's career as a writer of band music. The performers are the official instrumentalists of the Parisian police, and they have been recorded in a big, resonant dungeon of a place that conveys an appropriately funereal atmosphere but gives little in the way of intimacy. R.C.M.

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Czech Philharmonic Orchestra, Karel Ancerl, cond. (in the Mozart, Rossini, and Smetana), Zdenek Chalabala, cond. (in the Verdi, Weber, and Wagner).

• PARLIAMENT PLP 167. LP. \$1.98.
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Continued on page 92

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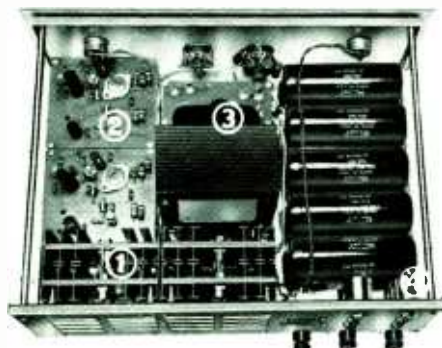
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VIDA CHENOWETH: "Classical Marimbist"

Vida Chenoweth, marimba.
• EPIC LC 3818. LP. \$4.98.
• • EPIC BC 1153. SD. \$5.98.

Although there once was, probably in the 78-rpm era, an RCA Victor recording of light-classical marimba transcriptions played by Doris Stockton, Miss Chenoweth's debut-program of originals as well as unarranged, note-for-note versions of pieces originally written for other instruments is the first really notable phonographic representation of the instrument's "serious" potentials. It certainly substantiates the fastidious musicianship, acclaimed in her concert recitals, of the soloist herself, and it naturally is of uncommon interest to odd-sound fanciers as well as marimba specialists. For myself, I'm afraid that the case for the classical marimba must be adjudged with the Scottish verdict of "not proved."

This is especially true of the slower passages here: the opening Bach chorale "Herzliebster Jesu," the slow movements of Bach's G minor Sonata (for unaccompanied violin), of Telemann's Canonic Sonata in A minor (for two unspecified instruments, here an uneasily matched flute and marimba), and of Alfred Fissinger's Suite for Marimba. In all of these the mellow, but throbbing, "beating" and even bleating timbres just can't satisfactorily sustain long lines or polyphonic textures. The faster movements come off better, especially the gamelanlike finale of the Fissinger Suite, but the instrument sounds genuinely effective only in the much lighter, largely monodic display pieces by Lorraine Goodrich and Clair Musser (the latter, a marimba manufacturer as well as composer). Musser's rippling Prelude and three Etudes (particularly the brilliantly glittering, virtuoso last one in A flat) show off to perfection the instrument's most characteristic and appealing qualities, as well as seem to permit markedly more verve in the performances.

But perhaps the program might have been more consistently effective with less-close miking (a recording misjudgment which is probably also responsible for the uncharacteristically hoarse tonal qualities of Samuel Baron's collaboration in the Telemann Duo-Sonata). This over-candidness is unpleasantly apparent in monophony; stereo provides warmer sonics, but both editions are marred by surface or background noise. R.D.D.

CARL DOLMETSCH: "Hark, the Glad Sound!"

Carl Dolmetsch, Dolmetsch Consort, recorders; Joseph Saxby, harpsichord.
• ANGEL 35747. LP. \$4.98.
• • ANGEL S 35747. SD. \$5.98.

The selections heard here, all performed on one or more recorders, extend chronologically from two pieces by Antony Holborne, published in 1599, to an early Classic Sonata in F by Gaetano Pugnani (1731-1798). The Pugnani, as well as a Sonata in the same key by Handel and works by Telemann and Couperin, are played by Carl Dolmetsch with harpsichord accompaniment. The Consort, consisting of the four children of Mr. Dolmetsch, performs a Suite by Rupert Ignaz Mayr (1646-1712), and all five recorder players join to do some Elizabethan pieces. None of these works seems particularly outstanding to me, and I must confess that I find a whole

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disc of recorder music rather much of a muchness. But enthusiasts for the instrument will not need to be told that Mr. Dolmetsch is one of its most expert performers (and manufacturers); and his little family does him honor. N.B.

SERGIO FRANCHI: "Romantic Italian Songs"

Cardillo: *Core 'ngrato*. Denza: *Funiculi-Funicula*. Di Capua: *O sole mio*. Leoncavallo: *Mattinata*. Nutille: *Mamma mia che vo' sape*. Franchi-Luboff: *La vilanella*. Tosti: *Marechiaro; 'A vucchella*. Cambardella: *Come facette mummata*. De Moglio: *Fenesta che lucive*. De Curtis: *Torna a Surriento*. Cannio: *O surdato 'namorato*.

Sergio Franchi, tenor; Chorus and Orchestra, Wally Stott, cond.
 • RCA VICTOR LM 2640. LP. \$4.98.
 • • RCA VICTOR LSC 2640. SD. \$5.98.

From what I can gather from the record jacket presentation, as well as from hints dropped from time to time by those coy folk the gossip columnists, Mr. Franchi is about to be the beneficiary of an all-out publicity build-up calculated to establish him as the popular-tenor successor to Mario Lanza—a Lanza of the Sixties, of course, who wears elegant sport-clothes of muted tone, as well as, so help me, a collar pin.

He has an excellent voice and does not use it at all badly. It is dark and meaty in timbre, with lots of ring (even after allowance is made for a generously boosted recording). It is not as free as Lanza's was in the early Fifties—Franchi's phrasing is sometimes graceless, and the voice's flexibility is at a minimum—but it clammers impressively over a fairly wide compass, seems not to balk at the occasional lashings of its user, and even proves capable of an upper-range diminuendo, if a rather precarious one. Moreover, Mr. Franchi handles these songs with considerable good sense and taste: *'A vucchella* and *Fenesta che lucive*, for instance, though not comparable to the classic recordings of the Caruso/De Lucia/Lauri-Volpi class, are much more cleanly and sensitively treated than is usually the case, and the only instance of downright surrender to sloppiness is *Torna a Surriento*.

The sound is good in a juiced-up way, and the arrangements, with one or two exceptions, are not objectionable. The running time of this disc is thirty-five minutes—not precisely smorgasbord.

C.L.O.

BENIAMINO GIGLI: Recital

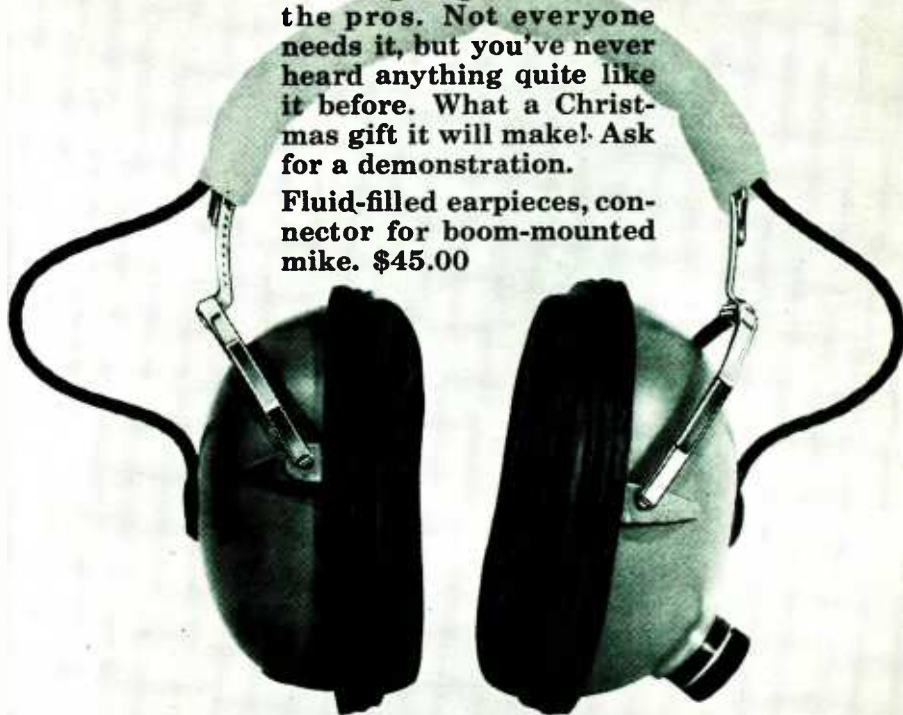
Meyerbeer: *L'Africaine: O Paradis!* Donizetti: *La Favorita: Spirto gentil*. *L'Elisir d'amore: Quant'è bella*. Gounod: *Roméo et Juliette: Ah, ne fuis pas encore* (with Lucrezia Bori, s.). Lalo: *Le Roi d'Ys: Aubade*. Puccini: *Tosca: Recondita armonia; O dolci mani*. Mascagni: *Iris: Apri la tua finestra*. De Curtis: *Tu sola*. Buzzi-Peccia: *Paquita; Povero Pulcinell*. Ponchielli: *La Gioconda: Cielo e mar*. Boito: *Mefistofele: Dai campi; Se tu mi doni* (with Carlo Scattola, bs.); *Giunto sul passo*. Giordano: *Andrea Chénier: Un dì all'azzurro*. Fedora: *Vedi io piango*. Catalani: *Loreley: Nel verde maggio*.

Beniamino Gigli, tenor; Orchestra.
 • ROCOCO R 34. LP. \$5.95.

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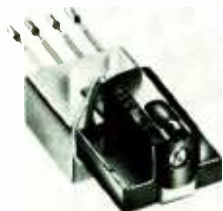
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sented on microgroove, but this new Roco release is nevertheless welcome in that it gathers together some of the tenor's finest acoustical discs, made when he was in his freshest vocal estate and before his personal mannerisms had become too obtrusive. They have been cleanly recorded, and remind us that for lush, liquid beauty of sound this voice has known no peer in this century. Anyone unacquainted with his early records will be surprised how much smoother and more ringing his first versions of such arias as "Recondita armonia" and "Cielo e mar" were than his later recorded performances.

If one couples this album with the Victor collections of electricals, including the duets with De Luca (this record is to be preferred to Angel's "Great Recordings" disc), one will have a quite comprehensive view of Gigli's singing at its best, with no postwar clinkers or over-emotionalized monstrosities. C.L.O.

RITA GORR: *Operatic Recital*

Wagner: *Lohengrin: Entweilte Götter. Tristan und Isolde: Liebestod.* Massenet: *Werther: Air des Lettres.* Verdi: *Don Carlo: O don fatale. Il Trovatore: Con-dotta ell'era in ceppi.* Mascagni: *Cavalleria rusticana: Voi lo sapete, o mamma.* Saint-Saëns: *Samson et Dalila: Printemps qui commence; Amour! viens aider ma faiblesse!* Gluck: *Orphée et Euridice: J'ai perdu mon Euridice. Alceste: Divinités du Styx.*

Rita Gorr, mezzo; Orchestre du Théâtre National de l'Opéra, André Cluytens, cond.

- ANGEL 35795. LP. \$4.98.
- • ANGEL S 35795. SD. \$5.98.

Miss Gorr has a voice of impressive size, body, and range, and is evidently resolved that we will not forget that fact for a moment. That she can sing with considerable variety and taste is demonstrated on the recent Victor *Aida*; here, she seems concerned chiefly with singing high and loud.

The recital starts off in high gear with a stunning voicing of "Entweilte Götter," but as selection follows selection, it becomes apparent that Ortrud is singing everything. The voice is simply too big in caliber, and the temperament too dramatic in inclination, for the sentiment of the wonderful *Werther* scene; it suggests what a mature Flagstad "Mi chiamano Mimi" would be—imposing and wrong. The top notes of "O don fatale" are more than a bit distended, and the *Trovatore* excerpt falls strangely flat—all voice and no madness. "Voi lo sapete" is better, except that Gorr's applied sob on the final "io piango" leaves one with the aftertaste of a tossed-off concert version; the *Samson* arias are roughly as seductive as an announcement of train departures. She finally breaks through to some honest feeling in the "J'ai perdu mon Euridice," but here Cluytens has for some reason chosen to contrast a very slow second verse with a very rushed third (it almost sounds like a splice of sections from two separate takes), with unconvincing results. "Divinités du Styx" winds up the recital in a grandiose manner. The *Liebestod*, rather awkwardly sandwiched into second position on the first side (followed by the *Air des Lettres*), starts off well enough, but by its climax has become simply a flood of good-sounding but belabored tone.

In short, Miss Gorr has made it clear that she has a great voice—which we

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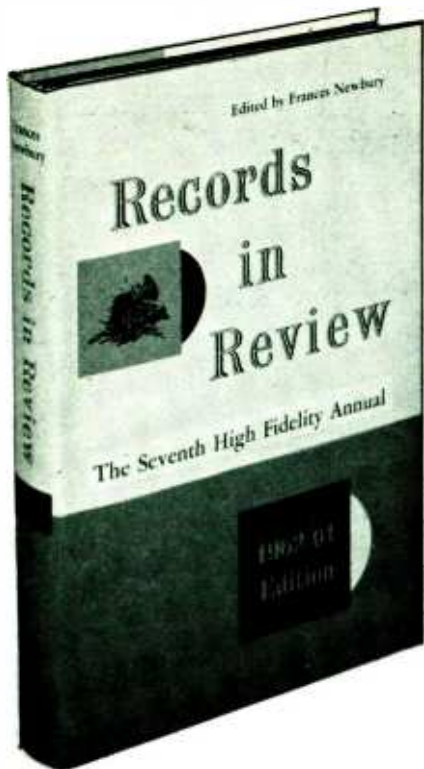
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knew—but has done little to persuade us that its user is an artist of penetration and sensitivity. Perhaps next time. Cluytens' accompaniments incline towards deliberation; the sound is bright, widespread in the stereo version, and shallow.

C.L.O.

RAFAEL PUYANA: "*The Golden Age of Harpsichord Music*"

- Rafael Puyana, harpsichord.
- MERCURY MR 50304. LP. \$4.98.
- • MERCURY SR 90304. SD. \$5.98.

This disc includes an interesting collection of unhackneyed works ranging over three centuries. The first side contains three French pieces, including an imposing *Tombeau* by Louis Couperin; three Spanish pieces, of which one is the Sonata in E. K. 381, by Scarlatti; and Bach's transcription of Alessandro Marcello's Oboe Concerto. The second side is entirely devoted to English compositions, including the charming anonymous *My Lady Carey's Dompe*, dating from about 1500; the delightful *La Volta* of William Byrd; and a brilliant set of divisions on a ground, *Les Buffons*, by John Bull. Mr. Puyana, for some years a pupil of Wanda Landowska, seems to have caught a good deal of the fire of that great artist and in addition reveals a keen insight into the different styles of the music he presents as well as an impressive mastery of his instrument.

The sound of the recording is very good. It should perhaps be pointed out to prospective listeners that the order of the pieces follows the labels, not the listing on the sleeve. N.B.

KARL SCHEIT: "*Masterpieces for the Classical Guitar*"

Bach: *Prelude for Lute; Partita for Violin, in B minor; Sarabande and Bourée. Suite in E minor; Canzone and Dances of the Sixteenth Century; Dances of the Renaissance.* Paganini: *Romance in A minor.* Robinson: "*The Schoole of Musicke*"; *Allemande, Galliard, and Lantero. Sor: Variations on a Theme of Mozart, Op. 9.*

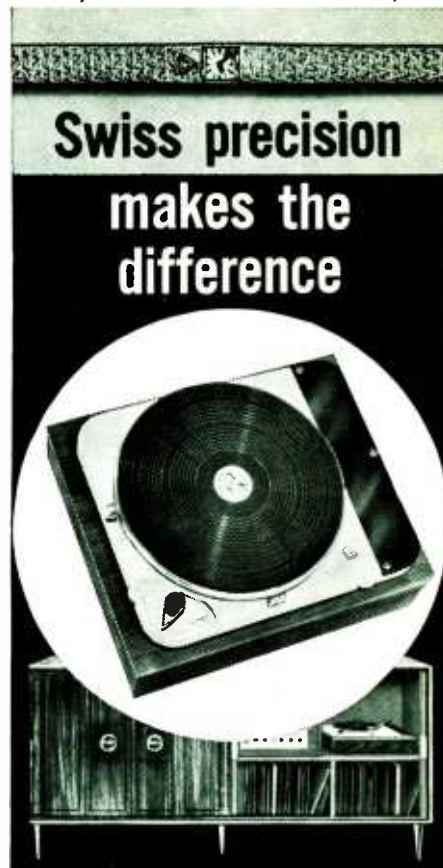
- Karl Scheit, guitar.
- VANGUARD BG 625. LP. \$4.98.

Scheit's playing is definitely of the same Viennese school that includes the Konzerthaus Quartet and the pianists Paul Badura-Skoda, Joerg Demus, and Ingrid Haebler. He stresses a broad, sonorous tonal quality and a sturdy rhythmic accentuation which does, however, sound just a mite "square." Missing from his work is the flexibility and dynamic nuance, the sheer expressiveness of, say, Segovia. Nevertheless, there is a great deal to admire in Scheit's powerful, forthright instrumentalism, his considerable earnestness of purpose, and his exemplary technical prowess. He is heard to especially good advantage in the Bach selections and in the old dances (which, incidentally, he himself arranged). The sturdiness of his playing will, I imagine, wear exceedingly well.

The recording is extremely close-up and full-bodied. H.G.



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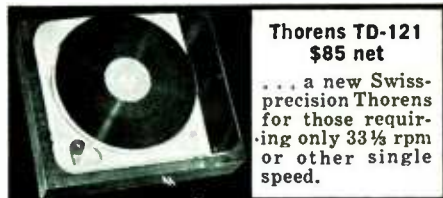
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Roberta Peters: a Julie starry-eyed.

A Masterpiece of a Musical With Tears and Laughter Both

✓ "Carousel." Command RS 843, \$4.98 (LP);
RS 843 SD, \$5.98 (SD).

WHEN THE WORLD was younger and the only requirement of a musical was that it amuse the public, Theresa Helburn's suggestion to Oscar Hammerstein that he adapt Ferenc Molnár's *Liliom* for the musical stage seemed slightly quixotic. What sort of musical could be fabricated from Molnár's episodic drama, a tale of events in the life, and afterlife, of a no-good Budapest carnival barker? Not only were the main episodes tragic and set in a sordid locale, and the leading character a thief, a seducer of females, and in general an unsavory individual, but Molnár had injected a touch of fantasy into his final act—and fantasy was invariably fatal to a musical. Nevertheless, with the Theatre

Guild in need of a show to follow *Oklahoma!*, Hammerstein went to work on this unpromising material and produced the book for *Carousel*—possibly the finest book ever written for any American musical. Transferring the milieu of the story from Budapest to the New England coast (at the suggestion of Rodgers), softening the character of *Liliom* so that his more objectionable traits became acceptable, and introducing a feeling of hope into the last scene, Hammerstein, by sheer theatrical craftsmanship and perhaps a certain intuition for public taste, wrote a musical that not only amuses, but tugs at the heartstrings and touches the finer feelings of an audience. You can see *Carousel*, and

laugh . . . or you can cry. An author who can do this to an audience is something of a genius.

Rodgers' contribution to this fine show was a score of extraordinary and consistent loveliness, possibly the best he ever wrote. There may be individual songs in other Rodgers' scores which are more memorable, but as a complete entity this, for me at least, is the composer's *chef d'oeuvre*. While *Carousel* failed to achieve the immediate popularity of *Oklahoma!* (the box score reads 890 to 2,248 performances in favor of the latter), with the passing of the years *Carousel* has steadily risen in public opinion, and is now recognized for what it is: an American musical masterpiece.

The original cast recording on Decca (DL 9020) remains a valuable memento of the first presentation, though its sound is now rather dated. Capitol (W 694) offers an original sound track recording from the 1956 film version, and RCA Victor (LPM 1048) presents the music in well-sung performances with a cast headed by Robert Merrill and Patrice Munsel. All of these will now have to bow to Command's excellently performed and handsomely recorded version of the score. Command's cast is an impressive one, both vocally and namewise, with Alfred Drake and Roberta Peters starred. I would have preferred a younger-sounding voice than Drake's for Billy Bigelow, for though the songs lie well within the compass of his sturdy baritone, he has a tendency to sound pontifical. His *Soliloquy*, though quite impressively executed, suggests that a grandfather is thinking of his grandchild, rather than a young, expectant father making plans for his first-born. Miss Peters' Julie is utterly captivating— young, pure, and a little starry-eyed. And thank heavens, Miss Peters never gives the impression of an opera star slumming in operetta.

Not all the vocal honors are carried off by the two stars: there is strong competition from Lee Venora, Jon Crain, Norman Treigle, and Claramae

Turner. Miss Turner has a couple of the plums in the score, *June Is Bustin' Out All Over* and the beautiful *You'll Never Walk Alone*, and seldom can either of these numbers have been sung more effectively. Jon Crain's lightish tenor is extremely agreeable in his one solo, *Geraniums in the Winder*, and in the duets with Lee Venora and Norman Treigle. Treigle himself is excellent in both *Blow High, Blow Low* and *Stonecutters*, although it is a pity that the introductory verses to the latter (which is more generally known as *There's Nothing So Bad for a Woman*) should not have been included. And if you are wondering who sings the rousing *This Was a Real Nice Clambake*, the answer is, all the principals—an unheard-of procedure either on stage or on discs. I have occasionally quarreled with Lew Davies' arrangements, but on this occasion I can only say that I doubt that they could be bettered by anyone. They are considerate, discreet, interesting, and above all extremely musical. They sound simply wonderful as played by the orchestra under the wise baton of Jay Blackton.

I am a little, but only a little, disappointed in Command's recorded sound, which doesn't quite come up to the extremely high quality of some of the earlier releases on this label. I have heard only the stereo version, but even this lacks the immediacy and presence that is so striking on many other Command productions.

The liner notes contain some curious comments on previous recorded re-creations of past Broadway musicals. Since these seem to be referring to the really excellent Columbia efforts (*The Boys from Syracuse*, *Girl Crazy*, *Babes in Arms*, etc.) which are all now unhappily deleted, may I suggest that Command might gladden the hearts of musical show buffs by starting a series along these lines. And could we have a recording of the one completely—and unaccountably—neglected Rodgers and Hammerstein musical, *Allegro*, as a start? J.F.I.

The Last Stirring Echo Of an Era Now Gone

✓ "I Ain't Got No Home." Cisco Houston, accompanying himself on guitar. Vanguard VRS 9107, \$4.98 (LP).



Cisco Houston

THE ENTRIES under "Houston, Cisco" in the Schwann catalogue number a bare half-dozen releases, two of them vintage ten-inchers. This album marks the seventh; it also marks the last. Houston, dying and knowing it when he taped these songs, never lived to see them finally committed to vinylite.

Despite his considerable talents, Cisco Houston never attained big-wheel status among folk singers. In point of fact, until the recent folk song revival spread copious cash across the land, he never even managed to scrape much of a living from his art. It would, therefore, seem wildly pretentious to ob-

serve that an era passed on with him. But one did. For Houston came of musical age in the America of Dust Bowl and Depression, of forlorn bread lines and tough deputy sheriffs, of social protest that was visceral and dangerous and real. He worked as a miner and a lumberjack, as a burlesque show barker and a disc jockey. He rode the rails and followed the dusty highways side by side with the greatest folk balladeer of our century, Woody Guthrie. As they sang together in saloons and on streets, Guthrie churned out ballads by the hundreds—some already enshrined as classics—and Houston shaped a few of his own. Now Cisco is dead and Woody lives out his life in silence, his great gifts muted by illness.

Happily, Houston's last recording showcases his art in neat cross section. He was at his congenial peak in three categories of folk ballads: cowboy songs, railroad songs, and the songs of his friend Guthrie. All are represented magnificently in this album. Houston always had an affinity for *The Streets of Laredo*. His soft, pleasing baritone, inflected with the accents of the American West, offered an ideal vehicle for the ballad of the dying cowboy, and Houston plays it straight and simple.

No one in our time served the folk literature of railroading with greater diligence and zest than

Cisco. *Danville Girl*, largely his own product in this version, is an easygoing evocation of the old days when a nimble 'bo could travel well and frequently in empty freight cars; on a sterner note, *East Texas Red* recalls the harsh fate of the meanest brakeman in the South. *The Wreck of the '97* is a classic interpretation; *My Gal* furnishes a grieving epitaph for dead railroadmen everywhere.

With the exception of Woody himself, Houston had no peer in delineating the songs of his old comrade. *I Ain't Got No Home*, *New York Town*, and *Bonneville Dam* are all prime Guthrie, and Houston handles them with his customary sure touch. In the soaring poetry of Guthrie's *This Land Is My Land*, his voice echoes all the optimism and confidence and pride that fathered the American Dream. But you can also hear, like a cruel counterpoint to the soaring melodic line, the wobbles of time and pain in that voice. It constitutes a peculiarly fitting, peculiarly poignant finale to the record.

While one can only regret that no new Cisco Houston albums will come our way, there is cause for gratitude in that Vanguard, with its customary superlative engineering, has preserved this last unsorrowing echo of a stirring voice that sang from and to the heart of America. O.B.B.

"Off-Beat Percussion." Don Lamond and His Orchestra. Command RS 33-842, \$4.98 (LP); RS 842, \$5.98 (SD).

"The Big Band's Back in Town." "Doc" Severinsen, trumpet; Orchestra. Command RS 33-837, \$4.98 (LP); RS 837, \$5.98 (SD).

Command's old and new recording philosophies could hardly be more vividly expounded—and contrasted—than by this brace of current releases. Each enlists many of the same players, but in the program starring drummer Lamond (with Lew Davies' arrangements) the approach is that of the earlier "provocative" and "persuasive" best sellers: abrupt channel shifts, elaborate percussive decorations, candidly close miking, and glassily sharp, ultradry sonics. The only relative novelty is that Lamond himself concentrates for the most part on his brush—rather than stick-work—most effectively in an expressive *It's Been a Long, Long Time* (co-starring flutist Phil Bodner), a snappy *I Won't Dance*, and a bouncing *Cheek to Cheek*.

Magnetic film (the "stereo 35-mm" technique) was used in the "Big Band" program, but it's my guess that the difference this makes is negligible, compared to the other changes: the abandonment of arbitrary sound shifting, more distant miking, and a genuine auditorium acoustical ambience. At any rate, the sonics, while no less brilliant, are much richer and more natural. Severinsen is backed here by five additional trumpets, as well as trombone and sax sections, and there is no pressure on the soloist to suggest the styles of other famous trumpeters. Doc plays himself here, convincingly reinforcing his reputation as one of the most eloquent masters of his instrument. Bobby Byrne's richly sonorous and varied scorings provide fascinatingly intricate big-band collaborations rather than mere accompaniments. *Flamingo*, *My Funny Valentine*, *The Look*

of Love, and *I Cried for You* are perhaps outstanding, but all the performances are effective. The sound qualities are an aural delight. R.D.D.

"Emil Coleman Lights Up the Plaza." Emil Coleman and His Orchestra. Philips PHM 200041, \$3.98 (LP); PHS 600041, \$4.98 (SD).

Even though this is a studio recording, it has the unmistakable ambience of a large ballroom, and if you want the resident dance band of the Plaza's Persian Room brought right into your house, this is the ideal disc for the purpose. The Emil Coleman Orchestra, one of the best society bands in the country, plays a grandly varied program of dance numbers with superb precision and considerable elegance. The fine danceable arrangements are by Sy Oliver and Jim Tyler. In a day when most band leaders prefer to serve up thirty-two-bar snatches of songs incorporated into a medley, it is good to find Coleman giving each number a full hearing. Coleman's tempos are a little slower than those favored by many bands, but this should please those weary of trying to keep pace with what is known in the trade as "businessman's bounce." J.F.I.

"Electronic Music." The Electrosoniks. Philips PHS 600047, \$4.98 ("Rechanneled Stereo").

I can't trace the monophonic forerunner of this "electronically rechanneled" program, which may have been recorded originally some years ago, but its materials are so adaptable to reprocessing that the spacing, spread, and even the sound movements are as effectively stereogenic as if they had been captured in true stereo from the first. More importantly, the young Dutchmen Tim Dissevelt and Kid Baltan, who created these performances, manipulate both tricked-up normal instruments and synthetic tone

generators with exceptional skill, and also succeed in achieving an implied rather than explicit pops music quality which puts to shame the unimaginative efforts of most American arrangers who have dabbled in "out-of-this-world" *divertissements*. An atmospheric *Moon Maid* is almost orthodoxly romantic in feeling if not in technique; and for all their sonic oddities *The Song of the Second Moon* and *Orbit Aurora* are at least vaguely "popular" in style, while the whirling *Sputnik Re-Entry* is as vaguely "Eastern" in coloring. *Twilight Ozone* reveals some startling metamorphoses of what was—but no longer sounds much like—a jazz band. This record can be adversely criticized only for its omission of a final piece, *Piano-forte*, which is listed on the label but replaced on the disc itself by a narration describing the techniques involved here—a spiel informative enough, but merely duplicating the printed annotations and breaking the weird mood established by the performances. R.D.D.

"I Remember Hank Williams." Floyd Cramer, piano. RCA Victor LPM 2544, \$3.98 (LP); LSP 2544, \$4.98 (SD).

Since his death in the mid-Fifties, Hank Williams, one of the most prolific writers and performers of country songs, has become almost legendary. Hardly a month passes without a tribute to him. The latest comes from Floyd Cramer, a pianist with a highly individual style and a knack for making most of the songs he tackles sound a good deal better than they actually are. Williams wrote a phenomenal number of "weepers"—songs of sorrow, loneliness, frustration—and though Cramer plays these well, with orchestral and choral backing, his best work is in the happier numbers. His performance of *Jambalaya* has tremendous jauntiness, and the stride piano work on *Lovesick Blues* is ear-catching

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CIRCLE 5 ON READER-SERVICE CARD

—though no more so than the boogie version of *Hey, Good Lookin'*. I could easily dispense, however, with the wordless efforts of the choral group. J.F.I.

"Saturday Night—Grand Ole Opry." T. Tommy Cutrer, Master of Ceremonies. Decca DL 4303, \$3.98 (LP); DL 74303, \$4.98 (SD).

Every Saturday night, millions of radios across North America tune in on the strong signal of Nashville's WSM and millions of listeners rejoice in a long, twangy recital of country music that has become a national institution—the Grand Ole Opry. Decca has put together a typical program, brilliantly recorded for two channels, featuring some of the greatest names in the genre. Ernest Tubbs, Roy Acuff, and Kitty Wells furnish bright moments, but the appeal of coun-

try music, frankly, is restricted by its very nature. There is a deadening sameness to the nasalized lyrics; musical clichés succeed each other in endless parade. Still, anyone wishing to explore this fallow field will find no finer entree than via this anthology. O.B.B.

"Night Time Sing-Along with Mitch." Mitch Miller and The Gang. Columbia CL 1864, \$3.98 (LP); CS 8664, \$4.98 (SD).

After all these years, and all those sing-along discs, the inventive Mitch Miller still has not run out of titles for his sessions of community singing. "Night Time" is as convenient a title as any of those which have preceded it, although I can't help feeling that, taken too literally, it could lead to disturbing results. What if someone plays and sings along

with this record just when Mitch's TV session of *Nachtmusik* is on the air? Could be quite a Mitch-match. The singers are in their customary lusty vocal form and, as usual, giving their all to the conductor, and to you. J.F.I.

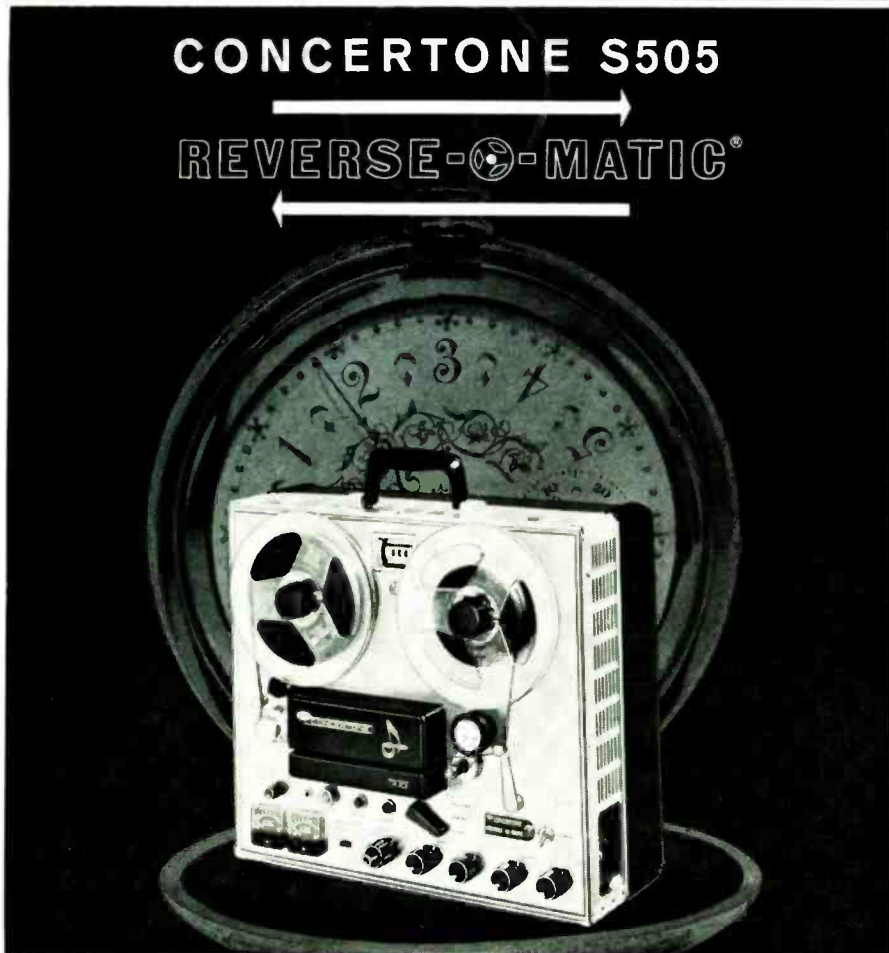
"For Saxes Only!" Jazz Band (minus one sax), Bob Wilder, cond. Music Minus One MMO 4006, \$6.95 (LP). An admirable variant on the usual participation record method which provides accompaniments for a featured soloist in either simplified beginners' pieces or standard chamber or concerted works. Here the purpose is to train a relatively advanced sax sideman in jazz ensemble playing. Wilder's eight fine original pieces (scored for five saxes with piano, bass, and drums) are performed on Side 1 with the first or second alto sax part omitted; then repeated on Side 2 with the first or second tenor part to be filled in by the student. The missing music part is supplied, complete with cues, in the accompanying nineteen-page booklet. The pieces themselves are uncommonly attractive and often quite intricate. The performances are surprisingly effective even with a missing voice and the rhythm section provides a rock-steady but never stiff beat. The student who can master the parts provided for him and blend harmoniously with the warmly sonorous playing of his recorded sidemen should be well prepared to meet professional ensemble standards. R.D.D.

"The Magic Fingers of Caesar Giovannini." Caesar Giovannini, piano; Orchestra. Mercury MG 20735, \$3.98 (LP); SR 60735, \$4.98 (SD).

Giovannini's earlier disc for Mercury ("The Brilliant Sound of Pianos and Percussion") was so cluttered up with multiple-keyboard and percussive effects that it gave little notion of the pianist's real abilities. Here, presented in the no less bright but markedly warmer and more open recording of soloist with symphonic accompaniments, his assured digital skill is more clearly apparent. Interpretatively, he is orthodox enough in both his cocktail hour expressiveness and "concerto" floridities, yet there is marked sonic distinction in the tonal qualities he elicits from his extremely brilliant Steinway. The rich arrangements (of *The Sweetest Sounds, Beyond the Sea, Stranger on the Shore, My Silent Love*, etc.) are relatively straightforward, with occasional felicitous French horn and low-string counter-themes. R.D.D.

"By Request." Perry Como; the Ray Charles Singers; Mitchell Ayres and His Orchestra. RCA Victor LPM 2567, \$3.98 (LP); LSP 2567, \$4.98 (SD).

Perry Como's carefully cultivated relaxed style of singing has never before been more handsomely displayed than in these songs, which in general seem to me to be superior to those he usually chooses. Perhaps the "By Request" title has something to do with the higher musical quality, although I'm sure the singer would not tackle any number which he did not like personally or feel he could do justice to. He sings them all to perfection, but at the risk of being accused of less majesty, I can't honestly say I find his performances interesting. They are musical but rather dull. The contributions from the Ray Charles Singers and Mitchell Ayres's Orchestra (the latter a little too deferential) are both helpful. The sound is fine, and those who consider Como's TV program to be



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CIRCLE 7 ON READER-SERVICE CARD

the highlight of their watching week will most certainly revel in this disc. J.F.I.

"Living Voices on the Campus." RCA Camden CAL 715, \$1.98 (LP); CAS 715, \$2.98 (SD).

RCA Camden's choral group, Living Voices, are rapidly becoming as ubiquitous as Mitch Miller and his minions, roving in repertory from Broadway and the West to Ireland, and now to college campuses. The songs they have selected here may well be college favorites, but not all of them are college songs. Tin Pan Alley has contributed *Collegiate* and *The Sweetheart of Sigma Chi*, from the Broadway stage comes *Buckle Down Winssocki*, and even TV has something to offer by way of *The Halls of Ivy*. If the remaining thirty numbers seem to be bypassing some of the halls of learning, it is interesting to note that at least one, *Annie Lisle*, is the basis of no less than twelve other college songs. The performances are professional and proficient; the singing is tidy and forthright, though perhaps not as robust as it might be, and the entire concert is recorded in very good sound. J.F.I.

"The Wonderful World of the Brothers Grimm' and Other Motion Picture Favorites." David Rose and His Orchestra. M-G-M E 4077, \$3.98 (LP); SE 4077, \$4.98 (SD).

Except for a mildly catchy *Ah-Oom* and a florid *Gypsy Fire*, Bob Merrill's tunes for the latest Cinerama spectacle are strictly routine. Rose's big orchestra does the best it can with them and with the six older film hits on the flip side, but the only real success is a broadly spread, strongly dramatic theme from *Exodus*. Both mono and stereo editions boast big, glittering sonics, more effective, of course, in the SD. R.D.D.

"Folk Sing Hallelujah." Mike Settle and the Settlers. Folk Sing FLP 10001, \$3.98 (LP).

Mike Settle is a young folk singer who has composed an infectious folklike ballad—almost a kind of Afro-American marching song—called *Sing Hallelujah*; it leads off this attractive album. Settle has a light, supple voice and a somewhat unformed style, but his instincts are sound and his potential is solid. His program ranges wide—from *Pretty Girl*, originally a calypso romp by Blind Blake, to traditional items like *The Cruel War* and a version of *Dixie* that manages to sound unhackneyed. But the finest band on the disc, save for the swinging title song, is a heartfelt version of Woody Guthrie's *Plane Wreck at Los Gatos*. In a noteworthy departure, the album notes incorporate the music as well as the words of each selection. Settle provides an autobiographical fragment, precious in its studied crudity, outlining his ambitions to become a musician and/or a writer. He has on the evidence of this release attained the first goal but, to borrow his style, he ain't gonna become a writer without foolin' around a bit with somethin' called grammar. He really ain't. O.B.B.

"Stan Kenton! Tex Ritter!" Tex Ritter; Stan Kenton and His Orchestra, Capitol T 1757, \$3.98 (LP); ST 1757, \$4.98 (SD).

There have been many strange collaborations on records, but Tex Ritter and Stan Kenton surely constitute the most bizarre mating to date. The honors are all Kenton's, whose arrangements, while

they make no concessions to the usual Western style, have a sweep and spaciousness that suggest the wide-open spaces. But they simply dwarf the contributions of his partner. Ritter's rich but rather lugubrious-sounding voice is acceptable enough in the easy lope of such songs as *Home on the Range*, *Wagon Wheels*, and *The Last Roundup*, but it cannot achieve the bounce necessary for *The Bandit of Brazil*, or make *The Green Leaves of Summer* sound like anything but an autumnal lament. Impressive as Capitol's sound is, it seems wasted on such tired, monotonous performances. J.F.I.

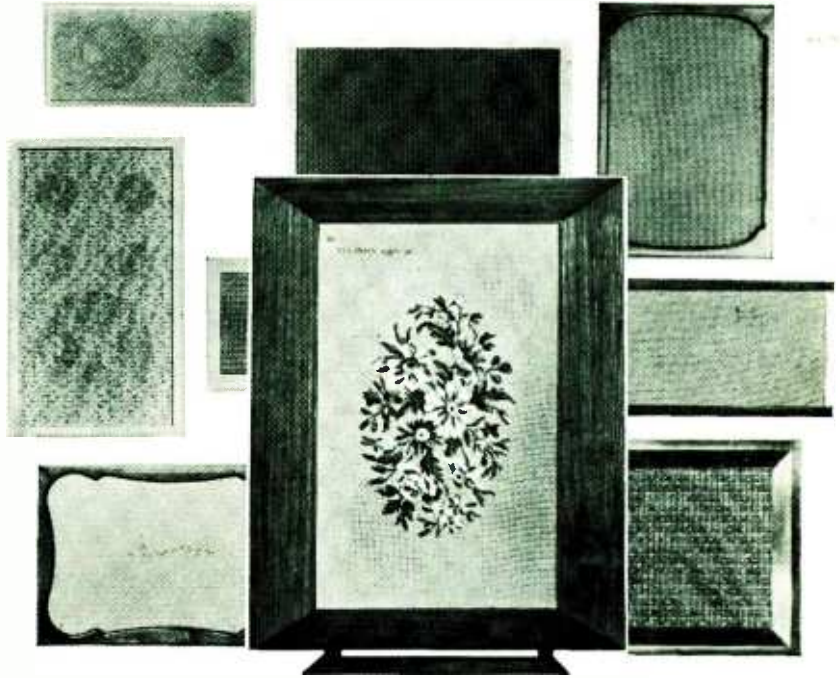
"Sounds of Sebring 1962." Riverside RLP 5027, \$4.98 (LP); RLP 95027, \$5.98 (SD).

This year's Grand Prix of Endurance

boasted little excitement as a race (a Ferrari won as usual, this time driven by Bonnier and Bianchi), and its monotonous whizzing-by sonics are only too familiar even in ultraclear stereo recording. Nevertheless, this latest in Riverside's documentary series is the liveliest yet in its candid driver and builder interviews, marked by Sterling Moss's blazing contempt of track stewards' officiousness and featuring an arrestingly uncensored multilingual pit dispute which every racing aficionado will want to preserve in his most treasured archives. R.D.D.

"Tops in Talent" (Sampler). Various Artists. Word W 3190, \$3.98 (LP). Spiritual dedication rather than musical talent is demonstrated in this anthology of excerpts representing fourteen full programs by the most prolific producer of

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sermon and sacred song recordings. But there are momentary touches of real distinction in Ethel Waters' *Joy to My Soul*, and the authentically chaotic shouting of the Star Bethel Choir in *Jesus, Jesus*. R.D.D.

"Yugoslavia Koco Racin." Koco Racin Folk Ensemble. Monitor MF 375, \$4.98 (LP).

A spirited, somewhat roughhewn run-down of Yugoslav songs and dances by the well-traveled Koco Racin Ensemble of the city of Skopje. The instrumentalists scorn neat organization and precise attack in an effort to impart heightened vitality to the dances. They succeed, and a sense of true, village-square spontaneity permeates the proceedings. The high spot of the album, however, is a quietly golden love song.

"Dremle Mi Se Dremle (I Would Like To Go to Sleep). sung with melting loveliness by an unnamed contralto. Unfortunately, the recording, taped during a visit to Paris by the Ensemble, tends toward tinniness. O.B.B.

"A Treasury of Spanish and Mexican Folk Song." Cynthia Gooding; El Niño Peregrino and Sandalio Jibaro, guitars. Elektra EKL 218, \$4.98 (Two LP).

A bargain of heroic proportions! This two-disc set, recorded with the superlative technique characteristic of Elektra, features the deep, husky alto of Cynthia Gooding in—count them—thirty-seven Spanish and Mexican traditional songs. Miss Gooding is probably more conversant with this rich literature of balladry than any other gringo on vinylite,

and she shapes each song into an intensely experienced and communicated entity. Not the least of her accomplishments is the clearly but subtly defined differentiations between Spanish and Mexican singing styles that she preserves. In this superb program it is virtually impossible to single out individual items for special praise. However, two Castilian Christmas airs, *Nochebuena* and *Villancicos*, are starkly moving, and *El Vito* is a small gem of Iberian bitterness. From Mexico comes *Delgadina*, a darkling ballad of long-ago tragedy, and the catchy revolutionary love song *La Norieña*. Miss Gooding contributes scholarly annotation and an enclosed booklet contains texts and translations of the songs. To repeat, at \$4.98 this is a bargain of heroic proportions! O.B.B.

"Greta in the Waldorf Keller." Greta Keller; Paul Mann and His Music. ABC-Paramount ABC 429, \$3.98 (LP); ABCS 429, \$4.98 (SD).

Greta Keller, the Vienna-born *chanteuse*, brings a rare touch of intimacy to her performances of a dozen songs most requested by her stanch admirers. With the exception of a French chanson and two numbers in German, the program is sung in English. This may seem like a dangerous procedure for an Austrian singer, but Miss Keller, who has been here for several years, is one of the few European artists to have mastered the mystique of the American song. How well she has accomplished this feat is best heard in a gently appreciative *Thanks for the Memory*, a caressing *These Foolish Things*, and in *I'm the Other Woman*, where the irony of both the lyrics and the situation it describes are brilliantly realized. Her French song is rather a minor number, though her version of *Lieber Freund*, from Lehár's operetta *The Count of Luxembourg*, is utterly charming. The genuinely Continental atmosphere of the whole program is considerably enhanced by the excellent, discreet accompaniments of Paul Mann. J.F.I.

"Golden Apples of the Sun." Judy Collins. Elektra EKL 222, \$4.98 (LP). One of the warmest, most expressive interpretations you are likely to hear this year is Judy Collins' singing of the title song of her new album *Golden Apples of the Sun*. A poem of William Butler Yeats' set to a haunting melody, it glints like a burnished Celtic cameo, and Miss Collins polishes every facet with consummate artistry. The remainder of her recital includes *Twelve Gates to the City*, *Lark in the Morning*, *Shule Aroon* (the Irish original of *Johnny Has Gone for a Soldier*), and a lovely unaccompanied *Christ Child Lullaby*. The soloist's approach to her songs is less diffuse than in her debut disc "A Maid of Constant Sorrow" (EKL 209), and her clear, affecting soprano carries both authority and conviction. Recommended. O.B.B.

"Rendezvous in Paris." Michel Legrand and His Orchestra. Philips PHM 200045, \$3.98 (LP); PHS 600045, \$4.98 (SD).

Legrand's orchestral titivations of a batch of French favorites are, for him, so unusually low-keyed that I almost expected to find he had become M. Lepetit. Small-scaled as most of the settings are, they all contain provocative and ingenious musical ideas, and carry the very personal stamp of this

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talented Frenchman. Probably nobody but Legrand would dream up a Dixieland setting for *Venez Donc Chez Moi*, combine it with a battery of lush strings, and be able to make it sound agreeable. And surely only he would think of discarding the usual fiery, high-powered orchestral scoring considered *de rigueur* for *Milord* in favor of a sweet, almost syrupy arrangement. But it works. Parisian songs call, naturally, for an accordion, and Legrand has used the instrument in *Pigalle* and again in *Dominio*, although in the latter it sounds almost like an afterthought—the number opens with a strong Spanish flavor, and only towards the end does the *bal musette* atmosphere creep in. Because many of the arrangements are extremely intricate, they are much better served in the stereo version. J.F.I.

"The Waring Blend." Fred Waring and The Pennsylvanians. Capitol T 1764, \$3.98 (LP); ST 1764, \$4.98 (SD).

These lively, lightly swung performances by the Waring group are a radical departure from their usual staid presentations, a fact which may not be relished by those who prefer them in more straightforward work. But the arrangements have been skillfully contrived to exploit left-right separation of the female and male choirs, and the results are fascinating. Sometimes the melodic line is thrown from one group to the other, sometimes one choir sings straight while the other provides a gently swinging accompaniment. In the latter style of musical badinage, the choirs are most effective in *My Bonnie Lies Over the Ocean* and *Loch Lomond*, with two old Muscovite favorites, *Volga Boatmen* and *Dark Eyes*, running a close second. The Waring orchestra, sounding like the Pennsylvanians of old, whips up some brash swinging accompaniments. The intentionally wide separation on the stereo disc is naturally most effective here. J.F.I.

"Sinatra and Swingin' Brass." Frank Sinatra; Orchestra. Neal Hefti, cond. Reprise R 1005, \$4.98 (LP); R9 1005, \$5.98 (SD).

The brass is swinging all right, and I wish I could say the same for the singer's performances, but unfortunately I can find little trace of a similar momentum in his work, which sounds unusually dispirited. Perhaps, after singing in public for over twenty years, the voice has every reason to show signs of strain, but these tired-sounding, lackluster performances come as a complete surprise after the many recent excellent discs from this singer. It was something of a chore to sit this one through, and when it was over I put on Fred Astaire's old 78 recording of *Pick Yourself Up*, to reassure myself that this song was not as dreary as Sinatra makes it seem. It wasn't. J.F.I.

"José Melis at the Opera." José Melis, piano; Orchestra. Mercury MG 20709, \$3.98 (LP); SR 60709, \$4.98 (SD).

Classical music presented in the popular idiom has long ceased to be considered an act of sacrilege, and few foreheads will be furrowed by José Melis' piano transpositions and performances of familiar operatic arias. In a number of cases, Melis has been extremely considerate of the music and its original style, and his tender performances of Massenet's *Meditation*, Wagner's *Evening Star*, and the Puccini arias from

La Bohème and *Madama Butterfly* are extremely persuasive. They might easily stir up some interest in the real thing in the minds of those who think opera "longhair." It is in these numbers, and in the pleasantly subdued Latin-styled arrangements in which he is backed by a small group, that Melis is most arresting. When he is joined by a big band, as in the *Lucia* Sextette and the *Carmen* aria, the program loses a little of its appeal. J.F.I.

"You'd Be So Nice To Come Home To."

Joe Henderson, piano; the Williams Singers; Geoff Love and His Orchestra. Capitol T 1765, \$3.98 (LP); ST 1765, \$4.98 (SD).

This is basically nothing more than a good record to dance to or to just sit back and enjoy. The tunes, all of them

standards, have been richly scored by Brian Fahey for the Geoff Love strings, and the Rita Williams Singers are on hand to pitch in with some wordless chantings. The really interesting and worthwhile thing going on within this framework is the piano styling of Joe Henderson. Henderson, a young man making his debut on Capitol, is quite obviously a considerable musician. His musical taste and imagination are apparent in everything he plays, and he never indulges in capricious embellishments purely to display his technique. His performances are straight, warm, and quite unaffected—but very effective. I suspect he is an even better pianist than this record discloses, and I, for one, shall keenly await his next disc. But please, Capitol, leave the Rita Williams Singers at home. J.F.I.

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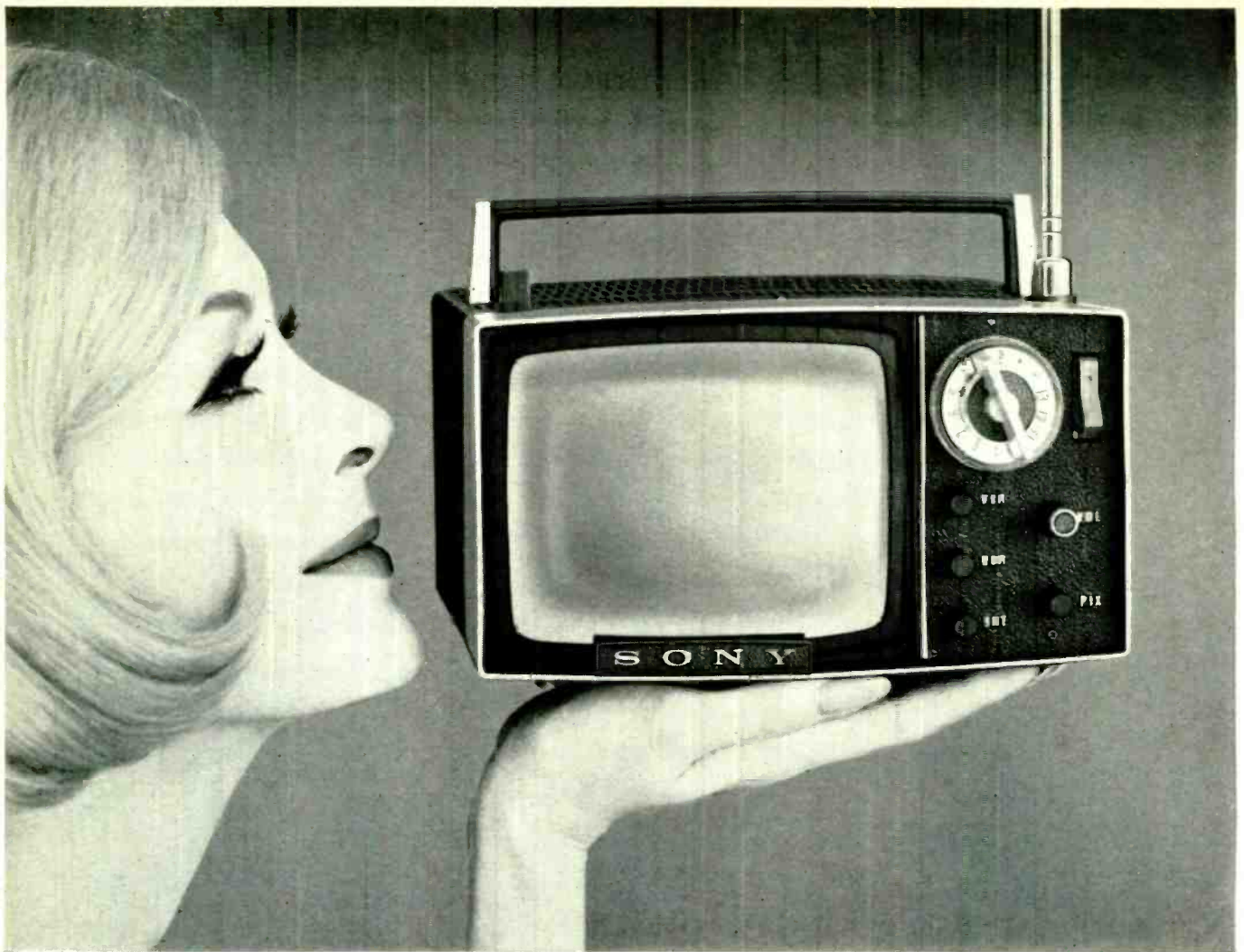
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ONE OF THE most remarkable, but least remarked upon, phenomena in the entire field of recorded music is the extraordinary expansion of the catalogue of Christmas records. A decade ago, a complete listing of Yuletide music on microgroove barely filled a single page of the Schwann catalogue. This year, four full pages of that guide will hardly suffice to accommodate a full listing of all the Christmas discs currently available. Considering that these records are purely seasonal items, this tremendous increase, both in numbers and in the unprecedented diversity of the Christmas music they offer, is nothing short of staggering. The holiday records for 1962 began to arrive early in October; they amounted to no more than a trickle of the predictable deluge to follow—much of which, unfortunately, came too late for consideration in this coverage.

From Columbia, "The Glorious Sound of Christmas" (ML 5769; MS 6369) presents a concert of traditional carols and a few unusual selections, superbly performed by the Philadelphia Orchestra and, in six of the fourteen numbers, by the Temple University Concert Choir. Obviously designed as a showcase for the instrumental virtuosity of the Philadelphian musicians, the album contains performances of dazzling beauty, set in magnificently luxurious sound. There are times when the full orchestral arrangements by Arthur Harris seem too towering for the music, but his scorings for strings and woodwinds are utterly delightful, particularly in the almost Vaughan Williams-like setting of *God Rest Ye Merry, Gentlemen*. The Choir is obviously a superior group, but on this occasion it suffers from the single fault I have to find with this recording—an injudicious balance of forces. The Choir seems to have been poorly placed vis-à-vis both orchestra and microphones. So distant is it from the latter that it is often difficult to hear the words, and in Beethoven's *The Worship of God* I never did discover, frankly, whether the language sung was English or German. Despite this handicap, however, I doubt if many other Christmas releases will match this treasurable disc.

Philips makes its entry into the world of Christmas music with two records culled from the company's vast international catalogue. One of these, "Ring Out, Oh Christmas" (PHM 200034; PHS 600034), is an utterly enchanting program of traditional German carols, sung with simplicity, youthful charm, and fine musical taste by a *Kinderchor* of forty young German girls directed by Erich Bender. Two other youth choirs are on hand to spell the *Fräulein* oc-

asionally, and this they do well; but it is the sweet, unaffected, beautifully poised performances by the girls that make this record such a delight. Considerably less successful is "Christmas in the Old World" (PHM 200036; PHS 600036), a strange goulash of European Christmas songs and music, in performances which range from the delightful to the incredibly bad. Offsetting unbelievably dreadful versions by English singers of *The Holly and the Ivy* and *O Come, All Ye Faithful* are the joyous, vivacious Spanish carols, uninhibitedly sung by a choir of Spanish youngsters, and two lovely French *Noëls* beautifully performed by the mixed choir of St. Maurice d'Annecy. Because of the uneven quality of the performances it is difficult to recommend this record wholeheartedly.

Capitol, as usual, has a number of new Christmas discs, with doubtless more to follow. Of those on hand, "Christmas in Zitherland" (T 1782; ST 1782), a program of cherished Christmas carols and popular songs of the holiday season played by Ruth Welcome on the zither, is both unusual and appealing. The sad, rather haunting tone quality of her instrument is wonderfully suited to the traditional music, yet also beautifully tuned to such old Christmas evergreens as *Jingle Bells* and *Winter Wonderland*. There is a little magic in all her performances, and listeners seeking a record well off the beaten track will find it here. Along more traditional lines is the fine collection of Christmas music, marvelously well sung by the Roger Wagner Chorale, entitled "It Came Upon the Midnight Clear" (W 1760; SW 1760). The arrangements, both vocal and instrumental, are extremely fine, and the performances have notable style and considerable vocal expertise. Outstanding among these excellent selections is the tenor solo of Richard Levitt on *Sweet Little Jesus Boy*; a gentle and pious version of Max Reger's *Virgin's Slumber Song*; and the quiet but very effective performance of *Little Drummer Boy*. The stereo version boasts a particularly brilliant and well-adjusted sound. "A Merry Hawaiian Christmas" (T 1781; ST 1781) belongs in an entirely different category. It is a highly professional recording which may possibly delight those who may have spent a Christmas in the Islands, but one whose appeal otherwise seems very limited. The highlight of this mixture of commercial Christmas songs and familiar carols is a rollicking version of *The Twelve Days of Christmas* in which the true love's gifts include such unexpected offerings as television sets, missionaries, cans of beer, dried squid, coconuts, hula lessons, and

a mynah bird in a papaya tree. "A German Christmas" (T 10308; ST 10308) adds one more recording of German carols to the already large Capitol series of Christmas songs around the world. A good deal of the material here duplicates that to be found on the Philips record mentioned above. In this case, nearly all of the performances by the Bielefelder Kinderchor, a most polished group of youthful singers, are a *cappella*, and very beautiful they are. The preludes and postludes of pealing bells from several German churches add a fine atmospheric touch.

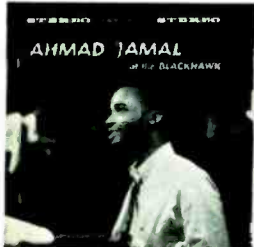
Two of the four RCA Victor Christmas discs may safely be left to those whose taste runs to country and western music. "Christmas with Eddy Arnold" (LPM 2554; LSP 2554) finds the old hillbilly singer bogged down in some terribly bathetic numbers, although to be fair to him he does quite acceptably with such carols as *O Little Town of Bethlehem* and *It Came Upon the Midnight Clear*. "Nashville Christmas Party" (LPM 2579; LSP 2579) contains some of the most appalling singing yet captured on discs, with a nadir reached in Jimmy Elledge's *O Come, All Ye Faithful*, which has to be heard to be believed. Apart from two songs by the Anita Kerr Singers, and Chet Atkin's solo guitar on *I Heard the Bells on Christmas Day*, the record can be passed over without a qualm. "The Living Voices Sing Christmas Music" (RCA Camden CAL 725; CAS 725) is on a higher plane altogether. While the program is relatively conservative in content, it does include an interesting American Indian carol; a Christmas song of South American origin, *Latin Lullaby*; and a sort of Jabberwocky version of *The Parade of the Wooden Soldiers* (though the significance of the latter as a Christmas song eludes me). The vocal performances are extremely good, even if some of Ralph Hunter's settings do strike me as slightly pretentious. Marian Anderson's disc, "Christmas Carols" (RCA Victor LM 2613; LSC 2613), is something of a disappointment. Had it been made ten years ago, when the voice was in better condition, it might have been quite fine. But the vocal quality has lost much of its glow, and the vibrato is more pronounced than ever. There can be no question that Miss Anderson is seriously involved with the material and that she sings it with fervor, but this does not prevent the production of some rather uncomfortable sounds. Robert Russell Bennett's arrangements of these familiar carols are neat and musical, and the recorded sound is rich and opulent.

JOHN F. INDCOX

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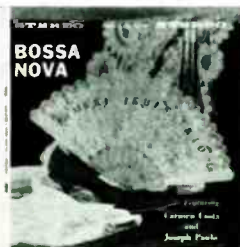


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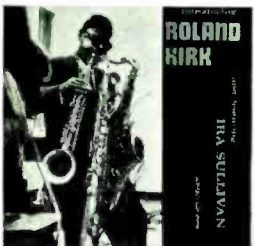


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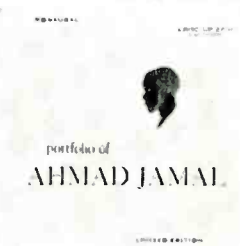
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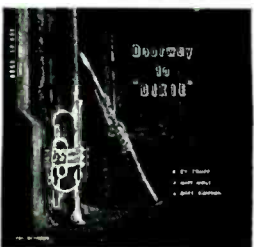
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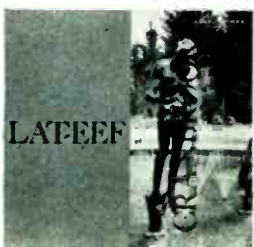
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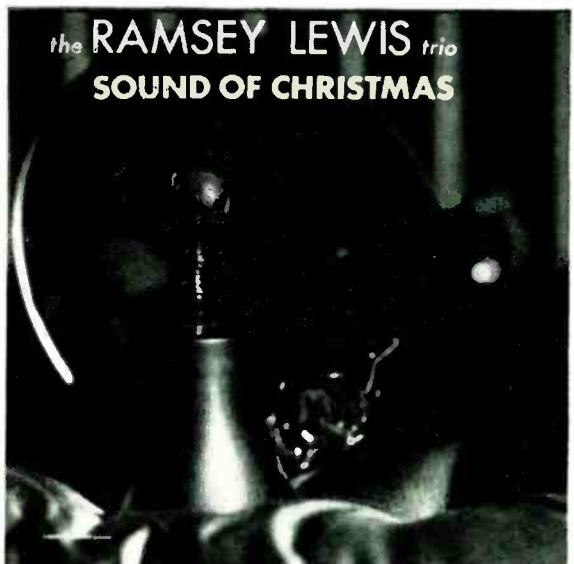
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Charlie Byrd: "Latin Impressions." Riverside 427, \$4.98 (LP); 9427, \$5.98 (SD). Byrd's scope as a guitarist becomes steadily more impressive with each new recording. This set is a mixture of solo and trio performances in which he plays both unamplified guitar and tiple, a ten-string instrument with double and triple strings tuned in octaves. His material reflects his explorations during a tour of South America with his trio last year under the auspices of the State Department: he has drawn on music from Argentina, Brazil, Venezuela, Colombia, and Paraguay. The selections range from distinctively gay, dancing pieces to gently reflective ones. There are several magnificent displays of bossa nova, the Brazilian rhythm so high in current favor; an affecting *Homage à Villa Lobos*; a rugged, driving *Azul Tiple* (with Byrd on the ten-string instrument); and a variety of other provocative and handsome performances. Byrd is a fascinating musician with the rare ability to communicate through an astonishingly wide range of material. He is at his most communicative here.

Barbara Dane: "On My Way." Capitol 1758, \$3.98 (LP); ST 1758, \$4.98 (SD). The provocative qualities here are supplied not by Miss Dane, a singer with a repertory of blues and novelties drawn largely from the Twenties and centering on the work of such classic blues singers as Ma Rainey and Bessie Smith, but by her principal accompanist, Kenny Whitson, who plays piano and trumpet either separately or simultaneously. Hearing Whitson's trumpet rise out of the murky shadows of one of Miss Dane's vocal choruses is like suddenly encountering the young Louis Armstrong anachronistically decked out in high fidelity. The fire, the crisply biting phrasing, and the full, authoritative tone are absolutely startling. He is equally effective playing behind her—filling, supporting, and pushing her along. Miss Dane's basic problem as a vocalist is similar to that of many young instrumentalists playing traditional jazz: she has assiduously copied the surface sounds, but beneath the surface, where there once was the excitement and vitality of creation, there is nothing but emptiness. Whitson's brilliant playing only serves by contrast to emphasize this lack.

Bill Evans-Jim Hall: "Undercurrent." United Artists 14003, \$4.98 (LP). Piano and guitar duets are, so far as I can recall, something new to jazz and, on the face of it, the possibilities to be drawn from this combination are not promising. But in the hands of two such sympathetic and original musicians as Bill Evans and Jim Hall the duets on this disc range from delightful to absolutely superb. The latter adjective is reserved for *My Funny Valentine*, which is developed in a series of pulsating stabs which, for all their ferocity, do not vio-

late the essential romantic feeling of the melody. The two musicians weave skillfully around each other, although Evans' piano is dominant most of the time. The thoughtful use of dynamics gives an added dimension to their already highly articulate talents, and enables them to achieve effects which are, particularly in *My Funny Valentine*, emotionally stunning. The other high point of the six-tune set is a lovely ballad by Hall, *Romain*, that is a gem of romanticism without the slightest trace of sentimentality. All the pieces are played with an astute sense of direction and structure and a wonderfully refreshing grace.

Dizzy Gillespie Big Band: "Carnegie Hall Concert." Verve 8423, \$4.98 (LP); 6-8423, \$5.98 (SD).

Recorded at a Carnegie Hall concert in 1961, Gillespie's quintet was joined in these pieces by a brass-heavy big band (four trumpets, four trombones, four French horns, and tuba—with no reeds except Leo Wright's alto saxophone in the quintet). Of the five selections, only three make use of the large group, and even on these the band is little more than a frame for Gillespie and (in one instance) his bassist Art Davis. The shouting power of the full band, however, does add to the excitement of *Manteca*, *Kush*, and *Tunisian Fantasy*. The latter, the most ambitious of the three, is an arrangement by Lalo Schiffrin, Gillespie's pianist, based on *A Night in Tunisia*, and highly effective as far as it goes. But it ends in unresolved fashion, petering out on a lengthy exchange between Gillespie and bassist Davis. The disc includes a pleasant, show ballad performance by Wright, and a vocal duet on *Ool Ya Koo* by Gillespie and Joe Carroll, done with more vigor than discretion.

Alberta Hunter: "With Lovie Austin and Her Blue Serenaders." Riverside 418, \$4.98 (LP); 9418, \$5.98 (SD).

Miss Hunter's first recordings in twenty years were made during an afternoon stopover in Chicago on her way from New York to the West Coast in the fall of 1961. Possibly because of the rushed conditions, a potentially excellent album has been seriously mangled by balancing so bad that Miss Hunter is sometimes covered by Jimmy Archey's trombone, Darnell Howard's clarinet, and Jasper Taylor's drums. Lovie Austin, the veteran Chicago pianist reunited with Miss Hunter on this session, is completely lost behind her. These difficulties aside, Miss Hunter's voice is still surprisingly rich and supple (she was sixty-four years old when the recordings were made) as she works her way through the now classic *Downhearted Blues* (which she wrote with Miss Austin), gives a strong reading to *Moanin' Low*, and digs into *St. Louis Blues*. In recent years she has been writing gospel songs, and three of them are included, all force-

fully sung but of only mild interest. To complete this odd grab bag, there are three instrumental selections on which both Archey and Howard build up to ruggedly gutty passages and Miss Austin is much more clearly audible than before. But the edge is taken off the performances by sloppy production—an uncertain opening on *C Jam Blues* and an abrupt cutoff that stops a rousing version of *Sweet Georgia Brown* before it can land on both feet.

"Jazz Mission to Moscow." Colpix 433, \$3.98 (LP); S 433, \$5.98 (SD).

A band made up of veterans of Benny Goodman's trek to the U.S.S.R. (plus two ringers, Eddie Costa, piano, and Marky Markowitz, trumpet) rip through six arrangements by Al Cohn that are the very essence of contemporary swing. Two selections are from the Goodman repertory: *Mission to Moscow* and the Goodman theme *Let's Dance*, which opens, in Cohn's version, with a sly parody of Goodman's treatment. The performances pulse along with brightness and zest, riding on a superb rhythmic foundation woven by Bill Crow, bass, and Mel Lewis, drums. The pieces are studded with exceptional solos by Phil Woods, playing both alto saxophone and clarinet; by the late Eddie Costa, rumbling with abandon through the nether regions of the piano keyboard; and by trombonist Willie Dennis, playing in contrastingly precise and almost serene fashion. It's good to know there are still real swingers among us. In my stereo copy, the right channel is missing from the middle half of the first side.

Lloyd G. Mayers: "A Taste of Honey." United Artists 14018, \$4.98 (LP).

It may be possible to play the electric organ without resorting to penetrating squeals and whines, but Lloyd G. Mayers is apparently not to be counted among those who do. This is unfortunate, because Oliver Nelson has written exciting and colorful big-band arrangements of good material (*The Golden Striker*, *Jackie-ing*, *The Good Life*, and Nelson's own *Going Up North*, in addition to the title tune) on which the organ invariably intrudes. There is so much boiling splendor in Nelson's arrangements, however, that they are worth hearing, even so. Nelson marks more clearly than ever on this occasion his arrival among the select and extremely limited group of consistently interesting big-band arrangers in contemporary jazz.

The Charlie Mingus Quintet: "Chazz!" Fantasy 6002, \$4.98 (LP).

Recorded at the Club Bohemia in New York in 1955 and originally released on Mingus' own Debut label, these fascinating performances catch Mingus at a time when his full musical individuality was coming into focus. His group in-

Continued on page 110

Bossa Nova, or the New Beat—

“A Mood, a Feeling, a Way of Playing”

BOSSA NOVA, the Brazilian-based music that has suddenly flooded American recording studios, is, like jazz, unsusceptible to precise definition. The term itself is translated as “the new beat” or “the new wrinkle,” and the music is derived from the samba. But when one says “bossa nova,” according to Charlie Byrd, the guitarist who was one of those principally responsible for launching it in this country, one refers not to a rhythm or to a melody but to “a mood, a feeling, a way of playing.”

The style originated with a group of young Brazilian musicians centered around Joao Gilberto, a guitarist and singer whose background included Afro-Brazilian music and American jazz as well as the traditional Brazilian samba. The impact of the first two on the latter created bossa nova. Its distinguishing characteristics are a greater emphasis on melody than was customary in earlier, rhythm-oriented Latin-American music and a calmer, more subdued treatment of its fundamental rhythm than the clattering bustle of the familiar “street samba.”

American jazz musicians who have traveled in South America since 1959, when the bossa nova group began holding jam sessions in Rio de Janeiro, have been fascinated by it, largely because bossa nova provides an unusually inviting foundation for jazz improvisation, and because its chordal construction has much in common with that of modern jazz. Byrd, Dizzy Gillespie, and Herbie Mann have been in the vanguard of those bringing the bossa nova back with them to the States. It also spread by way of the Brazilian film *Black Orpheus*, the sound track of which consisted of tunes by two native bossa novans, Luis Bonta and Antonio Carlos Jobim.

The American recording industry became aware of the bossa nova only during the past summer when a disc by Stan Getz and Charlie Byrd, “Jazz Samba” (Verve 8432; 6-8432, reviewed in HIGH FIDELITY, Aug. 1962), began to sell like a pop hit. But preparations for the arrival of bossa nova have actually been under way for several years.

The Brazilian guitarist Laurindo Almeida, who might be described as a premature bossa novan, played with Stan Kenton’s band for several years in the late Forties, and joined alto saxophonist Bud Shank in 1953 in some attempts to join jazz and the samba. Their performances, which often come remarkably close to the Getz-Byrd collaborations, can be heard on “Brazilliance” (World Pacific 1412, \$4.98).

Luis Bonfá, who had built a reputation as a guitarist in Rio by 1957, toured the United States in 1958-59 as part of a concert troupe headed by Mary Martin. An album he recorded at that time, “Amor” (Atlantic 8028, \$4.98; S 8028, \$5.98), gives us a glimpse of Brazilian music in transition and, in some instances, already reaching into the bossa nova vein. One of the selections, *Carnival*, became

the love theme of *Black Orpheus*. The sound track of the film was released on Epic 3672 (\$3.98), but the functional value of bossa nova for the jazz musician was not immediately grasped here—as was made evident in a performance of themes from this score by the Vince Guaraldi Trio (Fantasy 3337, \$4.98; 8089, \$5.98) which ignores the rhythmic foundation of the music and turns it into straight jazz.

Possibly the first unadulterated evidence of bossa nova to reach American records was “Brazil’s Brilliant Joao Gilberto” (Capitol 10280, \$3.98; ST 10280, \$4.98). The leader of the bossa nova movement sings and plays his guitar, accompanied by Antonio Carlos Jobim’s orchestra, in a program of typical bossa nova tunes, including the by now popular hits *Samba de Uma Nota So* and *Meditação* and, as contrast, a bossa novan view of *I’m Looking Over a Four-Leaf Clover*.

Of the American jazz musicians attempting to play in the manner of the bossa novans, those who have heard it in Brazil have, understandably, produced the most interesting results. Charlie Byrd’s “Latin Impressions” (Riverside 427; 9427, see p. 107) includes bossa nova performances closely patterned on Gilberto’s; and his best-selling “Jazz Samba” with Stan Getz is a model of adaption to jazz terms. Herbie Mann’s “Right Now” (Atlantic 1384, \$4.98; S 1384, \$5.98), on which several bossa nova selections are heard along with other items, reveals that the melodic line of the bossa nova has enabled Mann to make his flute sing as it rarely has when rhythm was almost his only guiding factor.

Dizzy Gillespie’s versatile woodwind man, Leo Wright, plays his flute with silvery beauty on “Bossa Nova” (Audio Fidelity 1981, \$4.98; 5981, \$5.98) with Lalo Schiffrin and his orchestra. (The group is Gillespie’s quintet minus Gillespie, and plus two percussionists from Brazil.) But the rhythm section here is heavier and more cumbersome than one assumes that it should be—judging, at least, from the smooth, subdued rhythms

of Jobim’s band and the translations of Byrd’s group. Certainly the results are less attractive than those of the native Brazilians.

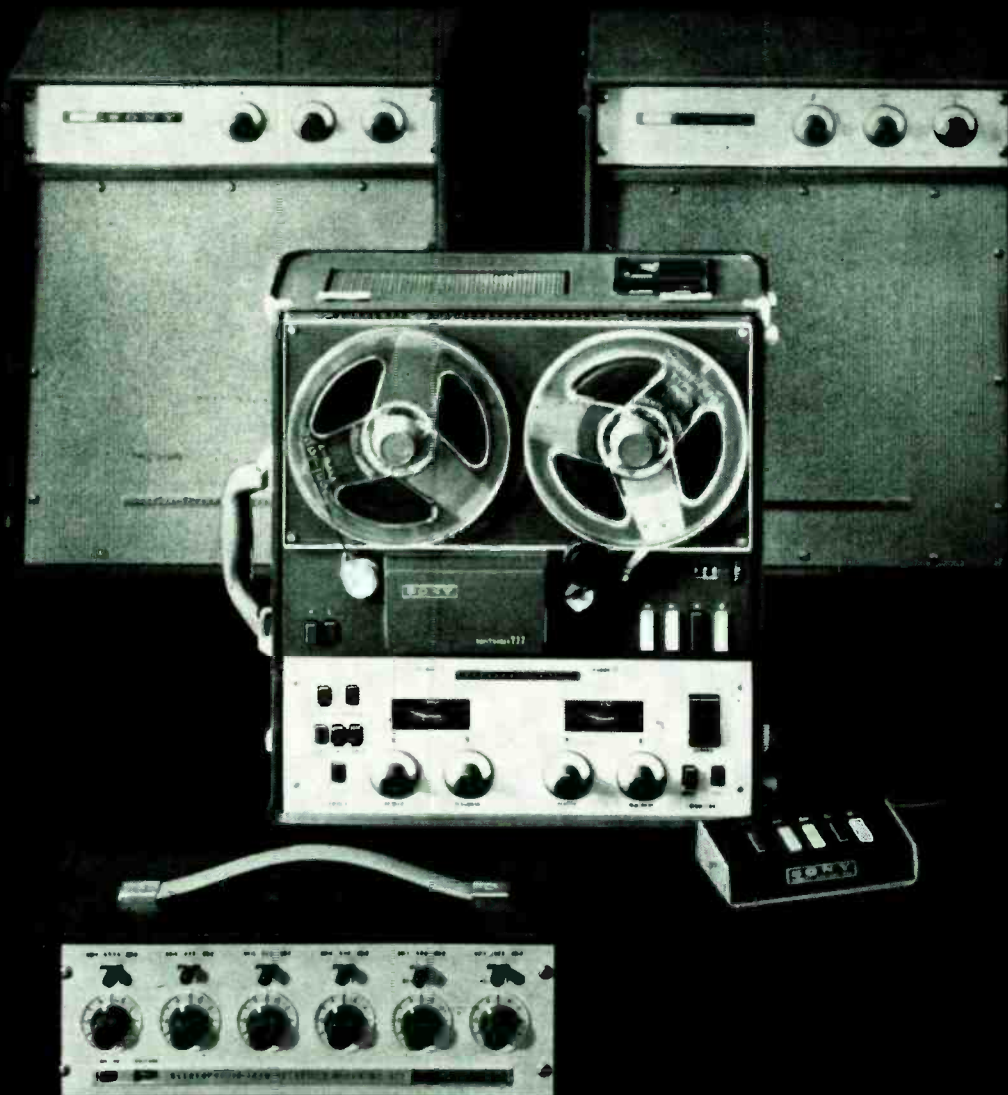
This heaviness in the rhythm section, in fact, seems to be a consistent stumbling block in American attempts at the bossa nova. It is a distracting element on Cal Tjader’s “Contemporary Music of Mexico and Brazil” (Verve 8470, \$4.98; 6-8470, \$5.98), although this disc includes some lovely moments by Almeida on guitar. It occurs again in Shorty Rogers’ attempt to adapt the bossa nova to a large band, “Bossa Nova” (Reprise 6050, \$3.98; 9-6050, \$4.98)—an effort that he seems to have realized was futile, as many of the selections quickly trim down to the rhythm section and a solo instrument (Bud Shank’s alto saxophone, Rogers’ flugelhorn, or an uncredited guitar which might be Almeida’s). The problem is even more noticeable on three ventures into alleged bossa nova by Sonny Rollins on “What’s New” (RCA Victor LPM 2572, \$3.98; LSP 2572, \$4.98). The three discs mentioned here have compensating factors, but on all of them the essential spirit of bossa nova, insofar as it involves grace of melody and subtlety of rhythm, has been violated.

In a different category is “New Beat Bossa Nova” by Zoot Sims and his orchestra (Colpix 435, \$3.98; S 435, \$4.98), on which Sims’s tenor saxophone is heard with a woodwind ensemble and rhythm. Here the performances are not only tepid but monotonous, as one melody is picked up and repeated over and over. And there must be still another category for “Bossa Nova,” by Barney Kessel Plus Big Band (Reprise 6049, \$3.98; 9-6049, \$4.98)—the non-bossa-nova bossa nova. This is an outrageous collection of big-beat performances of standard American tunes (*Juda*, *Heartaches*, *Love for Sale*, etc.) on which an electric organ and an electric guitar, both shrill and bleating, blast their way through lurid arrangements that must have been intended to be sold to the twist market—before the twist was outdated by bossa nova. JOHN S. WILSON



In the bossa nova vanguard: Dizzy Gillespie, Herbie Mann, Charlie Byrd.

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JAZZ

Continued from page 107

cluded George Barrow, a tenor saxophonist who plays with absorbing fluency and warmth, and Mal Waldron, an impeccable pianist. But Mingus is the dominating and guiding personality, drawing a variety of remarkable sounds from his string bass. He ranges from fluttering, birdlike wingings behind an Eddie Bert trombone solo to brilliant bowing in a unique bass and drum duet (with Max Roach) that completely departs from all the hackneyed usages of both instruments under such circumstances. An undercurrent of excitement, eruptions unanticipated and even anticipated, are woven through all the selections, creating an electric vitality all too

rare in jazz performances. And not the least remarkable aspect of this set is that, despite its constant wanderings from customary paths, it never loses contact with one of the basic requirements for good jazz—it swings.

Horace Parlan: "Headin' South." Blue Note 4062, \$4.98 (LP).

The group Parlan leads from the piano is unusually strong rhythmically—which is not surprising, because it consists of George Tucker, bass; Al Harewood, drums; and Ray Barretto, conga. The double dose of percussion is not the key to the rhythmic strength, however. It is the presence of Tucker, who plays with great power, ingenuity, and imagination throughout. The power of this rhythm section, with Parlan taking a percussive role, comes to a boil in an unusually

exciting little tour de force called *Congalegre*. On the other selections—which include originals, standards (*Summertime*), and as unlikely a choice (and, it develops, as pointless a one) as *My Mother's Eyes*—Parlan is rocking or melodic as the occasion demands. His pulsating attack keeps almost everything moving along smoothly until he hits his one distracting mannerism—the repetition of a short phrase, persisting until one is convinced the needle must be stuck. Fortunately, he is restrained, and allows himself only one extended passage of this sort.

Billie Poole: "Sermonette." Riverside 425, \$4.98 (LP); 9425, \$5.98 (SD). Miss Poole is a young American singer who has spent most of her career so far in Europe. The intent of this introductory disc is, one would judge, to display her in a variety of styles and settings, placing emphasis on her mobility in handling material ranging from rough, shouted blues to gentle balladry. She has a warm, full voice which she projects easily and accurately. But although she moves with confidence into all the areas designated for her here, she is not uniformly impressive in all of them. This is due partly to a lack of interpretative shading (as on *Lazy Afternoon*), partly to the musical setting (a twist approach to *Sometimes I'm Happy*). Yet she can bring a lifting, lilted touch reminiscent of Mildred Bailey to a ballad (*Time After Time*), she sings the best *Young Woman's Blues* since Bessie Smith, and, in general, shows a richly textured, flexible voice. It could be a remarkable instrument with intelligent and tasteful guidance.

"The Real Ambassadors." Columbia OL 5850, \$4.98 (LP); OS 2250, \$5.98 (SD). Dave Brubeck and his wife, Iola, both of whom have contributed to the good will aspects of jazz on world tours, have written a musical show (unproduced, as such, although some of the songs were heard at the 1962 Monterey Jazz Festival) about the potential international diplomatic effectiveness of jazz. The story is built around a character patterned on Louis Armstrong. This recording of songs for *The Real Ambassadors* may be considered definitive in that Armstrong sings this role, supported by his band, by Carmen McRae, and by Lambert, Hendricks, and Ross. The tunes are, in general, pleasant and the lyrics are frequently clever. The performances, however, give the set its flavor. Armstrong's remarkable ability to sing even turgid material in a compelling manner is brought into play, along with his more blithe and happy style. Miss McRae, who has often adopted a flat, curt delivery in show songs, reveals an unsuspected ability to handle such tunes with grace and skill. And while Lambert, Hendricks, and Ross play a background role through most of the disc, they get one fine opportunity to show off their ability to speed through a tongue-twisting patter lyric on the show's title tune. The jazz qualities of the score are, at best, incidental, but they are obviously not intended to be more than that. The songs make up a relatively unusual disc, a curiosity rather than a finished work, since at least half the project—the book and the production—is missing.

"Reunion in Ragtime." Stereoddities 1900, \$5.98 ("stereo compatible"). Three veteran ragtime pianists and sing-

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ers—Eubie Blake, seventy-nine; Joe Jordan, eighty; and Charles Thompson, seventy-one—recall some of their early creations: Jordan's *Lovey Joe* (sung by Fanny Brice in *The Ziegfeld Follies*), Thompson's *Lily Rag*, Blake's *Memories of You*. The idea might have been fruitfully developed—these men, particularly Blake, are still full of vitality. But this production, guided by a ragtime fancier who calls himself "Ragtime Bob" Darch, suffers from lack of preparation and stilted, unimaginative presentation. There are moments when Jordan and Blake manage to rise above the mediocre surroundings to indicate what they might do under more competent guidance. Fortunately, some of these moments make up to a great extent for the banality of much of the disc.

Dick Ruedebusch: "Remembers the Greats." Jubilee 5015, \$4.98 (LP); S 5015, \$5.98 (SD).

Ruedebusch's startling virtuosity on trumpet, which made his disc debut (on Jubilee 5008) of interest despite the roughness of the surrounding performances and of the recording, is to a great extent kept under wraps on this follow-up disc. This is the obligatory record which every trumpet soloist seems compelled to go through—a program of tunes associated with other trumpeters. Ruedebusch at least tries to avoid imitation, but he is always fighting the overpowering shadows of Beiderbecke, Armstrong, Berigan, and the others who have laid claim to the selections. He is further hampered by the presence of a string section on some selections. On a couple of occasions he has an opportunity to show his remarkable ability to play long, graceful lines at fast tempos in a surprisingly calm and unforced manner, but most of these performances are in the rhapsodic style characteristic of Jackie Gleason.

Jimmy Smith: "Plays Fats Waller." Blue Note 4100, \$4.98 (LP).

When organist Jimmy Smith "plays Fats Waller" he does not always play Fats Waller tunes. This program, in fact, consists of three Waller tunes and four non-Wallerites. On all of them Smith stays in a moderate tempo, playing in subdued style and foregoing the shrieking fustian he often carries on at great length. These are pleasant, if bland, performances individually, but the constant similarity of mood and tempo eventually becomes monotonous.

Jack Teagarden: "The Dixie Sound." Roulette 25177, \$3.98 (LP); S 25177, \$4.98 (SD).

Teagarden's group has reached a level of easy relaxation that sets it well above most other current traditional jazz groups. To a great extent, it is a matter of Teagarden's stamping his own musical character on the group. But a very important element is the development of Don Goldie into an assured, confident, and knowledgeable trumpeter, both as a lead horn and in his solos. Both Goldie and Teagarden play rewardingly in this set, while the group as a whole gives imaginative and creative attention to pieces usually done by rote (*Mahogany Hall Stomp*, *Clarinet Marmalade*, *Jazz Me Blues*, *Milenberg Joys*, etc.). It's amazing how much freshness and vitality is still to be found in these selections when they are approached with the interest and enthusiasm in evidence here.

JOHN S. WILSON

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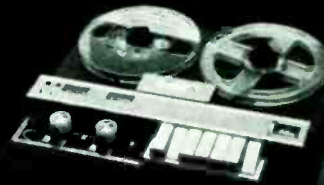
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BERLIOZ: *Roméo et Juliette*, Op. 17

Rosalind Elias, soprano; Cesare Valletti, tenor; Giorgio Tozzi, bass. New England Conservatory Chorus; Boston Symphony Orchestra, Charles Munch, cond.

• • RCA VICTOR FTC 7003. 91 min. \$14.95.

The most neglected of major musical masterpieces, this extraordinary dramatic symphony has been recorded in its entirety only once before, by Munch some nine years ago. But monophonic techniques could do scant justice to either the score itself or Munch's passionate reading. If ever stereo was necessary, it is here, and happily everyone involved in the present recording (engineers included) has risen nobly to the opportunity of belatedly documenting the most profoundly moving of Berlioz's achievements. More detailed comments are best deferred until the new Monteux disc version for Westminster appears on tape.

At present it is quite enough to note that this performance, together with that of the *Symphonie fantastique* reviewed below, is an unforgettable, wholly incomparable emotional experience for the listener.

BERLIOZ: *Symphonie fantastique*, Op. 14

†Schumann: *Manfred*, Op. 115: *Overture*

Boston Symphony Orchestra, Charles Munch, cond.

• • RCA VICTOR FTC 2113. 60 min. \$8.95.

Munch's just completed Boston career could not be more appropriately crowned than by the present release and the *Romeo and Juliet* discussed above. Celebrated for his Berlioz readings, his latest recording of the *Symphonie fantastique* not only surpasses his previous two but ranks as one of the—if not *the*—most outstanding. It has the same impassioned fervency which marked his 1955 edition (known to discophiles only in mono, but

once available in a 2-track taping), yet it is better integrated, more courtly and eloquent in the quieter sections, even more diabolical and dramatic in the last two movements. And seldom if ever has the Boston Symphony played better or been recorded with more tonal fidelity and auditorium authenticity. The processing, too, is well-nigh ideal in its minimal surface noise and freedom from preëchoes and reverse channel spill-over (even though the first copy sent me was one which had slipped through with somewhat unbalanced channel levels on the A side only). There are several other excellent *Fantastiques* on tape, by Wallenstein for Audio Fidelity, Goossens for Everest-Alphatape, and Monteux for RCA Victor; yet much as I admire the last, in particular, for its poetic radiance, Munch's is far more exciting, better played, and better recorded.

This release is also significant for another reason: as the first evidence of its manufacturer's new policy of departing from slavish conformity to disc-side limitations when preferable divisions are possible in the reel edition. In the present taping, the mood-shattering break in the slow movement ("Scene in the Country") of the disc version is avoided by completing the movement on the "A" side. The "B" side is filled out with Munch's taut, richly romantic performance of Schumann's *Manfred* Overture.

GILBERT and SULLIVAN: *Patience*

Mary Sanson, soprano; Gillian Knight, contralto; John Reed, baritone; Kenneth Sandford, baritone; *et al.* D'Oyly Carte Opera Chorus; New Symphony Orchestra of London, Isidore Godfrey, cond.

• • LONDON LOS 90045. Two reels: approx. 71 and 43 min. \$15.95.

Most disc reviewers of this first stereo *Patience* strike me as overdefensive in protesting that Gilbert's satire on Victorian aestheticism isn't *really* dated; or, that if it was a few years ago, it's now again timely. I might be able to agree if only the dialogue were given more point and bite in this performance, but despite the beautiful clarity and presence of the recording, there is little vividness

of characterization. While the songs are sung prettily or deftly, as required, the current D'Oyly Carte singing actors seem more stilted here than in their earlier tapings. Happily, however, the music itself is quite impervious to either age or the relative pallidity of the soloists; whatever the latter lack in gusto is largely compensated for by the verve of the chorus and orchestra under Godfrey's elastic but always secure control.

MOZART: *Concertos for Horn and Orchestra*: No. 1 in D, K. 412; No. 2, in E flat, K. 417; No. 3, in E flat, K. 447; No. 4, in E flat, K. 495

Albert Linder, horn; Vienna State Opera Orchestra, Hans Swarowsky, cond.

• • VANGUARD VTC 1648. 55 min. \$7.95.

Since the early 2-track taping of the four horn concertos by Stagliano never has been reissued in 4-track form, and only Nos. 1 and 3 are currently represented in this medium (by Tuckwell, for London), there should be a warm welcome for any good new complete version. Fortunately, Linder's superbly colored and controlled solo playing and the gracefully resilient accompaniments by Swarowsky are even better than earlier versions. (Linder's performance is not as debonair, however, as that by the incomparable Aubrey Brain in his unforgettable mono edition for Angel.) The transparent stereo recording and preëcho-free tape processing here are well-nigh ideal. The highest critical praise, however, is an inadequate tribute to a release like this one. No words can ever convey its musical delights; all I can do is to assure everyone who doesn't already know the Mozart horn concertos that their lives never can be quite complete without them! There are many "greater" works than those innocently songful *divertissements* that Mozart tossed off so gleefully for his cheese vendor friend Leutgeb, but nothing I know in all music is more inspiring to fall back upon.

Continued on next page

PROKOFIEV: *Alexander Nevsky, Op. 78*

Lili Chookasian, contralto; Westminster Choir; New York Philharmonic, Thomas Schippers, cond.

• • COLUMBIA MQ 466. 41 min. \$7.95.

As sometimes does happen, even in review copies, the taping I first received was defective in processing (heavily unbalanced on the right), yet even so it was mightily impressive in all other respects. Its corrected replacement is even more so. Nothing I've heard before from Schippers on records prepared me for the assured strength and darkly dramatic eloquence he reveals here in an uncommonly evocative performance of one of Prokofiev's most gripping works, which in this first tape appearance should win a host of new admirers. And although I, like others who first encountered this music (apart from its original score for the famous Eisenstein film) in the 1945 debut recording by Ormandy, can never forget Jennie Tourel's incomparably poignant solo in "The Field of the Dead" movement, Miss Chookasian has an even more sumptuously dark, if less steady, voice, and she brings a very moving pathos to her role. Unlike the old Ormandy version and the more recent fine—but untaped—one by Reiner, the text used here is the original Russian (and Latin, for the Crusaders' chant). Incidentally, stereophiles in search of truly spectacular demonstration materials which also are of genuine musical substance can hardly find more thrilling passages than some of those in the "Battle on the Ice" and "Alexander's Entry into Pskov."

TCHAIKOVSKY: *The Nutcracker, Op. 71*

Utah Symphony Orchestra, Maurice Abravanel, cond.

• • VANGUARD VSTF 1646 (twin-pack). 84 min. \$9.95.

Despite the excellence of the tape processing here the \$2.00 difference between this and other reel editions of the complete *Nutcracker* is scarcely substantial compensation for its competent but strictly routine performance. The differential is little enough to pay for the virtuoso brilliance of Ansermet (London), the poetic warmth of Rodzinski (Westminster), or the balletic grace of Irving (Kapp), each of whom is wholly successful in terms of his individual approach to Tchaikovsky's delectable music.

TCHAIKOVSKY: *Symphony No. 7, in E flat* (arr. Bogatyryev)

Philadelphia Orchestra, Eugene Ormandy, cond.

• • COLUMBIA MQ 472. 38 min. \$7.95.

Now that the hullabaloo over Ormandy's concert premiere of this reconstructed symphony has begun to subside, the recent disc version and prompt tape release of his performance better enable us to judge the work's permanent value. And to acknowledge that this is negligible (as long as the music is considered as an adjunct to the Tchaikovskyan symphonic canon) is not to deny its shallower, yet far from inconsiderable, appeal as tonal entertainment. Its value in this light is especially marked in its nostalgic slow movement and in the whirling remotely "Polovtsian" third movement transcribed

by Bogatyryev from the Scherzo-Fantaisie, Op. 72, No. 10, for piano. In any case, even the more synthetic moments here are given sonic distinction by some of the Philadelphians' finest playing, captured in superbly expansive and warm stereoism and immaculate tape processing. But if this release is welcome as a novel, more or less Tchaikovskyan *divertissement*, how much more welcome would be technically comparable tapings of the unjustly neglected first three symphonies, of which only No. 2 is currently available—none too satisfactorily—in a 4-track version!

LEONTYNE PRICE: "Swing Low, Sweet Chariot"

Leontyne Price, soprano; Chorus and Orchestra, Leonard de Paur, cond.

• • RCA VICTOR FTC 2109. 38 min. \$8.95.

LEONTYNE PRICE: "A Christmas Offering"

Leontyne Price, soprano; Singverein der Gesellschaft der Musikfreunde and Wiener GrosstadtKinderchor; Vienna Philharmonic Orchestra, Herbert von Karajan, cond.

• • LONDON LPM 70049. 39 min. \$6.95.

Admirers of Miss Price will not want to miss her brilliantly recorded singing in either the current program of fourteen Negro spirituals or in a last-season Christmas special which was received too late for review in the December 1961 "Tape Deck." But they will have to settle for sheer beauty of voice only: Miss Price's performances are, for all their simplicity and fervor, overcareful to a point often approaching stiltedness; the spiritual arrangements (mostly by De Paur) are too fussy, and even the carols (mostly in arrangements by Frederick Meyer), while less pretentious, are self-consciously "devotional." Different as the recording techniques are, each is extremely effective in its own way, but the whisper of background noise in the quietest passages of both releases is a faint but inescapable reminder that tape processing has its recalcitrant problems.

"Baldwin Organ and Bongos." Eddie Osborn; Bob Rosengarden; rhythm accompaniment. Audio Fidelity AFST 1974, 26 min., \$8.95.

In the nearly two years since this program appeared on discs, I'd forgotten how attractive it was. Now, even better processed on tape, it clinches its earlier claims to preëminence: as a display of the variety in timbres commanded by two different models of Baldwin organs (it should be interesting even to those who normally disdain electronic organs): as a model of imaginative percussion scoring; and as a gleamingly bright recording of exceptionally zesty and tasteful pops performance.

"Concerto for My Love." George Shearing and His Orchestra and Chorus. Capitol ZT 1755, 30 min., \$6.98. Shearing's performances here are styled for the most part as richly sentimental

mood music. Yet the soloist's fluent expressiveness is combined so warmly with strings, French horn, and wordless voices, and everything is recorded with such luscious sonority, that at its best the unashamed schmaltz is likely to be irresistible to all save misanthropes.

"An Electrifying Evening with the Dizzy Gillespie Quintet." Verve VSTC 275, 36 min., \$7.95.

For once a self-laudatory program title is thoroughly justified. These four long performances (Gillespie's own *Kush, Salt Peanuts*, and *A Night in Tunisia*, plus his no less original reworking of Ellington's *The Mooche*), recorded live during a concert at the New York Museum of Modern Art, are electrifying indeed. The trumpeter's soliloquies are inexhaustibly inventive and his sidemen (Leo Wright, flute and alto sax; Lalo Shifrin, piano; Chuck Lampkin, drums; and Bob Cunningham, bass) are inspired to superbly resilient collaborations. Add the most natural of cleanly open recording, and John S. Wilson's disc review accolade can be paraphrased to read "one of the most consistently stimulating jazz programs yet committed to a single tape."

"Folk Matinee." The Limelites. RCA Victor FTP 1143, 29 min., \$7.95.

It seems to me the time has come for this talented trio to return to their original practice of making live concert recordings, where the presence of a responsive audience might relieve them from feeling that they must work as hard as they do in this studio session. Or perhaps it is because they have less attractive materials here that they strain overmuch to put them across. At any rate, with the exception of a mildly amusing, relaxed *Funk*, this high-tensioned, self-conscious, and overrobustly recorded program (flawed, too, by some preëchoes and spill-overs) is—for all of its virtuosity—the least satisfactory the Limelites have given us so far.

"Gilbert and Sullivan Songbook." Martyn Green, Andrew Gold, June Bronhill; Starlight Symphony Orchestra and Chorus. Cyril Ornadel, cond. M-G-M STC 3980, 45 min., \$7.95.

Although the disc version of this miscellany of G & S bits and pieces appeared nearly a year ago, I haven't been able to trace any reviews of it and suspect that other commentators have yielded to the same urge I feel—that it would be kindest to pass this over in silence. The former Savoyard Martyn Green retains many of his skills, of course, and still has a unique way with the patter songs, but nothing he does here is comparable with his great performances in the past. The contributions of the other soloists and chorus are, at best, nondescript.

"Hawaiian Wedding Song and Other Sounds of Paradise." Gordon Jenkins and His Orchestra with the Ralph Brewster Singers. Columbia CQ 461, 39 min., \$7.95.

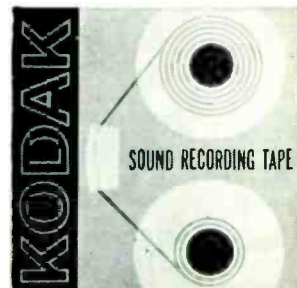
A lushly colored, boldly if quite closely recorded program of familiar songs of the Islands (*Now Is the Hour, Ke Kali Nei Au, Honolulu Honeymoon*, etc.) which must be well-nigh unique in that it dispenses entirely with the usual ukuleles and steel guitar glissandos. For my part, any loss in authenticity this may entail is made up for in sheer aural relief! The warm strings and voices, spiced with occasional piquant passages for woodwinds and the leader's own



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CIRCLE 45 ON READER-SERVICE CARD

THE TAPE DECK

Continued from page 114

piano, provide considerable romantic, mildly exotic, atmospheric charm.

"Victor Herbert on Stage." Roger Wagner Chorale and Orchestra. Capitol ZW 1707, 46 min., \$7.98.

The West Coast choir sings as well as ever and is recorded in beautifully warm and expansive stereoism, but the Wagner and McRitchie arrangements of thirteen Herbert favorites are routine in comparison with the magnificent ones supplied by Robert Russell Bennett for Robert Shaw's "Immortal Victor Herbert" taping of last May, which included (usually at greater length) all of the selections here except *Indian Summer* and *Moonbeams*.

Moreover, the Shaw Chorale sang even better and with far more gusto, and its bolder orchestral accompaniments had greater dramatic impact. Wagner's is a good tape, but it offers scant competition to a truly great one.

"Living Strings Plus Two Pianos Play the Most Beautiful Music in the World." Roberto and Ortega, pianos; Orchestra. Mario Ruiz Armangol, cond. RCA Camden CTR 687, 36 min., \$4.95.

"Living Strings Play 'Moon River' and Other Motion Picture Hit Themes." Orchestra. Chucho Zarzosa, cond. RCA Camden CTR 673, 29 min., \$4.95.

A new low-priced series strikes out boldly in the pops field with a batch of five releases topped by the present two Mexi-

can exemplars of Camden's best-selling discs, the "Living Strings" mood music programs. (The others are a British "Living Strings Play Music for Romance," CTR 637; Astaire Dance Studio "Everybody Cha Cha," CTR 476; and Leo Addeo's "Hawaii in Stereo," CTR 510.) Zarzosa's film hit performances cling closely to the now familiar lushly romantic style, but his arrangements make effective use of a French horn and a fine cello section, as well as of musically meaningful stereo antiphonies, and there is at least one moment of contrasting vivacity in a bouncing *Guns of Navarone*. The pretentiously titled Armangol program is, surprisingly, even more atmospheric and better varied, with quite tastefully scored pairings of romantic themes both classical and popular (*Liebesträume* and *September Song*, *Humoresque* and *Nola*, the Rachmaninoff-Paganini Variations, Chopin's E flat Nocturne, etc.). All of them feature richly antiphonal pianos with attractively colored orchestral backing. The recording is bright and strong, if not quite as reverberant as I'd like; the background noise is minimal except for a few slight preëchoes and—in the Armangol tape—a couple of just discernible spill-over intrusions.

"Lolita." Soundtrack Recording, Nelson Riddle, cond. M-G-M STC 4050, 33 min., \$7.95.

Not having seen the controversial film myself, I can't say how well it is matched by Bob Harris' lyrical Love Theme, which reappears several times here, and Riddle's own easy-swinging *Lolita Ya Ya*, among other incidental pieces. But certainly the music is quite different from—and far better than—anything one might expect; and it is played and recorded with zestful piquancy.

"No Strings' and 'State Fair' Selections." Boston Pops Orchestra. Arthur Fiedler, cond. RCA Victor FTC 2124, 31 min., \$8.95.

It's seldom that I'm disappointed in a Fiedler program, but for me Jack Mason's symphonic inflations of the delectable *No Strings* music lose most of its original charm, and Richard Hayman's *State Fair* scorings are only routinely effective, when not heavy-handed. The recording itself, however, is the most disconcerting letdown: weighty and dark, it seems to utilize close-up soloist mikings (with consequent background amplification "roar"), and for all its reverberance lacks the acoustical warmth and authenticity which have always distinguished Symphony Hall recordings in the past.

"Percussive Stereo." (Series.) Various Artists. Richmond RPX 49001/12, twelve reels, \$5.95 each.

The unpleasantly harsh and dry sonics of the disc series are perhaps tempered a bit in the slightly lower level tapings, and many of the tapes have less surface noise; but that's about the best I can say. Of the eight programs heard earlier for disc review last October, again it's only the cocktail hour piano playing by Ron Ayres ("Friendly Persuasion," 49008) that seems notably attractive; and only in the amusing combination of Roland Shaw's military and jazz bands ("Band Concert," 49012) that the exaggerated percussive and stereo effects are at all appropriate. Of the others, heard now for the first time, there is at least some appeal in "The Twin Pianos of Fred Hartley" (49003) and the Roger



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Ericson Orchestra's "Disney Meets the Wizard" (49005). But the program I expected the most of, Rawicz and Landauer's "Two Pianos Play Strauss" (49006) is one of the most disappointing of all, even though it omits the percussive decorations. The once celebrated twin pianists are stiffly overvehement and mannered to an extreme, their instruments are exaggeratedly separated, and although the tape processing is free from preëcho and spill-over it is inexcusably rough-surfaced.

"Peter, Paul, and Mary." Warner Brothers WSTC 1449, 33 min., \$7.95.

There are so many young folkish vocal ensembles these days, mostly modeled on the Kingston Trio, that I wasn't particularly impressed by the best-seller status of this disc—that is, until I heard the present tape edition. Whatever Peter, Paul, and Mary's last names or backgrounds may be, they prove to have the freshest voices and most engaging personalities of all the young minstrels; and although their materials and styles are much the same as those of the Kingstonians, *et al.*, they are even more appealing in *Sorrow, It's Raining, Lemon Tree, If I Had a Hammer, Where Have All the Flowers Gone*, etc. A charming reel, which is beautifully recorded (though with the seemingly inevitable overclose miking) and beautifully processed.

"Sounds of Victory." Band of the Grenadier Guards. Capt. R. B. Balford, cond. London LPM 70052, 48 min., \$6.95.

If this rousing program of mostly World War II martial hits is intended as a "Phase-4 Plus" successor to the memorable "Pass in Review," it doesn't quite succeed in achieving the same sonic and dramatic thrills. But considered solely on its own merits, it is an impressive if somewhat preëcho-ridden stereo taping of a resounding, big military band. There's magnificent sonority and rhythmic vigor in Eric Rogers' *Victory Medley*, Richard Rodgers' *Guadalcanal March*, and Walton's *Spitfire Prelude*; and the Grenadiers bring uncommon verve to Coates's *High Flight and Dam Busters*, among others. And there is an exceptionally effective and stereogenic arrangement of the more recent Tiomkin *Guns of Navarone*.

"The Spectacular Sound of Sousa." Band of America, Paul Lavalle, cond. M-G-M STC 3976, 35 min., \$7.95.

"Touchdown, U.S.A." University of Michigan Band, William D. Revelli, cond. Vanguard VTC 1647, 41 min., \$7.95.

Lavalle's vigorously driving, if somewhat inelastic, performances of Sousa favorites, linked by snaredrum bridges, won't disappoint his many admirers; and the powerful, markedly stereoisitic recording seems sonically more attractive here than in the disc versions of nearly a year ago. Nevertheless, the Band of America's blustering Sousa is no match for that of the Fennell and Goldman ensembles; several of the familiar marches are done in Lavalle rescorings which are no improvement on the originals; and the repertoire includes only one relatively novel selection, the *New York Hippodrome March*.

The appropriately timed tape release of the Michigan band's college football program, however, is one no band specialist can afford to miss. The imaginative scorings of Jerry H. Bilik, Revelli's

precise but always flexible control, and the gusto of the amazingly skilled and assured collegian players all impress me as favorably as when I first encountered them on discs last March. The only present qualification to the praises of my feature review of that time is that the modulation level of the tape edition is unreasonably low. Fortunately, though, the processing is good enough to permit the necessary compensation in playback level without a serious increase in background or surface noise.

Condensations and Augmentations. An unusual number of reissues this month fall into one or the other of these categories. In the former there are single reel "highlights" from the RCA Victor complete *Aida* of last August and *Il Trovatore* of April 1961 (FTC 2121/22,

\$8.95 each). In the latter there are four UST twin-pack couplings (\$11.95 each) of earlier single-reel releases. These are topped by Ella Fitzgerald's "Gershwin Songbook," Vol. II (Verve VSTP 277), which with the earlier VSTP 244 completes the original five-reel series of 1960; and a combination of the fine 1961 *Camelot* and *Carnival* selections by Cyril Ornadel and the Starlight Symphony (M-G-M STP 4500). But probably an even larger public will welcome the coupling of Mantovani's 1960-61 best-sellers, "Songs To Remember" and "Gems Forever" (London LPK 70053); and George Greeley's 1962 "Popular Piano Concertos of Famous Film Themes," notable for its extended treatment of the *Exodus* theme, and a less distinctive but romantically colorful "Piano Italiano" (Warner Brothers WSTP 2402).

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The advertisement displays several stereo tape covers. From left to right, the covers are: 'Lawrence Welk's Baby Elephant Walk' (DST 25457), 'Smetana: The Moldau' (ST 177), 'Smetana: Les Preludes' (ST 180), 'Living Presence Stereo 35%' (LIVING PRESENCE STEREO 35%), 'New! First Time Ever! Byron Janis' (ST 90300), and 'Exotica Suite' (LT 14020). Below the covers is a list of other new releases.

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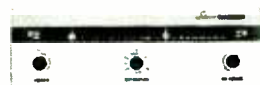
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HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

We're Impressed, Too! Harold Lloyd, best known as a leading denizen of the World of Comedy, also is a very active member of the world of high fidelity. In fact, he literally has surrounded himself with audio components, some of which are shown spread out on four card tables at one end of the actor's music room, which measures 35 by 60 feet and boasts an 18-foot ceiling. Lloyd



Lloyd: extra speakers to startle.

never has bothered enclosing his equipment in cabinets, because he has not yet settled on a "final system." All told, the installation (at last count) included: three turntables, two tape recorders, six basic amplifiers, a master preamplifier, and twenty loudspeakers hooked up via electronic crossover units. If this array of equipment for reproducing music isn't enough, Lloyd also owns a Steinway player piano and an Aeolian pipe organ for producing his own music. The organ pipes are hidden behind a "false wall" at one end of the massive room; the main battery of speakers is placed in front of this section. There are, however, four additional small speakers lying on the floor near the card table in random fashion. Are they surplus? No, explains Lloyd, twinkling, they're used on occasion "for a startling effect to impress friends."

Two Products, Two Philosophies. The idea of one company offering two top-quality competing products seems as intriguing as it is unusual, but apparently Shure Brothers, Inc., has no qualms

about doing just that. Along with a new version of its Studio Dynetic integrated arm and cartridge system, this Midwestern manufacturer is now offering also the British-made SME arm, which too has been updated and is now available in both a 12-inch and a 16-inch version.

"Which setup," we asked H. T. Harwood, of Shure, recently, "offers the better reproduction—the new Studio system or the SME arm with, say, a Shure M-33-5 cartridge?"

"That's not an easy one to answer," replied Harwood. "Both are, in my view, excellent. In the ultimate sense, I'd say that the Studio system had the edge by a very small margin. The SME/M-33-5 combination, however, comes very close and does offer the facilities of the SME arm itself which is the most versatile in accepting any other cartridge you care to install in it."

We are willing, pending results of tests, to leave it at that, which of course isn't very conclusive. One thing we have determined so far is that the M-33-5 never sounded better than when installed in our own SME arm. In any case, two interesting concepts of high fidelity ownership appear to emerge from this twin-product offering. The integrated design, of whatever make, would seem to appeal to a perfectionist who settles on a particular sound as his ideal; the non-integrated approach, as represented by the SME arm, would appeal more to the restless audiophile, the perpetual investigator and experimenter. Which would suggest that a certain amount of self-analysis is required of a fidelitarian making a choice in the ultra-class of audio equipment.

New Look in Amplifiers. The big ones are beginning to appear in transistorized form. Lafayette has announced a 200-watt (music power) stereo basic amplifier, and a brand-new company, Acoustic Technological Laboratories, Inc. (Acou-tec for short), is offering its own dual

40-watt (continuous power rating) stereo basic. Both amplifiers specify flat response across (and beyond) the 20- to 20,000-cps band, and at fractions of a per cent distortion. The Lafayette unit will sell for \$299.50, the Acoustec model for \$395. We have not yet had an opportunity to audition these new monsters; but whatever the sound, they certainly look different from any amplifier we've ever seen.

"Records by Wire." It's December, which means Christmas, and while we have nothing against floral gifts, we would like to suggest that this year you vary the routine and send that special party in a distant city a record. If the recipient owns a music system, your gift will remind him (or her) of you each time the record is played. If he doesn't own a record player, who knows—maybe your gift will force him to get one and thus add one more to the clan. Then you can correspond with each other about stylus forces and inner-groove distortion and such. The point is, you can send that record just as easily as you wire flowers—some 1,500 record dealers are reported to be participants in a "Records by Wire" service. Your order for a record, placed in a local store, is relayed by wire or telephone to a dealer in another city, who then delivers the goods. Retail florists have been using this system for fifty years with great success, despite the fact that flowers don't last as long as records.

Bark-ground Music. The charms that soothe are being bestowed on a group of lucky dogs at the kennels of Dr. A. C. Newman, Jr., a veterinarian in Opelika, Arkansas, who has installed an Orr endless-loop tape cartridge system that serenades his canine charges. The music, says Dr. Newman, definitely has a calming effect on the dogs, and keeps them from barking when visitors enter the kennel area. If it turns out that music does indeed keep dogs quiet, it may not be long before fashionable concert-goers show up at recitals with their pets in tow. Our own dog (poodle, age 9), however, does not have as predictable a reaction to music. At times he listens attentively; other times he becomes restless and visibly disturbed. If only we could relate his reactions to minuscule amounts of distortion, we might be able to set up a new technique for evaluating audio components, something perhaps like a hound's-tooth waveform. . . .



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CIRCLE 34 ON READER-SERVICE CARD

DEADLINE TEN-THIRTY

Continued from page 51

Turning up the same par three months from now, I shall tell my shaving mirror (for want of hearing someone tell me): "Well Reid, you battered old-timer, you haven't lost your touch. Show me anybody in the Street who can turn in such shrewdness, wit, learning and elegance to a 10:30 deadline."

As an act of self-mortification, after a *Symphony of Psalms*, a *King David*, or an *Apostles* by the Royal Choral Society, I have occasionally composed my notice, or part of it, under a street lamp in the rain between the Royal Albert Hall and the Albert Memorial, edifices which can be relied on to put antimacassars and gas lamps into any man's writing. The only difficulty here is that you have to leave by bus and complete your copy amid joltings and swaying that make it look as if written by a demented planchette. More comforting by far, especially after first nights at Covent Garden, are remote corners of crowded bars, with all faces more than two yards away cut off by tobacco smoke, the clamor of tongues and radio, and a general jocose beeriness.

Although not observed by many of the corps nowadays, writing one's copy in pubs after the opera was once a rigid critical custom. In the old Albion tavern, Bow Street, the critics had a writing room to themselves, furnished in horsehair and mahogany. Here, until late-Victorian times, they gathered within ten minutes of curtain-fall, each man writing his thousand- or fifteen-hundred word article, usually in turgid and reproving prose, for pages the size of bed sheets and town editions that went to press in the small hours. The leader of the band was James William Davidson, of the *Times*, limping and black-bearded, who gave off whisky and tobacco fumes at all hours and shouted facetiously for the police whenever Wagner's name was mentioned. When each man had finished his piece and handed it in for delivery by collective hackney cab to this editorial office and that, the company settled down to carousals on "improvised punch."

Sometimes the carousing began before the writing had ended. Pleasure was apt, therefore, to get in the way of duty. Perhaps that is how it came about that a review by Davidson of a performance taking place about Christmas Day 1866, did not reach Printing House Square until nearly three the following morning. His famous editor, John T. Delane, thundered his displeasure. "Would you like me to resign?" asked Davidson. Instantly Delane relented. "Don't be a goose," he replied. "If you were to resign I should have much need of resignation myself." The fact was that Davidson could ill be spared. No writer in London voiced the prejudices and narrowness of the English Musical Establishment with such boisterous self-confidence. Had he not dismissed Richard Wagner as a maggot quickening from corruption, Liszt as a poisonous fungus, Verdi as an emetic, Berlioz as

a lunatic, and Schubert as an overrated bungler? In such a paragon all minor failings and follies were to be pardoned.

Given the Albion's atmosphere and amenities, it is surprising, all things considered, that Davidson and his confreres got copy to their offices at all. Conviviality has always been the enemy of deadlines. That is precisely why, for a quick think and a summary scrawl after the opera, I prefer a corner seat in some pub near Covent Garden's perimeter where I am known to none or to few. With a glass of Fernet-Branca and soda before me if I've been hearing (and, more to the point, seeing) Covent Garden's latest *Zauberflöte*, which is enough to unsettle anybody's liver, or a pint of directors' ale after any performance, bad or tolerable, of *Die Meistersinger*, I sit snug and isolated on the fringe of the babble and the shouts, my creative musings as free from encroachment and backslappings—if not altogether as heaven-sent—as Hugo Wolf's in the chill turret room at Perchtoldsdorf where he wrote his *Mörke Lieder* at the rate of three a day. Who would choose, in preference to such a retreat, to compose on an open editorial floor, to the muted musketry of typewriters, with telephone bells drilling into the brain? Typing a review, as distinct from composing it, is another matter. Often, having scribbled my three or four hundred words in the Underground train, I taxi to my office and, to spare the copy editor a clutter of foreign names and technical phrases, type the thing with my own gnarled hands.

As I have already made plain, I hope, copytakers are patient and talented men; but not all can be expected to know that "obbligato" shouldn't be "obligato" (unless, indeed, it's the other way round) and that the composer of the *Slopiewnie* song cycle is spelt Szymanowski or Szymanovsky according to the state of my horoscope. One night on the telephone I tried to get away with a gay reference to some *bishigliando* harp part in a Richard Strauss tone poem. "Miss Billy and who?" asked the copytaker testily. I remember only one major gaffe. A national daily (now, unhappily, dead) printed Charles Reid on Brahms's *Symphony No. 3*, in F major. This was the first time I had heard of Herr Brahms who, I figure, was as different a chap from Johannes Brahms as any lobotomist could contrive. As I see him, Herr Brahms was beardless, had a parchment face, hollow cheeks, aquiline nose, a permanent tic under the left eye (it always made Jenny Lind think he was winking at her). Father of thirteen, he wrote cantatas in the manner of Spohr and was given a gold-mounted umbrella with effusive inscription by the Antient Conclave of Gleesingers and Madrigalists, Clerkenwell, in '65. . . . The same paper that published me on Brahms also printed its dramatic critic on *Hedda Gabler* by Henry Gibson. About him too, I have often speculated.

I should add that Herr Brahms and Henry Gibson alike made the 10:30 deadline—with five minutes and eight minutes to spare, respectively. Who, then, would deny them immortality?

THE NEW FIDELITY

Continued from page 45

sheer vividness the results are notable. The practice of using a console mixer is hardly unique to London, however. Many companies employ equipment of this kind—among them Columbia Records, which uses a sixteen-channel mixer to similar purposes. Columbia's *Show Boat* is one demonstration of the technique, with the soloist—somewhat disconcertingly at times—moving across the stage in front of an evenly spread chorus.

While the separation achieved by multichannel mixers is certainly successful, almost the same degree of distinctness can be created in other ways. One of these is employed by Warner Brothers in the "Stereo Workshop" series. As many as sixteen microphones may be used, one for each instrument or section, feeding into six tape machines. (For example, tape No. 3 records rhythm drums, percussion, guitar, and string bass, each with its own mike and each regulated to the appropriate volume; saxophones have tape No. 5 to themselves; clarinets go on tape No. 6.) Engineers combine the six tapes on a two-channel master tape: the signal from tape No. 3 may be channeled 80% into the left, 20% into the right; No. 6 may go entirely into the right, and so forth. The finished record is close-up, with highly defined instrumental placement. Like "Phase 4," the arrangements as well as the engineering tend deliberately to emphasize left and right spacing, sometimes at the expense of the middle.

The left-right school of recording has given rise to a healthy counteraction which aims at a spread of sound without sacrificing instrumental definition. In the forefront of this movement are, interestingly enough, two companies that were among the strongest proponents of ping-pong in earlier days—Command and Audio Fidelity. Audio Fidelity has abandoned its "Doctored for Super Stereo" albums to concentrate on what it calls the "Stereo Curtain of Sound" (which is "directly opposed to and minimizes ping-pong effects," in the unequivocal words of the jacket notes). In *Satchmo Plays King Oliver*, for example, the placement is vivid—trombone, left; piano, left of center; Armstrong, center, with drums apparently behind him; saxophone, right—but the over-all effect is indeed a natural spread of sound.

Command's 35-mm discs ("Enoch Light at Carnegie Hall," etc.) are, to my mind, among the most satisfactory popular stereo records to be had: the sound of a normal orchestra spread naturally before the listener proves, in the long run, the happiest use of the potentialities of stereo. Another label which achieves good results along these lines is United Artists, whose "Wall-to-Wall Stereo" combines some marked left-right effects with a reasonable suggestion of spread.

Along with advances made in the application of stereo, some quite tangible improvements have been developed in

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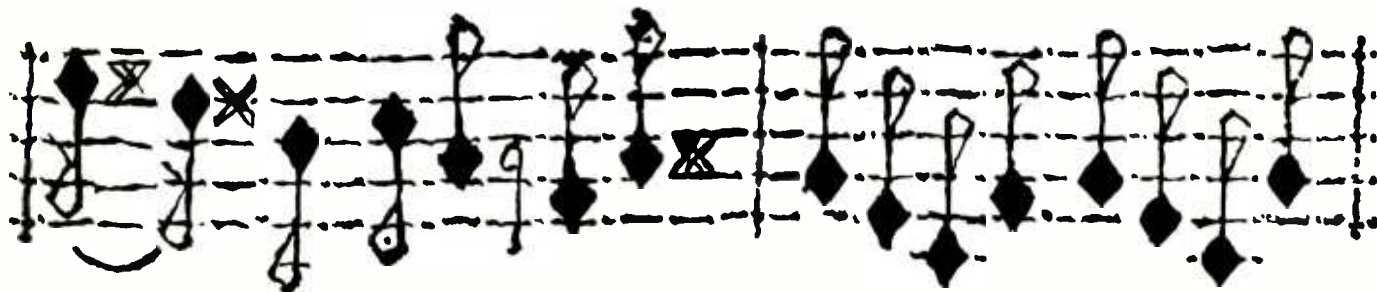
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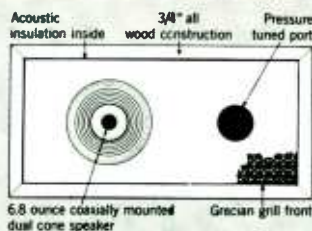


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THE NEW FIDELITY

Continued from page 121

the tools themselves. The most important is the use of 35-mm film as the recording medium in place of magnetic tape. Although Everest Records achieved good results with film three or four years ago, it remained for Command Records to launch the technique on a grand scale; to date, Mercury, Philips, and Reprise have used it on occasion (Philips for the first time in its recording of the two Liszt Piano Concertos with Richter and the London Symphony), and it is entirely possible that other companies may do so in time—despite the fact that the cost is roughly fifteen times greater than recording with tape. (A reel of tape costs \$10; a reel of film costs \$50, and accommodates only one third as much music.) Film, magnetized with an iron oxide coating in place of photographic emulsion, offers these advantages: 1) It is nearly three times as thick as tape, and therefore much less prone to print-through. This thickness also reduces the danger of stretching, which can cause minute variations in pitch. Another factor minimizing the possibility of stretch is that instead of being driven across the recording heads by friction between rollers and pulled slightly by the take-up spool, as tape is, film is moved with absolute smoothness by sprocket holes along both edges. 2) Film is wider than tape, and thus not only permits wider recording tracks (capable of registering a wider range of frequencies) but allows more space between tracks, with less chance for magnetic interference between them. 3) While tape is normally recorded at 15 ips, film runs at 18 ips, resulting in improved frequency response. Taken together, these characteristics make for recordings of fine clarity, lifelike sound, and impressive dynamic range.

While 35-mm film is now well past the experimental stage, other innovations crop up from time to time, and only trial will decide how permanent they may be. Among these is the 12-in. 45-rpm disc, already mentioned in connection with Connoisseur Society and produced also by Quarante-Cinq. This company's initial classical release (a Chabrier-Weber-Adam program) features brilliant sound, but the extreme channel separation is hardly consistent with musical realism—in addition to which, left and right channels are occasionally reversed.

As for what comes next in stereo, some disconsolate record company officials have commented that the only phase of stereo that has remained essentially unchanged is the cutting and manufacture of the microgroove disc itself. Very possibly, improvements may come in this department. In the meantime there are choice items to be had for almost every conceivable taste, with no end of the procession of novelties in sight.



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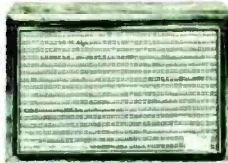
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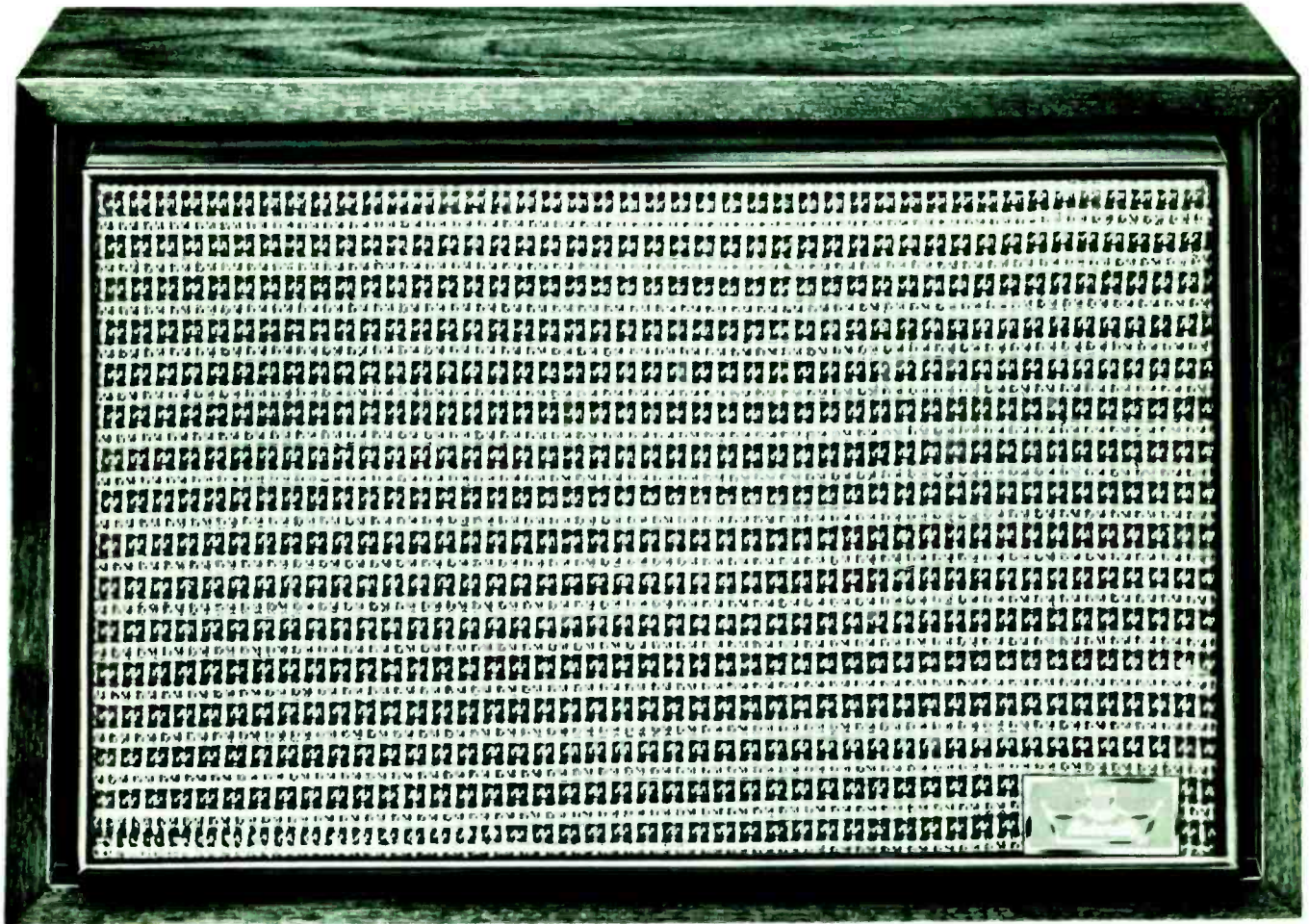
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63	Kersting Mfg. Co. 126		

looks
like this



sounds
like this!



Sensational University Mini-Flex with Optimum Q breaks through the small speaker quality barrier!

The Mini-Flex, another acoustic breakthrough from University, is the first speaker system of its type designed to fulfill its optimum performance potential—as stated in its printed specifications—without the use of “trick” amplifiers. It is a true 3-way speaker system, providing exciting bass response down to 40 cycles, exceptionally smooth mid-range and crisp, peak-free highs to 20,000 cps! Less than 0.4 of a cubic foot (15”x9”x5”)! A size hitherto considered impossible to produce performance to such specifications!

The reason—Optimum Q, the principle that eliminates the acoustic problems which, up to now, have prevented high fidelity bass performance in an ultra-compact enclosure. Optimum Q—in essence, the most ideal “marriage” of woofer and miniaturized enclosure yet devised, to assure the lowest resonant frequency possible in a sys-

tem of Mini-Flex dimensions. Other factors behind its superb performance include: special mass-loading; unusual viscous-treated “moving seal” suspension; new mid-range speaker and tweeter, each with exclusive “diffractor barriers” for ideal stereo sound dispersion. And, it looks as good as it sounds! Its crafted “cabinet-within-a-cabinet” styling will enhance any room, any home. It may be used on a wall, floor, shelf—on a table (or even under it)! Oiled walnut. Only \$69.95—at your audio dealer. For free 20-page Guide to Stereo High Fidelity, write: Desk P-12A.



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CIRCLE 106 ON READER-SERVICE CARD

The pace-setting new S-2100 FM Multiplex/AM stereo tuner



THE EXTRAS THAT ARE STANDARD ON SHERWOOD



Stereo Light . . . Gives instant identification of those FM stations broadcasting stereo programs. Special sensing circuitry (pat. pend.) prevents false indication due to noise impulses, etc.



Wide Band 3-mc Gated-Beam Limiter and 1-mc Balanced Ratio Detector . . . Combine to suppress the background noise introduced by stereo FM, and create the pace-setting capture effect of 2.4 db.



Fly Wheel Tuning . . . Made with turntable accuracy for easiest, fastest tuning.



FM Interchannel Hush . . . Eliminates irritating "rushing" sound between stations when tuning.

Dial Spread . . . Only Sherwood offers communication-type 20% longer scales, with professional calibrations for slide-rule accuracy.

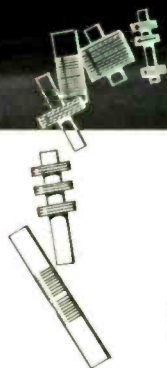
specifications

FM Sensitivity: 1.8 μ v. for -30 db. noise and distortion (IHFM). FM Selectivity: 200 kc. @ -3 db. FM Detector: 1.0 Mc peak to peak. FM Distortion: 1/2% at 100% mod. 14 tubes plus rectifier plus 9 diodes.

SHERWOOD MODEL SL-1 STEREO INDICATOR LIGHT



The only indicator light that rejects all false signals and identifies only true stereo broadcasts. Adjustable sensitivity—functions with any FM tuner. Small enough (2 1/4" x 2 1/2" x 7 1/2") to mount inside cabinet. \$29.50.



S-2100 Tuner: \$199.50. (Fair Trade). With Walnut Leatherette Case, \$207.00. Full year warranty.

Who cares whether the coils are wound on Mylar*? Only Sherwood—and you.

A good modern stereo tuner may contain over 1,000 component parts. Among those especially critical to sound quality are a dozen or more coils. These coils are the "nerve ends". They can make or break performance on drift . . . distortion . . . selectivity . . . sensitivity.

No place for a "standard" part, we feel.

That's why Sherwood—and Sherwood alone—custom designs all its coils. Only Sherwood winds them on low-loss Mylar forms. And Sherwood employs temperature-compensating ceramic capacitors across all its IF coils.

These refinements cost more, but the result is worth it: Complete freedom from temperature and humidity variations guaranteeing precise tuning . . . minimum distortion . . . no loss of sensitivity.

The Sherwood Coil is just one reason why we say "the care that goes in determines the quality that comes out".

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