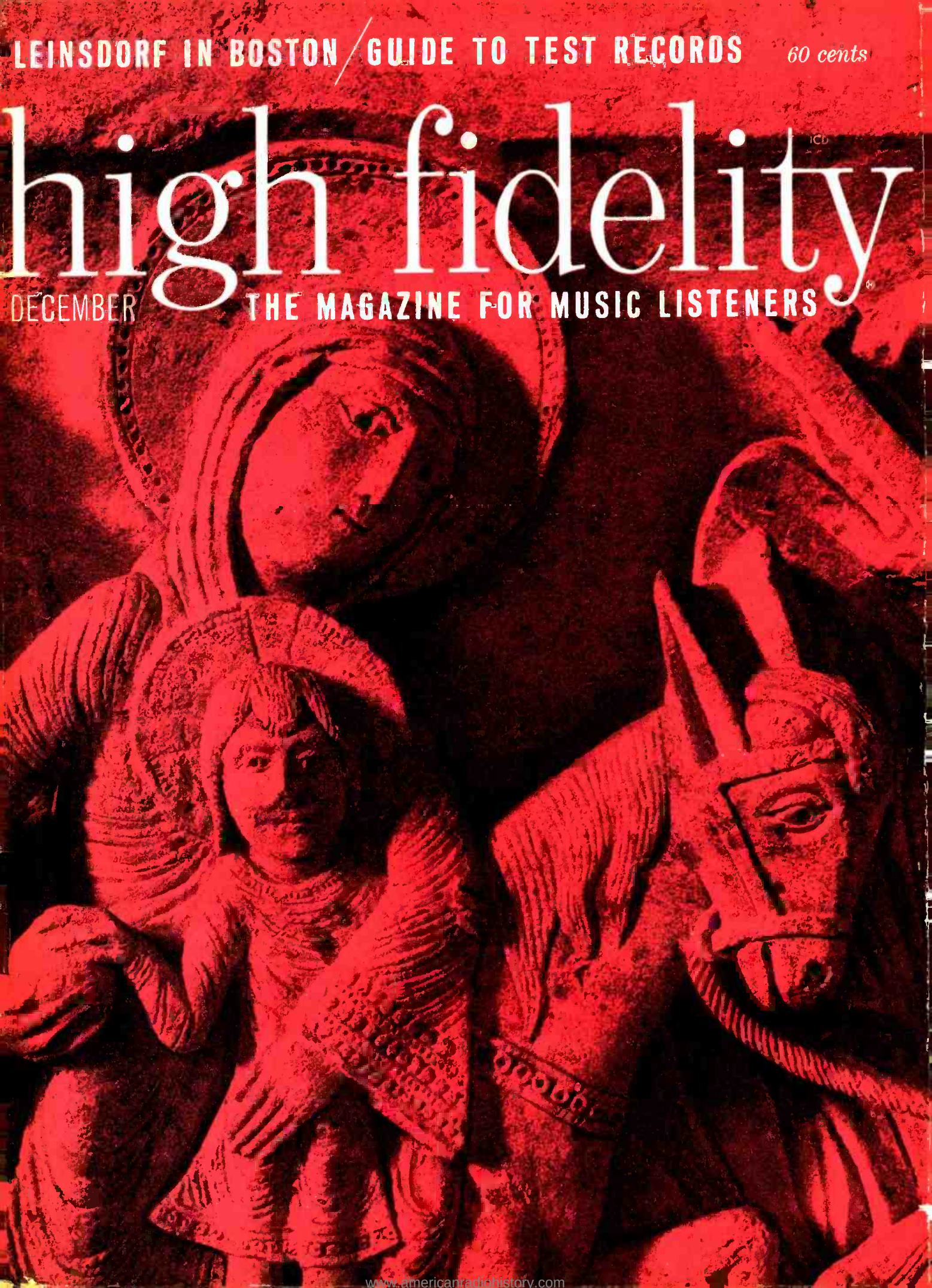
LEINSDORF IN BOSTON / GUIDE TO TEST RECORDS 60 cents

high fidelity

DECEMBER THE MAGAZINE FOR MUSIC LISTENERS



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(FM only), $329.50†

The Fisher 500-C
(FM only), $389.50†

The Fisher 800-C
(AM *and* FM), $449.50†

STEREOPHONIC high fidelity is as simple as connecting the two speakers of your choice to any of the superb Fisher all-in-one integrated receivers illustrated.

Each Fisher receiver consists of an FM (or AM/FM) tuner, an FM Multiplex converter, a stereo control-preamplifier and a stereo power amplifier – all on a single, compact chassis. And each of these sections is just as ruggedly built, reliable, and free from overheating *as though it were built as a separate component!* Never before have you seen so much amplifier power, such high tuner sensitivity, so many advanced control features, and such a fine degree of overall engineering sophistication on any single chassis, much less one only 17½" wide, 5¾" high and 13½" deep.

The 500-C and 800-C each have STEREO BEACON††, the exclusive Fisher development that automatically signals the presence of Multiplex, and switches to it. The 400 has the exclusive STEREO BEAM†† indicator, which shows whether or not an FM station is broadcasting in stereo.

These are just a few of the reasons why Fisher integrated receivers outsell all other components in the world today... why they are the biggest-selling components in the history of the audio industry.

Perfectly matched to Fisher stereo receivers are the six different Fisher loudspeaker models available today. The famous KS-1 is the world's first slim-line in kit form while the KS-2 is the most advanced 3-way slim-line speaker system available in *any* form at anywhere near the price. (Both the KS-1 and the KS-2 are available, if you prefer, factory-assembled.)

An original Fisher design, the Free Piston speaker, is found in Fisher's XP-1A and XP-2A loudspeaker systems ... specifically designed for flawless sound reproduction with amplifiers providing 10 watts of power or more.

The famous XP-4A also features the Free Piston speaker, but is equally well known for utilizing the world's first 'basketless' woofer. This low frequency driver employs no metal frame of its own but is supported directly by the walls of

*IN UNFINISHED WALNUT, $64.50. FACTORY ASSEMBLED, IN SANDED AND FINISHED BIRCH, $84.50, IN OILED WALNUT, $89.50. **SLIGHTLY LESS IN SANDED, UNSTAINED

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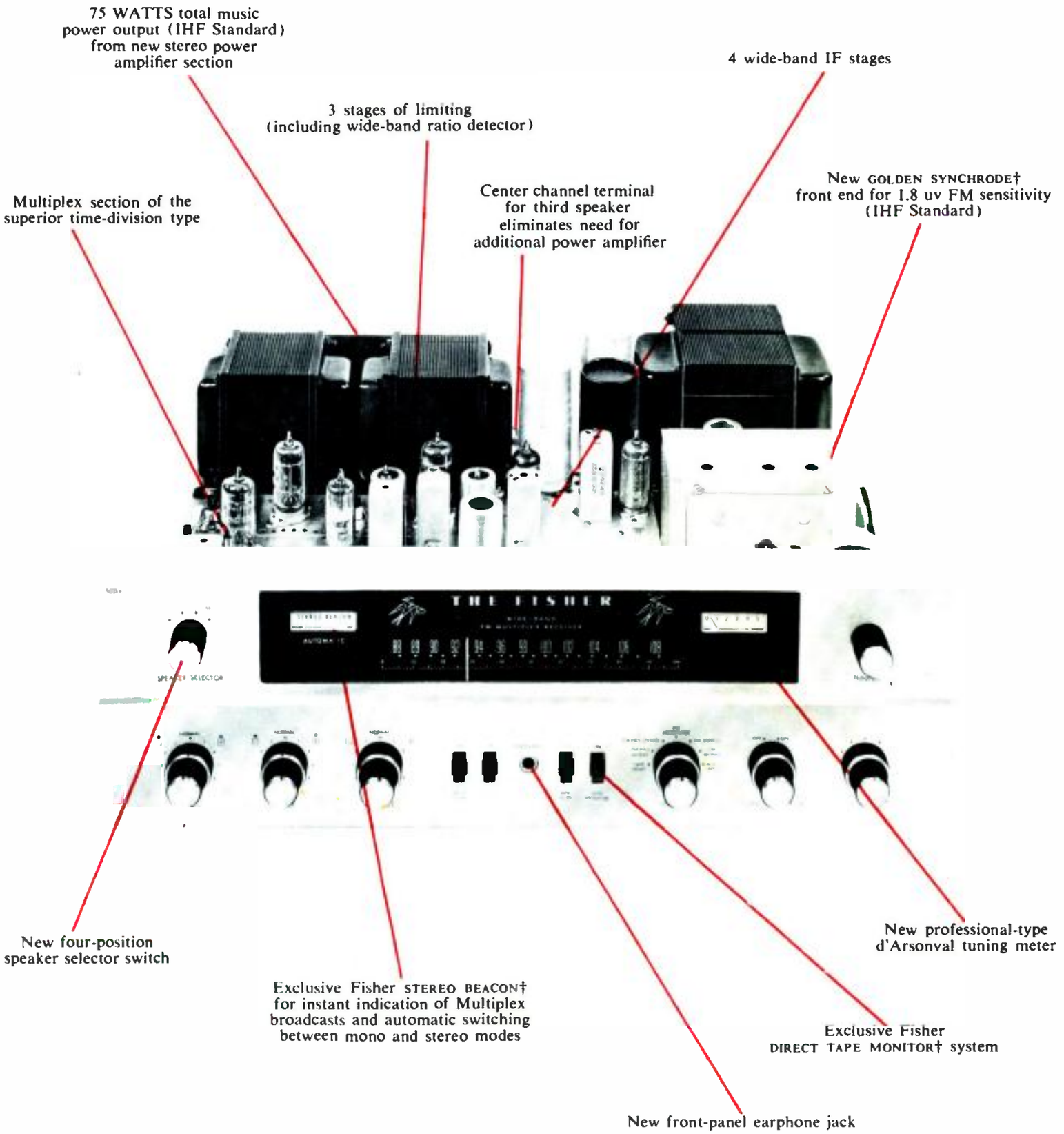

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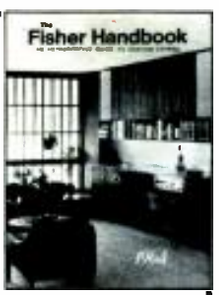
Fill out this coupon. Then turn this page.



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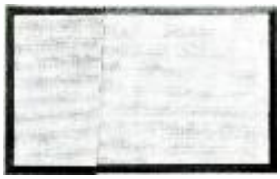
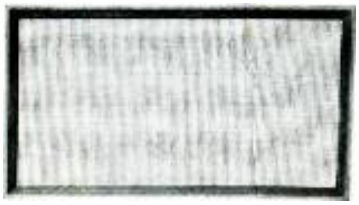
And connect it to a pair of any of these 3-way Fisher speaker systems.

The Fisher KS-1
$59.50*

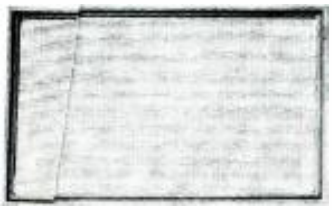


The Fisher XP-2A
$84.50**

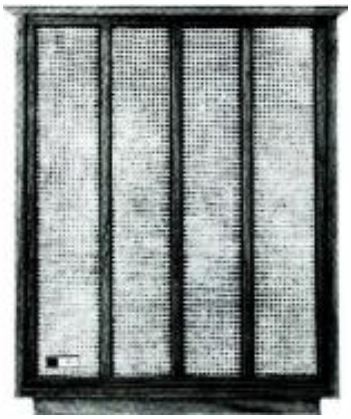
The Fisher KS-2
$89.50***



The Fisher XP-1A
$129.50**



The Fisher XP-4A
$199.50



The Fisher XP-10
$249.50

the 2½-cubic-foot enclosure itself. Reflections and resonances normally originating at the back of the woofer cone are eliminated. Bass coloration is absorbed by liberal use of AcoustiGlas packing.

The XP-4A also features the revolutionary hemispherical soft-dome tweeter. It creates a smooth response and takes for the widest possible dispersion angle of highs within and beyond the range of human hearing. It is the predecessor of the world's first "soft" dome tweeter originally found in the XP-10 console; a major breakthrough in the reproduction of higher frequencies. A cotton diaphragm is actually bonded to the voice coil. The cone being driven on its periphery, rather than its center, reduces highs with virtually no breakup. There are no resonances throughout its range.

This XP-10 is the newest Fisher speaker, specifically designed to reproduce sound favorably comparable to that which is produced by those speakers in the category known as "very large, very expensive," without being either.

Like the XP-4A, the XP-10 uses a voice coil wound on pure electrolytic copper. This makes damping linear *throughout* the woofer's range, resulting in extraordinary transient response and a startling degree of bass definition.

Its components are entirely hand made, extraordinarily 'balanced' to contribute to the much sought after "single-speaker" sound desired by multi-speaker designers, and matched to within ± 1 db to insure balanced stereo response when used in pairs.

There you have it. The stereo system of your choice can be as simple as the three Fisher units of your choice. One Fisher receiver. Two Fisher speakers. There's a demonstration awaiting you at your Fisher dealer's showroom.

In striking contrast to the industry-wide standard of 90 days, the Fisher Warranty is extended to all tubes, diodes, and parts for a period of one year from date of purchase.

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BIRCH. IN UNFINISHED WALNUT, $94.50. FACTORY ASSEMBLED IN FINISHED BIRCH, $114.50. IN OILED WALNUT, $119.50. †CABINET IN WALNUT OR MAHOGANY, $24.95. ALL PRICES SLIGHTLY HIGHER IN THE FAR WEST. ‡PAT. PEND.

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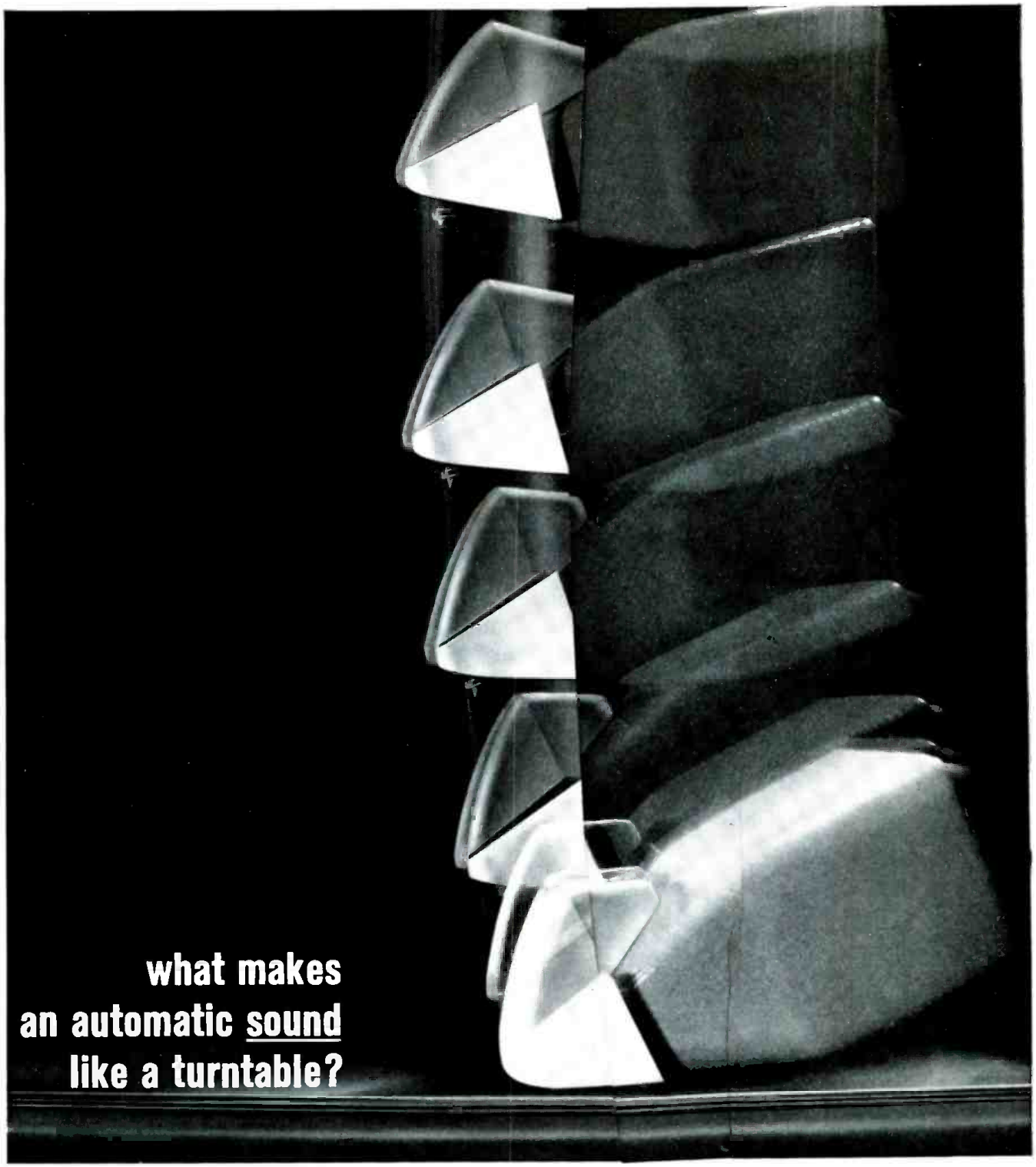

The U38!

expressly designed for automatic turntables

The new generation of autmatic turntales tracking and tripping at lower and lower forces demands ıis new kindof cartridge. Demands a "floating stylus" that protects your diamond and reord as it plays...demands complementary electrical characteristics which nximize the use of forward-looking circuitry whether vacuum tub or solid sta. The U-38 meets these demands and makes your automatic **sound like** a tntable. With Pickering's famous plug-in replaceable stylus assembly you et a cartridge with a life-time of trouble free perrmance. Pickering and Company, Inc., Plainview, lw York.

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U38 cartridge with
AT Stylus... 2-5 grams tracking force
ATG... 1-3 grams

Plug-in head assembly for
Garrard Type A and Model AT6

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high fidelity

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Music and Musicians

Sound Reproduction

Reviews of Recordings

DECEMER 1963 • VOLUME 13 NUMBER 12

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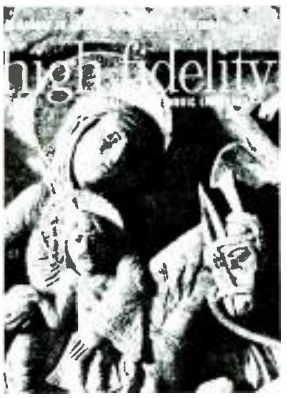

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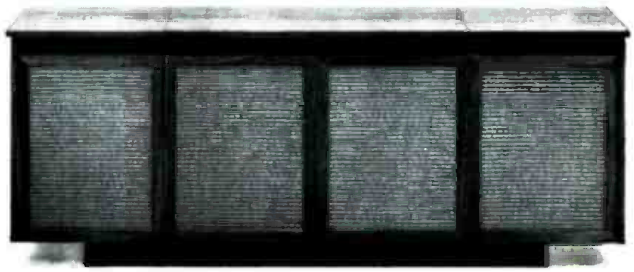

No Larger Than A Record Changer . . . Every Inch A Troubador

The New Empire 488 . . . tailor made for console or equipment cabinets. It is well known that acoustic feedback has been harassing playback equipment in console cabinets for years. This is due in large measure to the close proximity of turntable to speaker. Not too long ago, Audio Magazine tested the Empire Troubador . . . they reported: "We tried to induce acoustic feedback by placing the turntable on top of our large speaker system and turning up the gain—*we were unsuccessful.*" Other factors important to cabinet owners are stability and level surfaces, the jars and jolts of heavy footsteps or accidental bumps can jump some arms even in the most stable cabinets. Stability under virtually any conceivable situation is now assured by Empire's sensational "Dyna-Mount" (vibration-absorbing multiple floating suspension system) found only in the new Empire 488. **The Famous Empire 398** . . . *professionals' turntable*—too perfectly engineered for even a whisper of distortion . . . too handsome to hide behind cabinet doors. Hi Fidelity reports: "The Troubador represents a precision-engineered product of the highest quality . . . wow, flutter and rumble completely negligible . . . speed accuracy very good . . . maximum tracking error of the arm judged to be negligibly small . . . very low needle talk, minimum hum pick-up . . . clean response . . . one of the finest, handsomest record players available."

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PADEREWSKI DEBUSSY HOFMANN RAVEL BUSONI GRIEG CARREÑO FAURÉ D'ALBERT SAINT-SAËNS

The most extraordinary piano

RARE PIANO PERFORMANCES BY TWENTY

"In the whole range of recording history there is no single landmark to parallel this achievement"

FROM A REPORT BY Louis Biancolli, AUTHOR AND MUSIC CRITIC

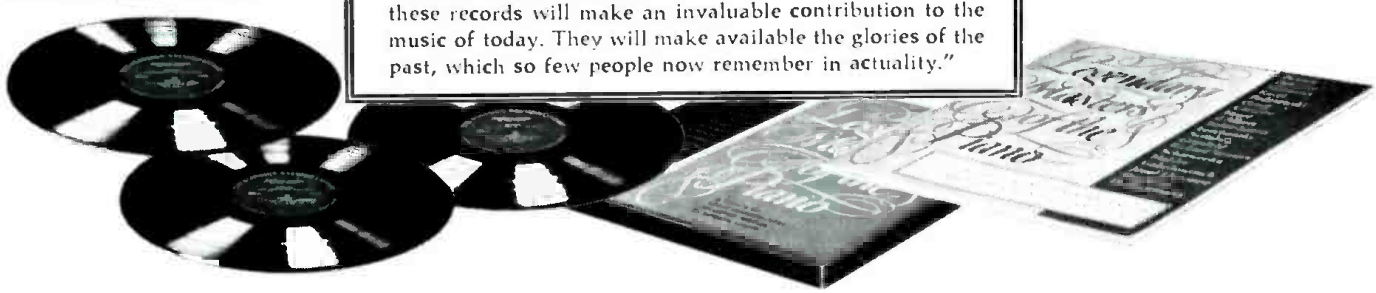
WHEN I FIRST LEARNED of this lustrous treasure trove of piano recordings of the Golden Age, my first reaction was the same as everybody else's—absolute incredulity. Acceptance came in several stages. First was the realization that such a hoard, dating from the early years of this century, actually existed. Second was the spectacular proof that the hoard, despite the devastations of war and time, was unscathed; and third was the discovery that through a miracle of modern technology it had been transferred to a medium of utmost fidelity accessible to all. The day I heard these recordings I walked back into the first two decades of the twentieth century—walked back in a daze.

THAT IS literally the truth. I had heard Hofmann, Lhevinne, Gabrilowitsch, De Pachmann, Paderewski in the flesh, some in their prime, one or two in the fading twilight. Yet here they were again, life-size, as they had always been in the only way that, at least for us, their lives counted—conjuring warmth and poetry from the piano keyboard. . . .

THE SIMPLE TRUTH is that the whole venture was an act of reverence. Every resource of man and machine was utilized to produce an exact replica of what had gone into the original recording. The recording, indeed, was allowed to speak for itself, in every inflection of the original. Here, then, was Debussy showing us how he himself chose to color and phrase his evanescent moods. Here were Ravel and Grieg and Fauré and Scriabin revealing secrets of their own compositions. Here was the great Mahler, now tender and childlike, now a Niagara of power—as we know him in the symphonies. . . .

TO BE in the company of these masters, if only for a few fleeting moments, alone suffices to make listening to these records a profound experience for the music lover. To have that, *and* the splendor of the playing, *and* the superb engineering feat of recapturing it—that is the marvel. In the whole range of recording history there is no single landmark to parallel this achievement. A glorious past, long silenced by the exigencies of time, has been given a new lease on life.

Dame Myra Hess, Concert Pianist: "I think that these records will make an invaluable contribution to the music of today. They will make available the glories of the past, which so few people now remember in actuality."



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LESCHETIZKY SCRIABIN GRÜNFELD RICHARD STRAUSS SCHARWENKA MAHLER GABRILOWITSCH JOSEF LHEVINNE GRANADOS DE PACHMANN

recordings since the advent of high fidelity

IMMORTALS OF THE 19th CENTURY...

THESE UNUSUAL RECORDINGS were transcribed in 1963 by the most advanced electronic processes known, and the piano used was Steinway Concert Grand No. 261—a superb instrument reserved for Artur Rubinstein when he performs and records on the West Coast. *Yet the actual playing of the music was done two generations ago by a score of 19th-century masters whose names today are legendary!* Unbelievable as it may seem, their performances on these records—in touch, in tone, in tempo and, to quote Josef Lhevinne, "in the exact gradation of expression"—**are as uncannily real as if the artists were playing in your home.**

What produced this modern miracle? A fantastic, almost forgotten instrument which, although invented at the turn of the century, was capable of capturing every nuance of an artist's playing with as high a degree of precision as any of today's electronic marvels. An interesting 24-page illustrated booklet accompanying the album explains the background of the performances and gives the history of the recordings and how they were made. Until one actually listens to this "buried treasure of music," however, one is likely to have the same reaction as that of music critic Louis Biancolli: "absolute incredulity." That is why the Classics Record Library is permitting patrons *to play the complete album before deciding whether or not to keep it.*

"Flawless and fascinating [these] recordings are every bit as good as they might have been had the masters themselves been around to play for the stereo age. . . . Hi-fi's first completely successful encounter with a golden age of the piano."
—TIME MAGAZINE

Sent for 10 Days' Examination

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*The Classics Record Library recordings represent a selection of the best and most interesting of hundreds of performances preserved by this process. Recordings of all these performances will ultimately be sold in stores. The manufacturer's list price will be $12.50 a record.

The Classics Record Library T72-12
c/o BOOK-OF-THE-MONTH CLUB, Inc.
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Please send me the three-record album LEGENDARY MASTERS OF THE PIANO at the special price of $17.95, plus a small postage and handling charge, with the understanding that I may return the album within ten days after receipt if I am not satisfied. If I keep it, I may pay in two monthly installments or in full, as I prefer.

☐ **STEREO:** Check here if you have stereophonic playing equipment and want your records in stereo. The additional cost is only $2.00 for the three-record set.

☐ **Check here if you prefer to pay in two monthly installments.**

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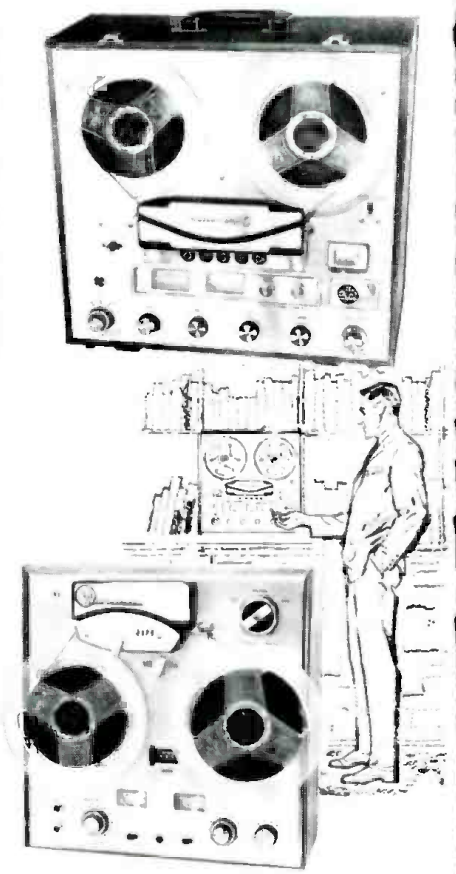
A VIKING invests you with unlimited versatility to record live programs or off the air including F.M. multiplex, duplicate, put sound on sound and edit with perfect ease.

Retro-matic 220 — ultimate performance with tomorrow's features for discriminating audiophiles and professionals only.

Two-directional playback, quarter track stereo at two speeds. "Feather-touch" push buttons, remote control, 12 watt amplifier, simultaneous record/playback with 20-25,000 cps frequency response. Independent channel controls, "luma-touch" record buttons and illuminated VU meters. Photo electric run-out sensor, four heads, hysteresis capstan motor plus two reel drive motors and digital counter. Superbly styled with stainless steel face plate this compact operates vertically or horizontally.



88 Stereo Compact—for connoisseurs of the fine things in high fidelity stereo sound.

Two speed tape recorder with choice of half or quarter track stereo. Three new type hyperbolic heads—no more old fashioned pressure pads. New design amplifier with excellent 30-18,000 cps frequency response, lets you monitor off the tape with "A-B" comparison switch. Independent channel controls and VU meters, two motors, record indicator light, counter, automatic tape shut-off. With its attractive, brushed aluminum face panel, the 88 Compact fits any installation for vertical or horizontal operation.

Put Command Performance at your finger tips with VIKING tape components — made by skilled American craftsmen.

Tape recorders, transports, cartridge players—even for your car or boat—at reputable high fidelity dealers most everywhere.

Viking OF MINNEAPOLIS, INC. / *Your assurance of Quality in Tape Components*

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CIRCLE 84 ON READER-SERVICE CARD

AUTHORitatively Speaking

John M. Conly (the "M" is for Marsland) makes entirely too infrequent appearances in these pages, and we always congratulate ourselves when he does. We don't think it's that J. M. C. doesn't like us; he's just otherwise occupied. Mr. Conly, in fact, has always struck us as rather a Baconian figure, if not taking all knowledge for his province at least mastering a goodly share. A historian by training (received at Amherst, the University of Rochester, and Columbia), he pursued also graduate studies in the sciences and for a time was science editor of a national news magazine. (He once interviewed Einstein, but didn't publish the results: it seems they spent all afternoon arguing about David Hume and the nature of causality.) Later, Mr. Conly became Music Editor of the *Atlantic* and was for some years Editor of HIGH FIDELITY (our switchboard lady says he was the most courtly mannered character ever to grace the premises). Most of his time is now spent professionally in writing on music and audio electronics; otherwise he continues to cultivate the whole humanistic garden. In short, we present a man of parts—for evidence of which see his analysis of Erich Leinsdorf in Boston, p. 44.

"A Short Guide to Test Records," p. 48, comes to us from our close associate **R. D. Darrell**, who has contributed articles on music and sound reproduction to this journal almost since its inception. A discophile for nearly forty years, Mr. Darrell has acquired not only an encyclopedic knowledge of recorded artists and repertoire but concomitant authority on recording techniques and playback equipment. His latest book, incidentally, *Tapes in Review: 1963*, is still available from HIGH FIDELITY's affiliate, the Wyeth Press.

In a career that has included teaching, journalism, and research, **Everett Helm** was once a member of the faculty at Mills College, in California, where among his colleagues was composer Darius Milhaud. It was through M. Milhaud that Mr. Helm (also a composer, by the way) first became interested in Erik Satie and embarked on the investigation which now gives us "The Man with a Mask," p. 54. Since the War, Mr. Helm has traveled widely abroad, first as Theatre and Music Officer for the United States Military Government and later in a private capacity. He is now headquartered in Italy as Chief of the European Bureau of *Musical America*, of which magazine he was formerly Editor in Chief.

This month's coverage of "The Lighter Side" (p. 99) is in the nature of a farewell performance by **John F. Indcox**, who has been a regular contributor to these pages since Volume I, Number 1. Mr. Indcox has vowed to "take things easier"—and this, alas, means that he is determined to free himself from the tyranny of continual monthly deadlines. It also means a long and lazy trip through the Mediterranean for Mr. Indcox and his wife. When he returns to the Berkshires, we're hoping that our long-time friend and neighbor will reconsider his farewell—at least to the point of contributing an occasional review. HIGH FIDELITY just won't seem like itself without the initials J.F.I.

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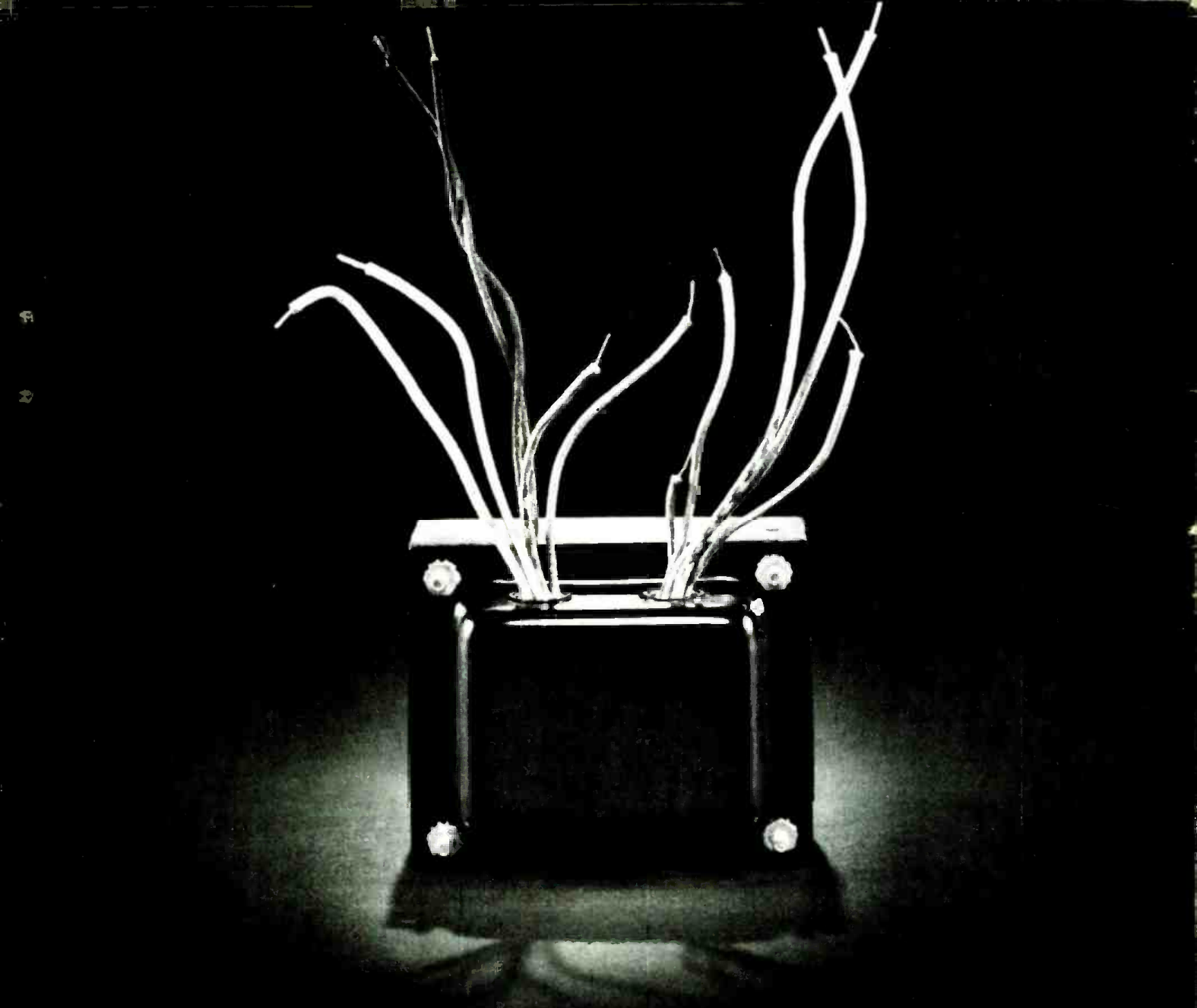


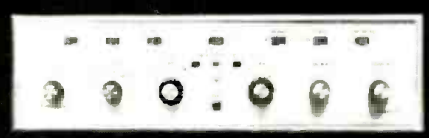
EXTRAVAGANCE?

Scott uses heavy, oversized output transformers on their amplifiers and tuner/amplifiers. Most manufacturers settle for lightweights, as little as half the iron found in Scott equipment. Is this extravagance?

Scott feels the extra dollars put into jumbo output transformers is an absolute necessity! Just listen to the solid, clean bass response you get from all Scott amplifiers and tuner/amplifiers. To obtain this kind of bass you need power and lots of it in the vital low frequency range. And to get this extra power you must have big, heavy, oversized transformers like the ones you find on all Scott amplifiers (even the budget-priced Model 200B.)

Scott never economizes on performance or reliability. That's why you find big transformers, conservatively rated components, and electrolytic aluminum chassis (for coolest operation and low hum) on all Scott equipment. With Scott equipment you make an investment in years of trouble-free listening enjoyment.

Scott extravagances can be found in the powerful 80-watt 299D and the modestly priced 48-watt 222D, as well as the previously mentioned 200B. They can be found on all Scott Kits. Visit your favorite hi-fi dealer for a demonstration or circle the number below on the information card bound into the magazine, and Scott will mail you complete information on all their quality products.



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H. H. SCOTT, INC., 111 POWDERMILL RD., MAYNARD, MASS.

299D 80-watt Stereo Amplifier $229.95

Prices slightly higher west of Rockies

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FOR THE FIRST TIME THE MAIN FLYWHEEL IS MOUNTED BETWEEN TWO BEARING CENTERS IN AN EXCLUSIVE PATENTED DESIGN.

The first COMPLETELY new turntable in half a century!!

Two vibrationless twelve pole hysteresis motors with ultra light mass armatures (they weigh 4 grams each) drive two massive flywheels in a super low friction system (friction reduced almost 500 times).

Flutter and wow are virtually nonexistent (if at all measurable). Noise and rumble for the full frequency range are completely inaudible.

This is the only turntable designed for the stereo record.

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SINGLE SPEED TURNTABLE WITH BASE $99.50

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For further information please write:

GRADO LABORATORIES, INC. 4614 Seventh Ave., B'klyn 20, N.Y.

CIRCLE 81 ON READER-SERVICE CARD

Letters

Verdi

SIR:
The Verdi issue [October 1963] is wonderful—surely the best one since the Mozart issue of 1956. No other record magazine in the world can touch you on specials like these.

P. L. Forstall
Evanston, Ill.

SIR:
My compliments on a superb issue. Since I am an opera devotee, I like Verdi; hence reading about him and his operas was a great delight. I especially enjoyed Roland Gelatt's account of his tour of Verdi's Italy. It makes me enthusiastic to take the same trip.

Florian John Mac
Hales Corners, Wis.

SIR:
The Verdi issue is excellent. I wish you would include at least one such detailed, comparative operatic discography in every issue. When Mr. Osborne finishes with all of Verdi's operas he could move on to Bellini, Rossini, Donizetti, Wagner, Weber, Mozart, and Strauss and still have dozens of operas to go.

John W. Harrison
Greeley, Colo.

We've asked Mr. Osborne to set aside the next twenty years for this project.

SIR:
Let me state my total appreciation of your Verdi Issue! Verdi has always been my choice for the greatest opera composer. I wonder how anything could be more superb than *Otello*—with the possible exception of *Falstaff*.

Could you inform me as to where a copy of the portrait on the cover of the Verdi Issue might be purchased?

John R. Wallman
Huron, S. D.

The portrait, by Giovanni Boldini, hangs in the Casa di Riposo per Musicisti, Piazza Michelangelo, Milan. Inquiries should be addressed to that institution.

Continued on page 14

CIRCLE 69 ON READER-SERVICE CARD ➤

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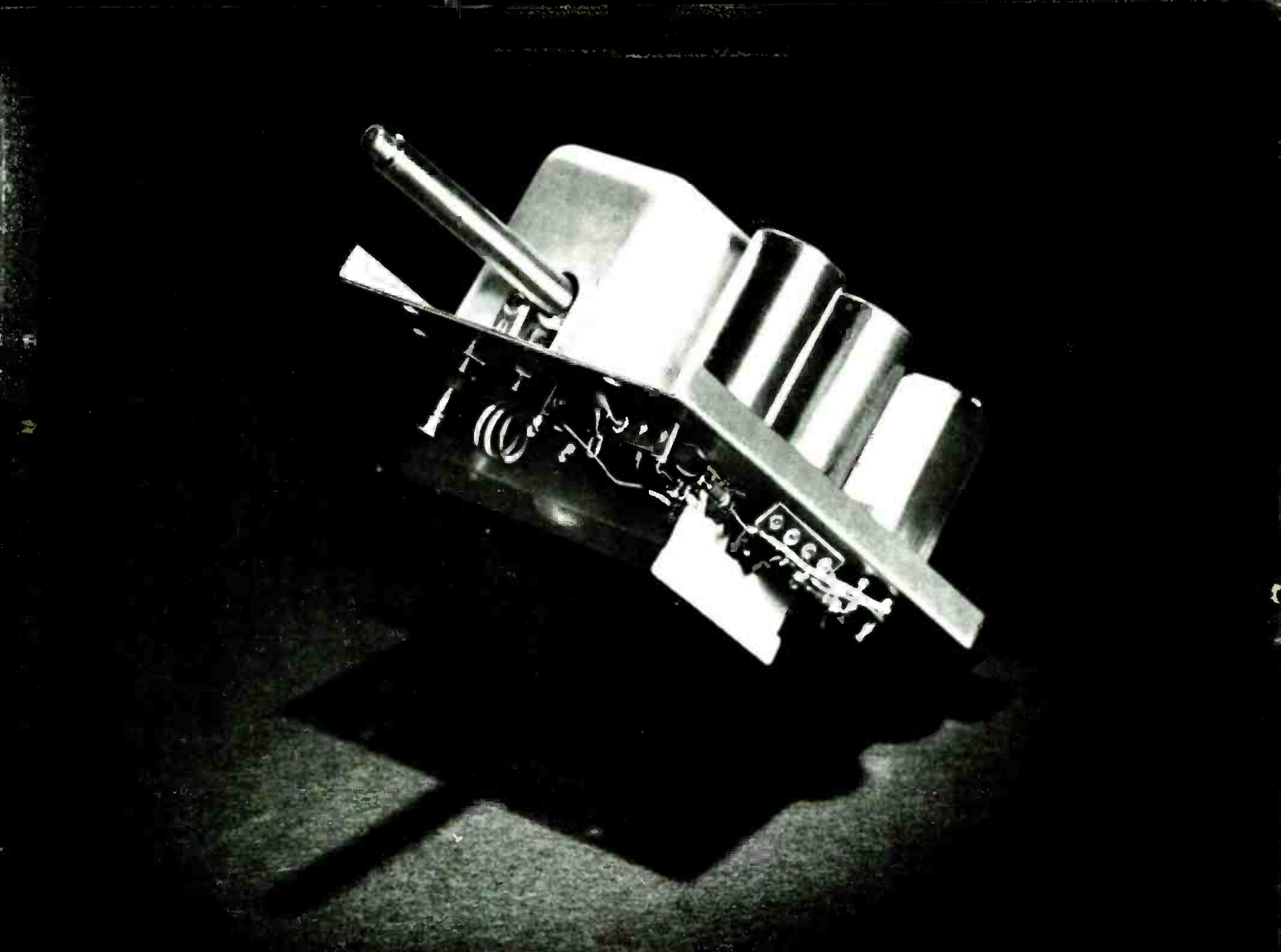

EXTRAVAGANCE?

Is it an extravagance to silver-plate the critical Radio Frequency circuit (front-end) of an FM tuner? Scott doesn't think so . . . and neither do the editors of the leading hi-fi magazines.

For example . . . Audio reporting on the Scott 4310, said, "Without question, this tuner is one of the finest extant. It pulled in more stations, loud and clear, than any other tuner we have tested. The record now stands at 40 stations."*

What makes Scott tuners pull in more stations, loud and clear, than any other tuners? Is it the exclusive Scott Time-Switching multiplex circuitry . . . the Scott Wide-Band design? Partly.

It is also the fact that Scott, and only Scott, goes to the extra expense and trouble of silver plating Radio Frequency circuits. Silver is a far better conductor of electricity than steel or aluminum, the materials commonly used by most tuner manufacturers. With this greater conductivity the tiny signal received by the tuner (often just a few microvolts), is not subject to signal losses or the addition of noise. As a result, Scott tuners can receive many more stations, cleanly, and without distortion.

Scott tuners are used in the most critical professional applications. It was a Scott tuner that was selected by Bell Laboratories for the famous Telstar Tests. Most broadcasting stations use Scott tuners for monitoring their own broadcasts and for relay applications. These professionals recognize the advantages of Scott's scrupulous attention to details like the silver-plated front end . . . details that make Scott the ideal choice for enjoying FM stereo in your home as well.

Scott tuners are available in all price ranges, in factory assembled or in kit form. Prices start at $119.95. Write today for complete details.

*Audio, September 1963.

350 C FM Stereo Tuner $224.95

Prices slightly higher west of Rockies

SCOTT®

H. H. SCOTT, INC., 111 POWDERMILL RD., MAYNARD, MASS.

Export: Morhan Exporting Corp., 458 Broadway, New York, N. Y. • Canada: Atlas Radio Corp., 50 Wingold Avenue, Toronto.

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New! Triple the length on a 7″ reel!

Longest non-stop tape time ever! That's what you get with a 7″ reel of new SCOTCH® BRAND Recording Tape No. 290 —any way you play it! At 3¾ ips, for example, it provides 3 hours of uninterrupted stereo or monaural—6 hours of recording in both directions.

This exclusive triple length tape offers 3600′ lengths on 7″ reels. That's three times the footage possible with standard length tape on a 7″ reel. And compared with regular double length tape, you get 50% more recording time, pay less per foot.

What's 290's secret? A superior new coating technique, developed by 3M, makes possible thinner high potency oxide coatings to reduce tape thickness, allow bonus tape footage per reel. Backing for No. 290 is the same extra-strong, half-mil tensilized polyester used on regular "SCOTCH" Double Length Tape. No. 290 is made to demanding stereo quality standards to ensure brilliant sound characteristics. And exclusive Silicone lubrication, which lasts the life of the tape, protects against recorder head wear, actually extends tape life.

Full hour on a miniature reel! No. 290 is also offered in 600′ lengths on 3¼″ reels that fit most miniature recorders, play a full hour at 3¾ ips, 2 track. Ask your dealer about both sizes of new No. 290.

"SCOTCH" AND THE PLAID DESIGN ARE REGISTERED TRADEMARKS OF MINNESOTA MINING & MANUFACTURING CO., ST. PAUL 19, MINNESOTA. EXPORT: 99 PARK AVENUE, NEW YORK; CANADA: LONDON, ONTARIO. ©1963, 3M CO.

Magnetic Products Division 3M COMPANY

CIRCLE 59 ON READER-SERVICE CARD

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EXTRAVAGANCE?

Printing an instruction book in natural color is a tremendously costly process. All other kit manufacturers print their instruction books in black and white. If black and white is good enough for everybody else why must Scott spend so much extra for color?

As Popular Electronics puts it, "the exclusive Scott full color instruction book eliminates just about the last possible chance of wiring errors . . ." Every part is shown in natural color and in its proper position. All you have to do is look at the picture and you instantly know where each part goes. Only a few parts are shown in each colored pictorial to avoid confusion. A separate Part-Chart is provided for each pictorial. The components are mounted on the Part-Charts in the exact order used. Sounds simple? It is simple. So simple that thousands of people who never built kits before, are proudly listening to superb Scott stereo components they built themselves.

Thanks to the instruction books and the unique Scott Ez-A-Line method you can build tuner kits as easily as amplifier kits and you don't need any laboratory test equipment.

Extravagant? No, sir – Essential as far as Scott is concerned. The proof of our reasoning is this typical review of Scott kits: "The Scott instruction books should be a model for the industry . . . the finest in the kit field." American Record Guide.

Only the finest is good enough for Scott, and for you, too. Write for information on the complete line of Scott-Kit tuners and amplifiers. Use reader service number below.

SCOTT®

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LK-72 80-watt Stereo Amplifier Kit $164.95

Prices slightly higher west of Rockies

Export: Morhan Exporting Corp., 458 Broadway, New York, N. Y. • Canada: Atlas Radio Corp., 50 Wingold Avenue, Toronto.

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NEW! ENGINEERING BREAKTHROUGH

ROBERTS CROSS FIELD® "770"

records automatically—

15 high fidelity stereo albums for the price of one

Now, 8 hours of full-range, true, high fidelity stereophonic music, or 16 monaural hours, can be yours on one 7" reel, with the revolutionary new Roberts Cross Field "770" Tape Recorder. The average tape cost per album: only 33¢. The "770" has an exclusive patented third head, the Cross Field Head, which separates recording and biasing functions. The result: the "770" records 40 to 22,000 cps, producing true fidelity at 1⅞ ips and preserving the high frequency harmonics that breathe life into music playback. The Cross Field playback head has a gap width of only 40 micro-inches, the smallest, most responsive head ever engineered. For this head, Roberts employs NC-88, a new alloy, that is practically wear-proof. Other features: 2-speed, electrically-switched, heavy-duty hysteresis synchronous motor, miniscule wow and flutter at slow speeds; special ventilation system keeps the "770" cool even after 8 hours; two 5" x 7" self-contained elliptical, extended-range, heavy-duty Alnico V-magnet speakers; new automatic total shut-off switch.

Today, see the Roberts Cross Field "770" Tape Recorder at better music and camera centers. **$499.95.**

Specifications: 7½, 3¾, 1⅞ ips. Power Amplifier Output: 12 watts • Frequency response: at 7½ ips, 40 to 22,000 cps ± 2 db; at 3¾ ips, 40 to 18,000 cps ± 2 db; at 1⅞ ips, 40 to 13,000 cps ± 3 db • signal to noise ratio: 55 below 0 recorded level • Wow and flutter: at 7½ ips, less than 0.12% rms; at 3¾ ips, less than 0.20%; at 1⅞ ips, less than 0.30% • Blower vent system • 2 large stereo 5" x 7" elliptical, extended range, heavy duty Alnico V magnet speakers • Hysteresis synchronous instantaneous electrically controlled 2 speed motor • Automatic total shutoff • Operates Horizontally or Vertically.

New Model 330: Another achievement of Roberts' electronic engineering. Sound-on-sound multiple recording. 3 heads for separate record, playback, erase: two 7" full-range speakers. Special biasing for FM Multiplex Recording Systems. Speeds: 7½, 3¾ ips. 27 lbs. **$349.95.**

New Professional Model 455: Has three electrically switched, dual-speed motors, separate bass controls, 4 simultaneous mixing inputs, playback loudness controls, track selector, two full range 5" x 7" speakers. 7½, 3¾ ips. **$599.95;** Remote control, **$49.95.**

See the entire line of Roberts professional and home tape recorders from $269.95 at better music and photo centers.

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Please send me complete information about Roberts Tape Recorders ☐

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IN CANADA: J. M. Nelson Electronics Ltd., 7725 Adera St., Vancouver 14, B.C. (Prices slightly higher in Canada)

CIRCLE 67 ON READER-SERVICE CARD

LETTERS

Continued from page 10

SIR:
Bravo for the most informative and beautiful issue yet published under the banner of HIGH FIDELITY. Every article is a stimulating joy, and the discography by Conrad L. Osborne is the best and most thorough I have ever seen on its subject.

You really love Verdi, don't you? It shows on every page.

Jack Johnson
Chicago, Ill.

The Karajan Record

SIR:
H. C. Robbins Landon's article on Von Karajan ["Portrait of the Conductor as Celebrity," September 1963] is an affront. We are already well accustomed to the sort of schizophrenic record jacket notes that tell us of German performers who did thus and so until 1932, and then did thus and so in 1947 and onward, quite as if there were no intervening years. After all, art is art, and what does music have to do with the bestiality of the Nazi Third Reich that engulfed six million innocent men, women, and children simply because they were Jewish?

But the Landon piece is an affront because it makes much of Von Karajan as a *Wunderkind* who could conduct *Tristan* without a score except in the presence of that magical specimen of humanity and musical expertise, Adolf Hitler. It was Hitler, Mr. Landon tells us knowingly, who detected a single slip: it took a Hitler to find the Achilles heel of a *Wunderkind*.

Have we gone that far in our schizophrenia? Who was Adolf Hitler but the architect of the most horrifying bestiality in the history of man—a murderer, a savage, a demented soul without sufficient intellectual capability to achieve any academic distinction, and without the aesthetic means to make even a whit of his secret inclination as a painter? Is this the music critic to whom either Von Karajan or Mr. Landon can point as an example of musical distinction? . . . Let Mr. Landon tell us that Von Karajan is a great conductor, yes; let him not tell us he was just "a wee bit Nazi."

Leo Mindlin
Miami, Fla.

SIR:
H. C. Robbins Landon mentions the "questionable record under the Nazis" compiled by Herbert von Karajan, but he does not discuss this record or its implications. For some this has raised a serious moral dilemma (e.g., should we buy Karajan's recordings?), but in Mr. Landon's account this episode is mentioned merely as an obstacle which his hero succeeded in overcoming. Perhaps Mr. Landon has spent too much time in

Continued on page 18

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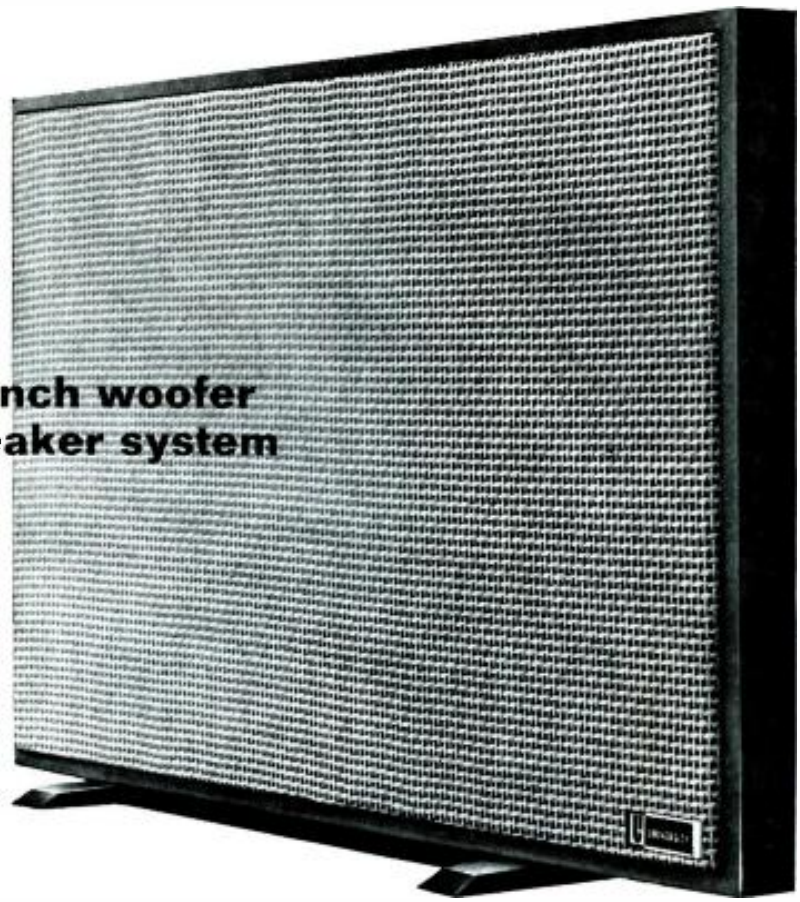
U-39



a 264 square-inch woofer in a 3-way speaker system only 1¾" thin!

THE UNIVERSITY TRI-PLANAR SPEAKER SYSTEM. Here is the first speaker in which *thinness* is purely a functional matter. The unusually thin shape is actually dictated by its basic engineering design principle. In fact, you have to listen . . . and listen again . . . before you realize that the Tri-Planar's sound comes from a speaker system of such remarkably thin dimensions. The bass range is full and clean. The mid-range and highs are smooth and brilliant. And its balance over the entire range (45 to 18,000 cps) can only be achieved by considerably larger bookshelf systems. The woofer area, consisting of two panel radiators, with custom-matched voice coils, is larger than most speaker systems—*264 square inches*. And, there are many other features which depart from outworn traditional speaker designs . . . including the exclusive "push-pull" woofer configuration, the open back doublet system, and others. In oiled walnut, with cane grille, 15" x 23" x 1¾" thin. $79.50. For more about the Tri-Planar and other University Loudspeakers, write Desk **P-12.**

SYL-O-ETTE — The ultra-thin 3-way system designed to look like a magnificent painting. Choice of Neo-Classic art, Decorator Cane or Petit Point floral grille. 40 to 20,000 cps. Oiled walnut. $99.95. With Petit Point grille—$109.90.

MINI—Big sound in a smaller speaker system measuring 18" x 13⅜" x 2 "! Utilizes many of the design principles found in the Tri-Planar. 50-17,000 cps. Oiled walnut. $44.95.

UNIVERSITY LOUDSPEAKERS
Division of Ling-Temco-Vought, Oklahoma City, Oklahoma
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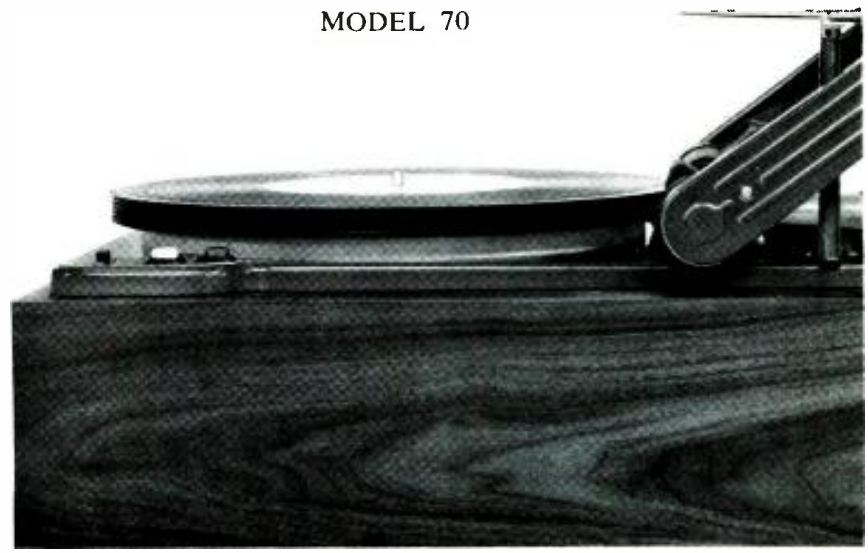
There is only one auto that turns your

MODEL 70



The Fisher-Lincoln Automatic

Now you won't have to listen to half a symphony, followed by half a concerto and half a string quartet!

Start. Pick up first record. Play side 1. Turn over.

Take a look at your own collection of long-playing records. It is the best *raison d'être* for the Fisher-Lincoln.

Even if you have some albums containing two, three or more discs in the so-called automatic sequence, most of your records are undoubtedly *singles*. And nothing but the Fisher-Lincoln will play *both* sides of a single automatically, then go on to the next single —automatically. (Of course, it can also play your 'automatic' albums in the correct one-side-only sequence.)

You can load the amazing Fisher-Lincoln with up to ten records of any size—including 7", 10" and 12" records *intermixed*—and listen to all twenty sides without lifting a finger. That means more than eight hours of continuous, uninterrupted music, depending on the playing time of each side.

The record changing mechanism itself, protected by six exclusive patents and several others pending, combines unprecedented ruggedness and reliability with almost unbelievably gentle record handling. A special vacuum pump supplies the motive power for each motion except the rotation of the record, thus providing an inherently resilient air cushion that makes the Fisher-Lincoln literally jamproof.

Playback performance is of the highest quality, meeting the standards of the finest single-play turntables. There is only one record in motion at a time, rather than a whole stack, eliminating all the usual difficulties: wow due to slippage, grinding between records,

CIRCLE 41 ON READER-SERVICE CARD

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matic record player records over:

TURNOVER Turntable

The Fisher-Lincoln plays both sides of up to 10 records—over 8 hours of uninterrupted music!

Play side 2. Drop. Pick up second record. Play side 1. Etc., etc.

multiplication of warp, changes in stylus angle. The pickup arm is of professional caliber, tracks perfectly at three grams and accepts all standard cartridges. The tripping point at the end of the record is determined by a magnetic proximity switch rather than the inertia of the arm, so that side pressure in the lead-out grooves is completely absent. The center hole of the record is in contact with soft rubber only and cannot be damaged or enlarged.

The special SynDuction motor of the Fisher-Lincoln combines the best features of synchronous *and* induction motors: fast start *plus* constant and dead-accurate speed. The combination belt-and-idler-wheel drive keeps wow and flutter to an absolute maximum of 0.15% at both 10 cps and 3kc. Teflon bearings, running on polished and hardened steel, eliminate all need of lubrication for the lifetime of the machine.

The price of the Fisher-Lincoln automatic turnover turntable is $299.50.* A special mahogany base costs $34.50.*

$1.00 VALUE FOR ONLY 25¢! Mail coupon with 25¢, double-wrapped, for your copy of the new 1964 Fisher Handbook, a lavishly illustrated 52-page reference guide, idea book and component catalogue for custom stereo installations. It includes detailed specifications on all Fisher high fidelity components.

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Ever see someone smile as a $195.00 investment disappeared?

You did?

You must have been watching a new Z-600* owner.

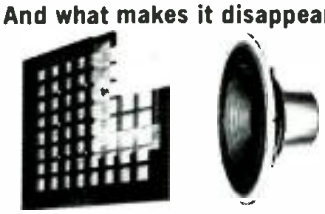
The truth about the new Z-600 console speaker system — unfortunate when you're trying to describe it — is that it adds nothing to the music you're listening to. No character. No color. No presence of its own at all. It just plain disappears.

As with any disappearing act, this is easy to explain, difficult to do. It took us ten years of full-time engineering to perfect it. (The mechanics are explained on the right.) The important thing for you is that it **has** been done. And all you need to appreciate it is a critical ear, $195.00, and the time to compare the Z-600 with speaker systems costing three times as much.

To get you started, we'll be glad to send you some literature. But the best thing to do is to stop in to see your local dealer and ask to hear — or rather, not-hear — the Z-600 for yourself.

The New Z-600*

And what makes it disappear



1. **Identical-twin JansZen Series 130, push-pull electrostatic radiators. (That's right. The same kind supplied in the $1100 full-range electrostatics.) Give you the cleanest middles and highs ever reproduced.**
2. **The only cone woofer ever built specifically to match the transparency and efficiency of the JansZen electrostatic. Gets down to 30 cycles without boom or fuzzy transients.**
3. **A compact, walnut console tailored to fully realize the maximum electro-acoustic potential of the speaker system.**
4. **And ten years of making the whole works audibly disappear.**

*incorporating designs by Arthur A. Janszen and made entirely in the United States by:

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FURLONG, PENNSYLVANIA

CIRCLE 47 ON READER-SERVICE CARD

LETTERS

Continued from page 14

Central Europe in recent years. Or possibly his moral fervor was exhausted by the issuance by Vox of a set of Manfredini.

Edward S. Herman
Philadelphia, Pa.

SIR:
In reviewing Herbert von Karajan's new set of the Beethoven Nine Symphonies [September 1963], H. C. Robbins Landon made what to me were very distressing introductory comments. He stated that many listeners and orchestral musicians have heard and played Beethoven symphonies so often that they no longer experience enjoyment or excitement from this great music. He raised the question as to whether or not the *Eroica* should be reserved for "special solemn occasions."

I can think of no greater disservice to Beethoven's music than to reserve it only for special occasions. For myself, and for many others I'm sure, it is through repeated listening experiences that I have come to love and appreciate Beethoven's masterworks. I feel a great deal more tension and excitement on rehearing his music than I did years ago when I first encountered this rewarding experience.

John D. Mullen
Sunnyvale, Calif.

Biting Bach Bow

SIR:
In reviewing our Bach-Couperin record by L'Ensemble Alarius de Bruxelles [September 1963] your critic Nathan Broder refers to "the pinched tone of the violin." I would like to point out that the Ensemble plays ancient instruments, and the violinist uses a curved baroque bow (or "Bach bow"). This gives more "bite" to the attack of the violin.

Giveon Cornfield
Director, Baroque Records
Company of Canada
Montreal
Canada

High Fidelity, December 1963, Vol. 13, No. 12. Published monthly by The Billboard Publishing Co., publisher of Billboard, Vend, Amusement Business, American Artist, Modern Photography, and the Carnegie Hall Program. Telephone: Great Barrington 1300. Member Audit Bureau of Circulations.

Editorial Correspondence should be addressed to The Editor, High Fidelity, Great Barrington, Mass., 01230. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

Subscriptions: Subscriptions should be addressed to High Fidelity, Great Barrington, Mass., 01230. Subscription rates: Anywhere on Earth, 1 year, $7; 2 years, $13; 3 years, $17. Single copies 60 cents.

Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Fulfillment Dept., 2160 Patterson Street, Cincinnati, Ohio, 45214.

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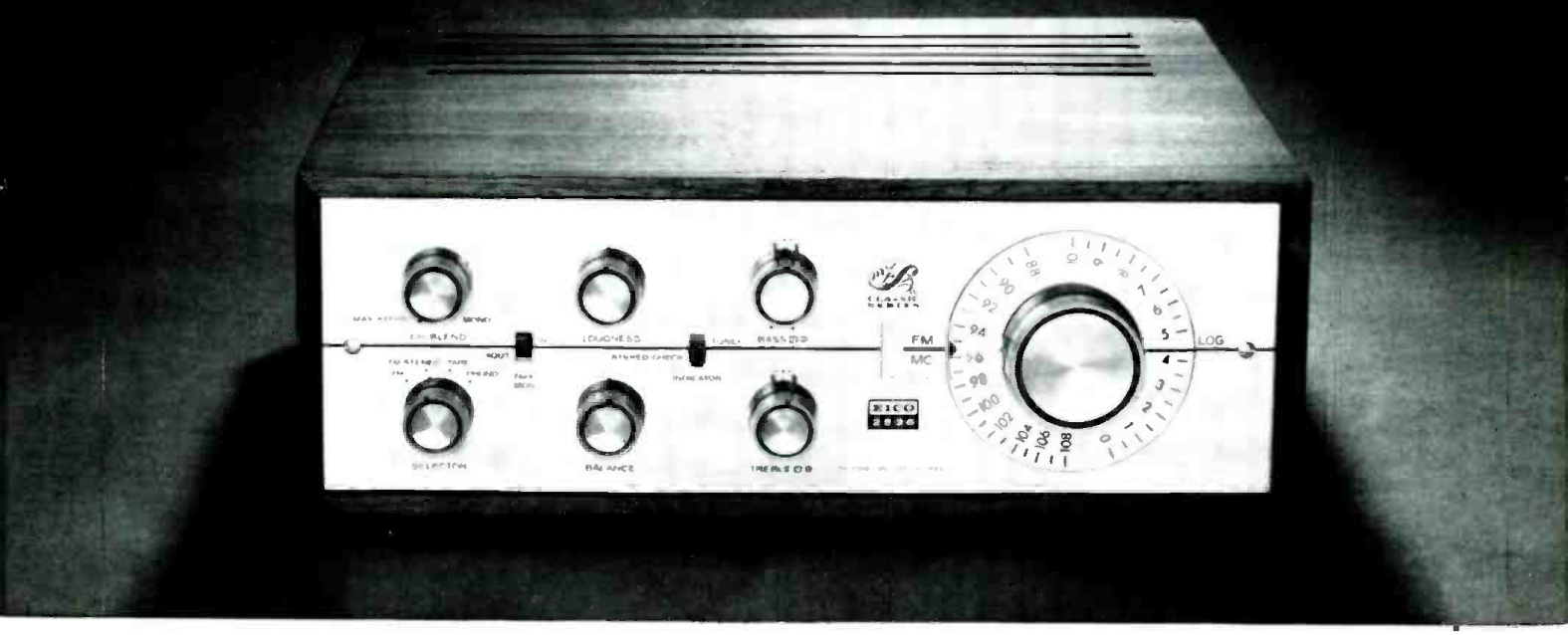
TUNER SECTION: In the kit, the two most critical sections —the front end and the IF strip—are supplied prewired and pre-aligned; and a high quality circuit board and pre-aligned coils are provided for the stereo demodulator circuit. The IF strip has 4 amplifier-limiter stages and a wideband ratio detector for perfect limiting and flat frequency response. Sensitive bar-type electron-ray tuning indicator pinpoints the center of each broadcast channel for lowest distortion, and also serves as the stereo program indicator.

Antenna input: 300 ohms balanced ☐ IHFM usable sensitivity: 3 μv (30 db quieting), 1.5 μv for 20 db quieting ☐ Sensitivity for phase locking (synchronization) in stereo: 3 μv ☐ Full limiting sensitivity: 10 μv ☐ IF bandwidth: 280 kc at 6 db points ☐ Ratio detector bandwidth: 1 mc peak-to-peak separation ☐ Audio bandwidth at FM detector: flat to 53 kc ☐ IHFM signal-to-noise ratio: 55 db ☐ IHFM harmonic distortion: 0.6% ☐ Stereo harmonic distortion: less than 1.5% ☐ IHFM capture ratio: 3 db ☐ Channel separation: 30 db.

AMPLIFIER SECTION: High quality Baxandall bass and treble controls do not interact or affect loudness, permit boost or cut at extremes of range without affecting mid-range. Balance control is infinitely variable, permitting complete fade of either channel. Blend control is variable from switch-out, for maximum separation, to full blend. Tape Monitor switch permits off-the-tape monitoring with the Eico RP100 Stereo Tape Recorder.

Power: 36 watts IHFM music, 28 watts continuous (total) ☐ IM distortion (each channel): 2% at 14 watts, 0.7% at 5 watts, 0.2% at 1 watt ☐ Harmonic distortion (each channel): 0.6% at 10 watts, 40 cps to 10 kc; 0.2% at 1 watt, 30 cps to 20 kc ☐ IHFM power bandwidth at rated continuous power, 1% harmonic distortion: 30 cps to 20 kc ☐ Frequency response ±1 db, 15 cps to 40 kc ☐ Speaker output: 8, 16 ohms ☐ Inputs: Magnetic phono or adapted ceramic phono, tuner, tape auxiliary ☐ Sensitivity: 2.3 mv phono, 250 mv others ☐ Noise: −65 db at 10 mv, mag phono;−80 db others.

New Eico Classic 2536 Stereo FM Receiver



Now... every other stereo receiver seems overpriced

Take a superb stereo tuner, guaranteed stable under all conditions, and sensitive enough to give full stereo separation even on weak, fringe-area signals . . .

Add a virtually distortion-free 36-watt stereo amplifier with remarkable overload and transient characteristics . . .

Mount them on one chassis—effectively separated for the performance benefits of components plus the convenience of a single compact unit. . . . Price this combination at $209.95 factory-wired, and at $154.95 in a new kit pack that makes building a delightful experience—and what do you have? The Classic 2536 Stereo Receiver, star of the new Eico Classic Series, and a component that matches or surpasses the performance of components selling at substantially higher prices. How? Simple. It's pure performance. Stripped of everything but the finest basic circuitry. Examine the specifications yourself. Compare them with those of more expensive units. Listen to the 2536—then to higher priced units. Can you see or hear a difference worth paying for?

If you're interested in building a fine stereo receiver, take a long look at our new kit pack, too. Note the logical, orderly arrangement of parts. How easily it sets up for work. How easily it closes down between work sessions—with no loose parts to go astray. Thumb through the 2-color Construction Manual. Ever see such graphic diagrams? Every step is clear and unmistakable—and no diagram shows more than 20 steps. Another thing the diagrams show you: how simple the wiring is. No tricky frills; no clutter; no confusion, even around switches and controls. Plenty of space to work in. And Eico has eliminated the most tedious part by premounting jacks, sockets, terminal boards, and transformers.

Does any other kit give you more building ease, or assurance of success than the Eico Classic? See it at your hi-fi dealer. Optional Walnut Cabinet WE-73, $19.95, Metal Cover E-12, $7.50. Write for catalog. Eico Electronic Instrument Co., Inc., 131-01 39th Ave., Flushing, N.Y. Export: Roburn Agencies Inc., 431 Greenwich Street, New York 13, New York.

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NEW ALL-TRANSISTOR FOR PLAYBACK® PERFECTION

Transistors have changed the idea that old-fashioned vacuum-tube amplifiers could not be appreciably improved. First proof of what transistors could really do came to us five years ago when we applied solid state circuitry to specialized amplifiers for the telephone industry, the military, and other commercial and professional users. This early experience taught us that transistors had a revolution in store for future amplifier development; it was only a matter of time and a great deal of experimentation before we could make a more truly perfect amplifier available for studio PLAYBACK and serious home use.

Three years ago, at a time when most amplifiers were of the vacuum-tube type, we marketed our first all-transistor power amplifier for PLAYBACK applications. Today, the 351B model is credited as the most advanced single-channel amplifier of its type in the professional field. Shortly after the 351, we introduced the now famous 708A "Astro"—the only all-in-one stereo center with all-transistor power output stages. Now, after five years of actual production experience with solid state circuitry, we take pride in introducing the 360A all-transistor stereo pre/power amplifier . . . for PLAYBACK perfection.

WANT TO HEAR THE SOUND OF PLAYBACK PERFECTION?

That question contains a strong claim, but one that we have seen substantiated time and again during the many listening tests performed on the new solid-state Altec 360A Royale II stereo amplifier/preamplifier. In fact, the difference in perfection between this unit and even the finest vacuum tube amplifier is amazingly apparent. The lowest frequencies are unbelievably solid and life-like; snare drums sound like snare drums, an organ is an organ (you almost look for the pipes). Transient distortion, background hiss, and microphonics are conspicuous by their absence. Hum is so completely inaudible, even at loudest volumes, that we conclude there just isn't any. The highs are crisp, clean, transparent; for the first time, you hear a piccolo in complete purity because the amplifier does not contain, and does not need, a built-in bass boost for the lower end.

In short, the 360A is so far more perfect than the finest tube amplifier, we predict that others will hastily experiment and a rash of transistorized amplifiers will follow. But at Altec, experimentation is over! Five years of transistor amplifier production have literally put the 360A five years ahead of the home music field.

But no amount of words on paper can relate the somewhat startling audio revelation we had when we first listened to the 360A. The sound of perfection is not easy to describe. May we suggest a trip to your nearest Altec Distributor for a personal evaluation of this thing we call "transistor sound" (or perfection if you will).

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NOTES FROM ABROAD

LONDON

After sixteen years of recording for various labels Josef Krips recently returned to EMI's studios, where he had last officiated in 1947. To the grim, cold London of that year Krips came from a Vienna that was starker by far. Under Nazi rule the former Vienna State Opera conductor and Academy professor was put to work loading cases onto lorries at a gherkin-pickling factory. During the fighting that preceded liberation he spent a fortnight in a cellar. Later he returned to his flat in Döbling. No glass in the windows; no fuel; little food. He slept in his overcoat; walked four hours daily between his home and his first postwar rehearsals. I remember well how, in 1947, he said resignedly that persecution and privation had taken ten years off his life.

I reminded him of this remark at a luncheon given by EMI's Victor Olof, chez Ciccio, Kensington, between recording sessions.

"No," he said, drawing on his cigar, "I was wrong. I made a mistake. Music has given me back my ten years. How? Because music is at once my work and my re-creation. I fill orchestras with the human breath of life. I make them sing for me. That is the secret: breathing good air. Most people breathe only down to here." (He indicated a point two inches above his breastbone.) "From there downward they are poison. For the whole of my life I have breathed. Breathe to the bottom of your lungs and the whole of your body will have fresh air."

Kripsian Warmth. On the Abbey Road rostrum Krips was conducting a program of Brahms—*Variations on a Theme by Haydn*, along with the *Tragic* and *Academic Festival* overtures— with the Philharmonia ("A good orchestra in 1947 but much better now," he averred). During slow or celestial passages he beamed widely and kept his eyebrows raised as though discovering unheard-of marvels. Music which he must have known down to the last demisemiquaver since his student days brought on a look of rapt and radiant surprise. This attitude is one that could easily be parodied, and there are many good mimics in London's orchestras. But that isn't at all what happens. To players who suffer much yawning routine and nag-nag, Krips's music worship seems an unfailing tonic.

When he was done, the conductor packed his bags and continued on his current "guesting" itinerary. By next summer he will have covered seventy thousand flying miles and conducted fifteen orchestras in thirteen cities on three continents. Meanwhile, record collectors in the States can look for the Brahms collection to appear on the Angel label early in 1964.

Methodist Chill. With his wife Marion, Robert Merrill, the Metropolitan's resounding baritone, flew over for a fortnight's Decca-London sessions. Business in hand: excerpts from the Borodin-derived musical *Kismet*, with Regina Resnik et al. and Mantovani's orchestra, and an album of eight Italian arias (from *Don Carlo*, *Trovatore*, *Forza*, *Ballo*, *Otello*, *Pagliacci*, and *Andrea Chénier*) with the New Symphony Orchestra under Edward Downes.

When I looked in at the Kingsway Hall studio he was in the thick of a rehearsal for "*Nemico della patria*" (*Chénier*). First of all, Downes had a run-through with the orchestra, singing, as is his wont, every note and syllable of the number. Then Mr. Merrill took his place on a dais immediately beneath the pulpit—as some readers may be aware, Kingsway Hall also functions as a place of Methodist worship. Both Merrills were gratified by the hall's acoustics but they discovered one source of dissatisfaction. Mr. Merrill was the first to mention the matter. "My feet," he announced to his wife from the dais, "are frozen."

In fact, Kingsway Hall can be chilly, and never more insidiously so to foreigners than during a wet midsummer. Mrs. Merrill hastened out of the auditorium and came back with a bulky parcel from the nearest men's shop. Her husband sang through the remaining sessions in a cashmere pullover and two pairs of socks, grateful that his shoes were big enough to take the extra pair without pinching. As a safeguard against throat-threatening transits from a warm-

Continued on page 26

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NEED WE SAY MORE?

May 4, 1963

DYNA COMPANY
3916 Powelton Ave.
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Re: FM-1 tuner

Dear Sirs:

In our wonderful 20th-century American life of TV sets that fail fast, cars that are no longer utilitarian, washing machines that don't wash, and a general failure of good engineering and workmanship to wind up in most consumer products, it is a pleasure to report that:

1. the FM-1 kit works beautifully.
2. components are high quality.
3. mechanical assembly is elegant and precise.
4. my wife can operate it.

Since in this instance the mechanical and electronic design are parts of the same design problem, please pass my praise to the engineer that stayed with the project until he had it licked, and to whoever kept on diddling with the manufacturing end so that all corners, holes, and fittings really fit.

I tried many different tuners in this fringe area, and the choice boiled down to yours, , and . Since the local shop, Bakersfield Audio, reported almost complete freedom from service problems with your gear, I chose yours, to say nothing of the bargain it is compared to other equipment in the same price range.

Very comforting to find a designer-manufacturer willing to design thoroughly from the ground up rather than to stick together a bunch of stock front-ends and handbook circuitry and call it a day.

I put the thing together in 12 hours and settled down to enjoying Long Beach, Santa Barbara, Thousand Oaks, and a whole raft of Los Angeles stations I had only read about. These are all about 150 miles away, and offer a cultural variety undreamed-of by our rock-and-religious quota of FM stations here in Bakersfield. Final praise: no interference problems locally on the FM-1, which is more than I can say for the tuners whose manufacturers spend more for advertising than they did on product design.

Many thanks,
John H. Gardner
John H. Gardner

cc: Consumers Union
Mount Vernon, N.Y.

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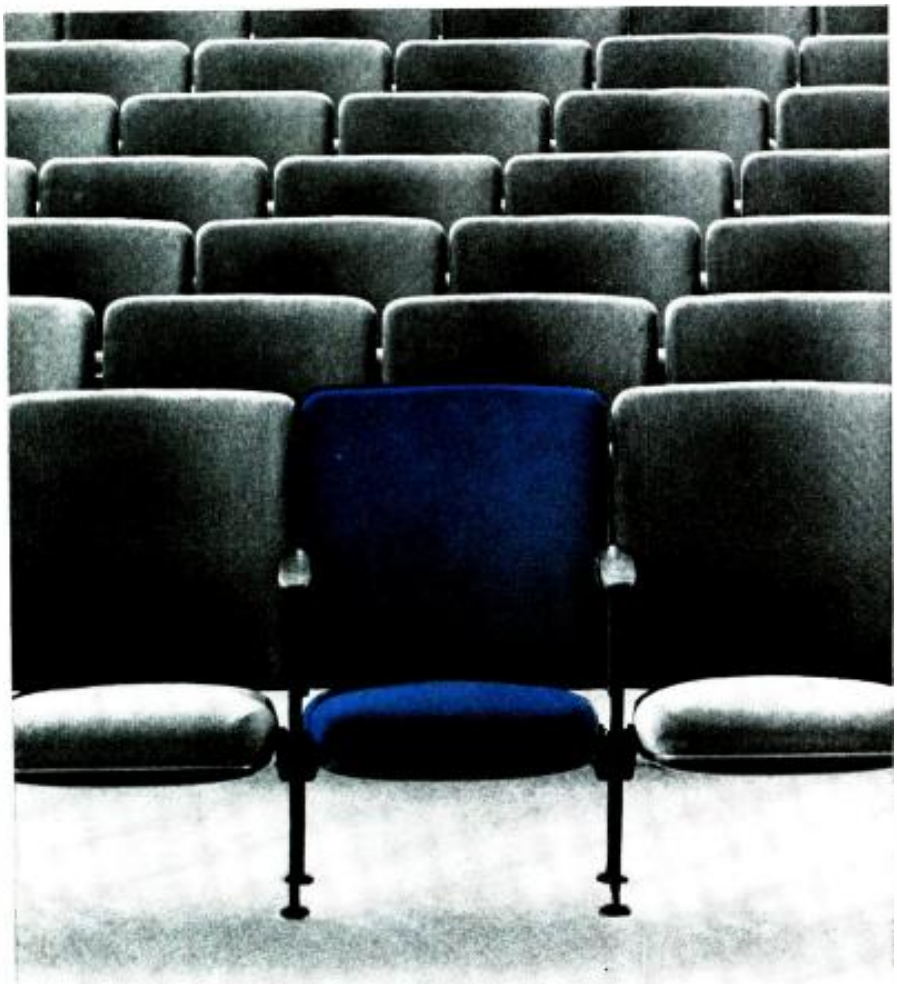

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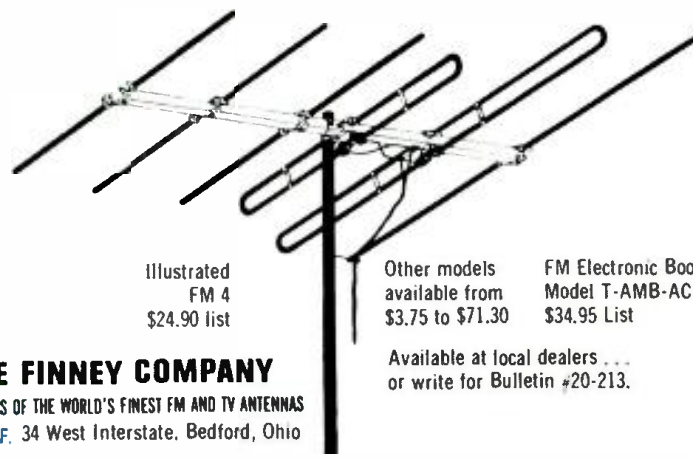

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NOTES FROM ABROAD

Continued from page 22

ish playback room to the outer deep-freeze, he drank pints of tea from a thermos between takes.

Sometime Coloratura. As indicated above, also heard at these sessions was an unofficial vocalist in the person of Maestro Downes, whose singing of the voice parts, note-perfect and word-perfect, at run-throughs astonished all strangers present. On the conducting staff at Covent Garden, Downes is an omniscient *répétiteur*. Since singing *"Caro nome"* as a boy soprano in Birmingham, he has mastered probably a thousand roles, coloratura to "black" bass, in some two hundred operas. A good many people probably know the recording of two or three years back on which Downes conducted the London Philharmonic Orchestra in accompaniments only ("Do the singing yourself!") to seventy-three miscellaneous operatic arias. They'll be interested in learning, as I recently did, that the recording engineers, two young gentlemen from Hamburg, taped him at rehearsal in the Queen of the Night's arias from *The Magic Flute*, top Fs and all. "The top Fs were taken falsetto, an octave below," explains Downes, as though that made his feat any less startling.

The engineers took the tape back to Germany. I would like to know what became of it. CHARLES REID

ZAGREB

"This is Zinka Milanov's home town." So reads a sentence appearing in an English language booklet handed out here to music-minded visitors. The celebrated soprano in fact began her studies at the Zagreb Music Academy, an institution which has acquired an increased importance with the growth of this Yugoslav town to a city of more than 300,000 inhabitants. Actually, Zagreb is a rather enterprising musical center, including an opera house built in the nineteenth century, when Croatia formed part of the Hapsburg Empire, and a 3,000-seat concert hall in process of construction.

Yugoslavia's Gotovacs. Inasmuch as my knowledge of Yugoslav music is really slight, I had prepared myself for conversations on musical matters with a leading question, "And how is Gotovac these days?" I planned to ask. (Jacob Gotovac is Yugoslavia's only living composer with an international reputation, and his countrymen are justifiably proud of him.) As things turned out, my little scheme didn't work quite as I'd anticipated. On my first visit to the offices of Yugoton, the nationalized recording company, I found myself being promptly introduced to Mr. Gotovac. I could hardly believe so youthful-looking a man

Continued on page 30

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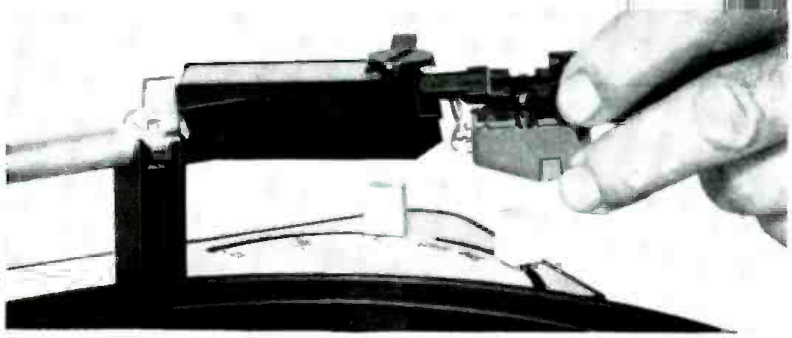

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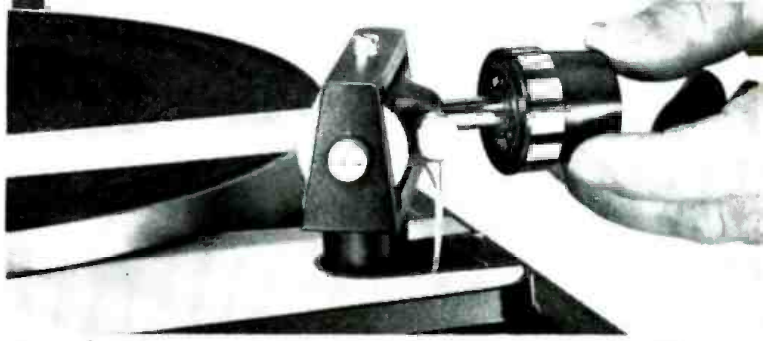

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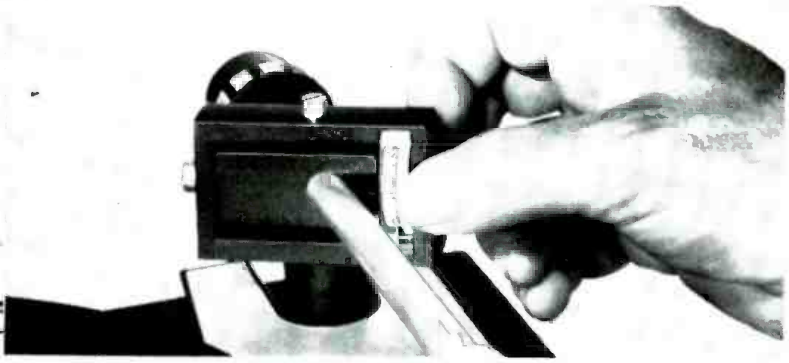

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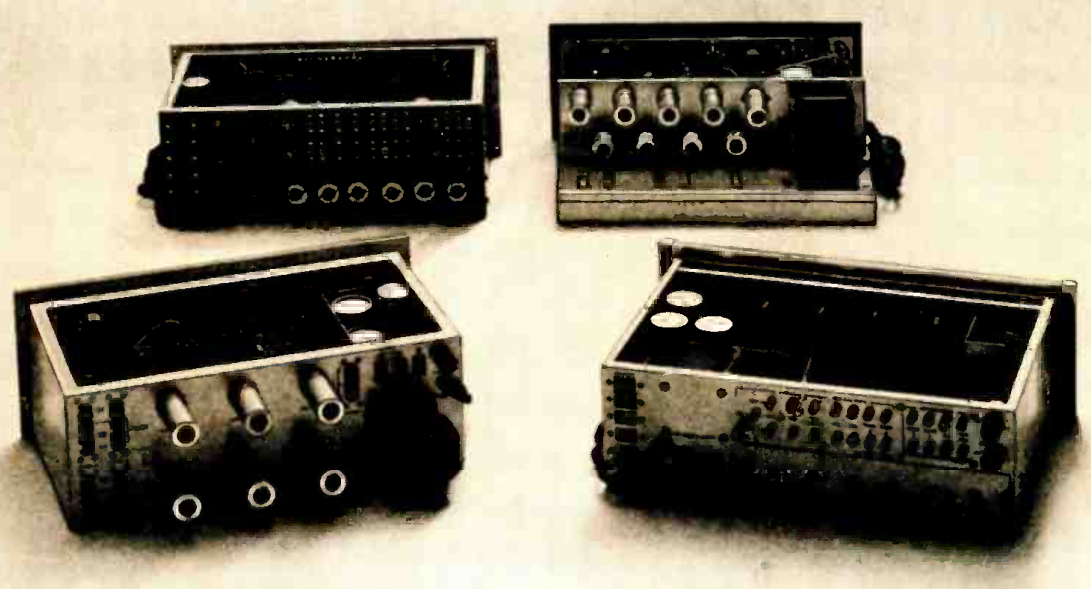

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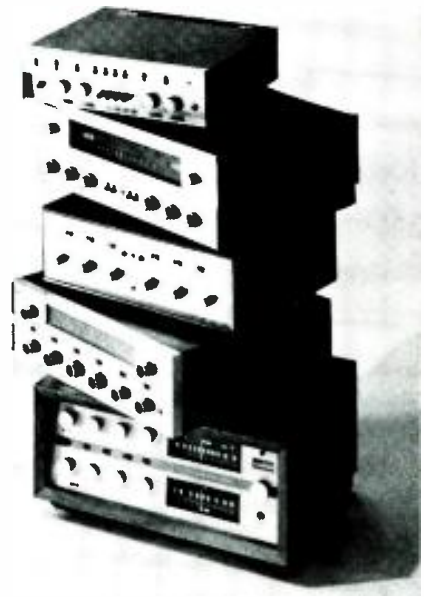

From top: Knight, Fisher, Scott, Bogen, Harman-Kardon

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NOTES FROM ABROAD

Continued from page 26

could be the composer, and my bewilderment must have shown. The gentleman smiled: "I know what you're thinking," he said; "I'm the son—Pero."

It was Gotovac's opera *Ero from the Other World* (frequently performed in Germany and Italy, by the way) that Yugoton chose for its first stereo recording, in 1962. The composer himself conducted and the younger Gotovac acted as recording director. Among the soloists (singing in Croatian) were Josip Gostic, a tenor well known in Vienna, baritone Vladimir Ruzdjak, a prominent member of the Hamburg Opera, and Mariana Radev, whose contralto can be heard on many Deutsche Grammophon recordings. Western record collectors have yet to be properly introduced to *Ero*, but they will find a dance from the opera included with Kodály's *Háry János* Suite on an Angel disc.

Yugoslavia's Yugoton. For the time being, Yugoton is issuing only the monophonic editions of its recordings since stereo equipment is not generally available in Yugoslavia. I was told, however, that the electronics division of the ISKRA company is rushing work at its factories in order to bring out the first series of stereo pickups, amplifiers, etc., early in 1964. At that time Yugoton will consider releasing the recordings now in its vaults.

In the fifteen years of its existence Yugoton has concentrated mainly on folk music and that written by native composers. "We see no point in recording music that can be done better in other countries; at the same time we feel that we can add something special to the international repertoire if we tap our own resources," one official said. Recently, the company has been expanding its operations, with new studios, attached to the Dubrava film studios on the outskirts of the city, opened just this fall. Recording equipment, incidentally, came exclusively from Western Europe. The influence of the West can perhaps also be seen in Yugoton's extensive handling of pop music, American-style, ranging from the discs of Yugoslavia's own Ivo Robic (who can boast more than local fame) to those of Elvis Presley. I might add that while a small firm called Discos issues some pop music and the state-owned Radio and Television in Belgrade has recently begun to make a few RTB recordings, Yugoton seems to be the only firm that may eventually be known outside of Yugoslavia.

Which is of course not to say that Zagreb itself is not already a name familiar to discophiles through another source, its famous Solisti and their conductor, Antonio Janigro. As HIGH FIDELITY readers will have gathered from the feature review of Vanguard's Haydn symphonies which appeared in these pages last month, Maestro Janigro and other Zagrebian musicians may be expected to figure more and more prominently in the record lists.

KURT BLAUKOPF

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■ An FM tuner offering extreme sensitivity, plus the unique STEREO LOGIC CIRCUIT. This is the exclusive solid state device that literally thinks for you! It automatically switches the tuner to stereo the instant a station begins to broadcast stereo!

■ An AM tuner offering low-noise, wideband circuitry designed to make AM listening a totally new experience!

Compare the new TA7000X to all other brands. From input to output, this is the newest, most exciting receiver on the market today. And the price is only $369.95 (slightly higher in the West.) Add speakers, a turntable or record changer, and your stereo system is complete! For complete specifications, write Dept. HF-12A, Harman-Kardon, Inc., Plainview, New York.

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CIRCLE 43 ON READER-SERVICE CARD

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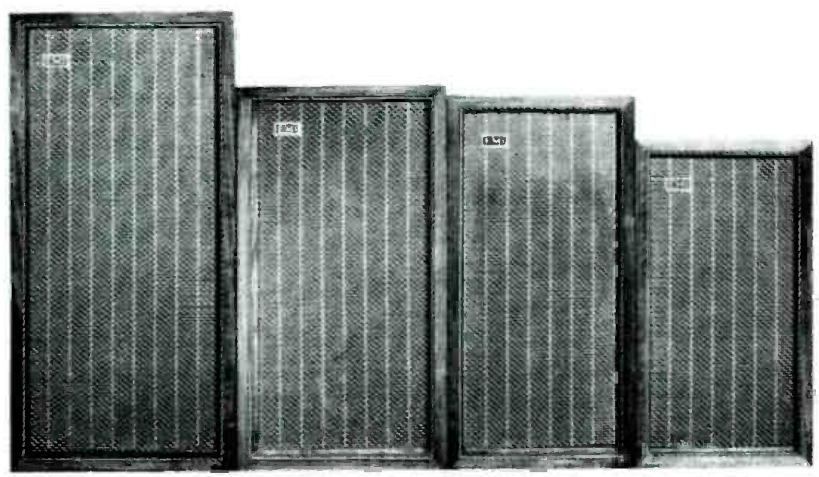
A great loudspeaker must also be a great softspeaker.



Loudspeaker systems by EMI give you natural, undistorted reproduction of music—whether you play them loud or soft. Crank up the volume and the EMI sound bursts forth in full concert-hall glory. Turn the music down to a whisper and there is still a live, robust, thoroughly realistic quality to the sound. Not many high-fidelity speakers can accomplish that at *any* price. EMI manages to do it in four different models, of progressively greater complexity and sophistication, from $69.75 to $249.00.* (Visit your EMI dealer for demonstration. You have nothing to lose except your illusions about *other* loudspeakers.)

EMI (mokers of The Dangerous Loudspeaker)

exclusively from **Scope Electronics Corporation** (subsidiary of Lynch Corporation), 235 East 42nd Street, New York, N.Y. 10017

*From left to right: the new Modul 711A, $249.00; the famous Model DLS 529, $159.00; the new Model 319, $99.75; the new Model 630, $69.75. All prices slightly higher in the South and West.

CIRCLE 38 ON READER-SERVICE CARD

www.americanradiohistory.com

What went on in room 433 at the New York Hi-Fi Show?

The first solid state receiver...Bogen's RT1000 a superb instrument accorded the most enthusiastic response

The response was twofold. People responded to the Bogen technology which produced the FM-Stereo and FM/AM RT1000. And they responded to the understated elegance of design, to the hushed gold front panel. The RT1000 responded with pure performance. In high fidelity, transistors have just one reason for being . . . to make a component perform better. We knew the RT1000 was a milestone. Now all who saw and heard it in room 433 know it, too.

Here are but a few reasons why: 100 watts of exceptionally clean power (50 per channel). Distortion is practically extinct since transistors replace a major source, *output transformers*. The RT1000 is actually hum-free.

Cool. That's a good word for the RT1000. Transistors reduce heat markedly. That does away with enclosure vents ordinarily needed to cool the chassis.

Let's talk tuner, FM-Stereo and FM/AM that is. Separation, selectivity and sensitivity approach professional perfection. Flywheel tuning that sweeps the dial as effortlessly as moving your fingers. An FM-Stereo switch position automatically lights the Stereo Minder Indicator when mono transmission changes to stereo.

Summing up the responses, "there has never been a sound quite like it . . . clean, cool, pure performance." Check your own responses. Let us send you free, detailed literature on the RT1000 all-transistor receiver. Just mail the coupon below.

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CIRCLE 16 ON READER-SERVICE CARD

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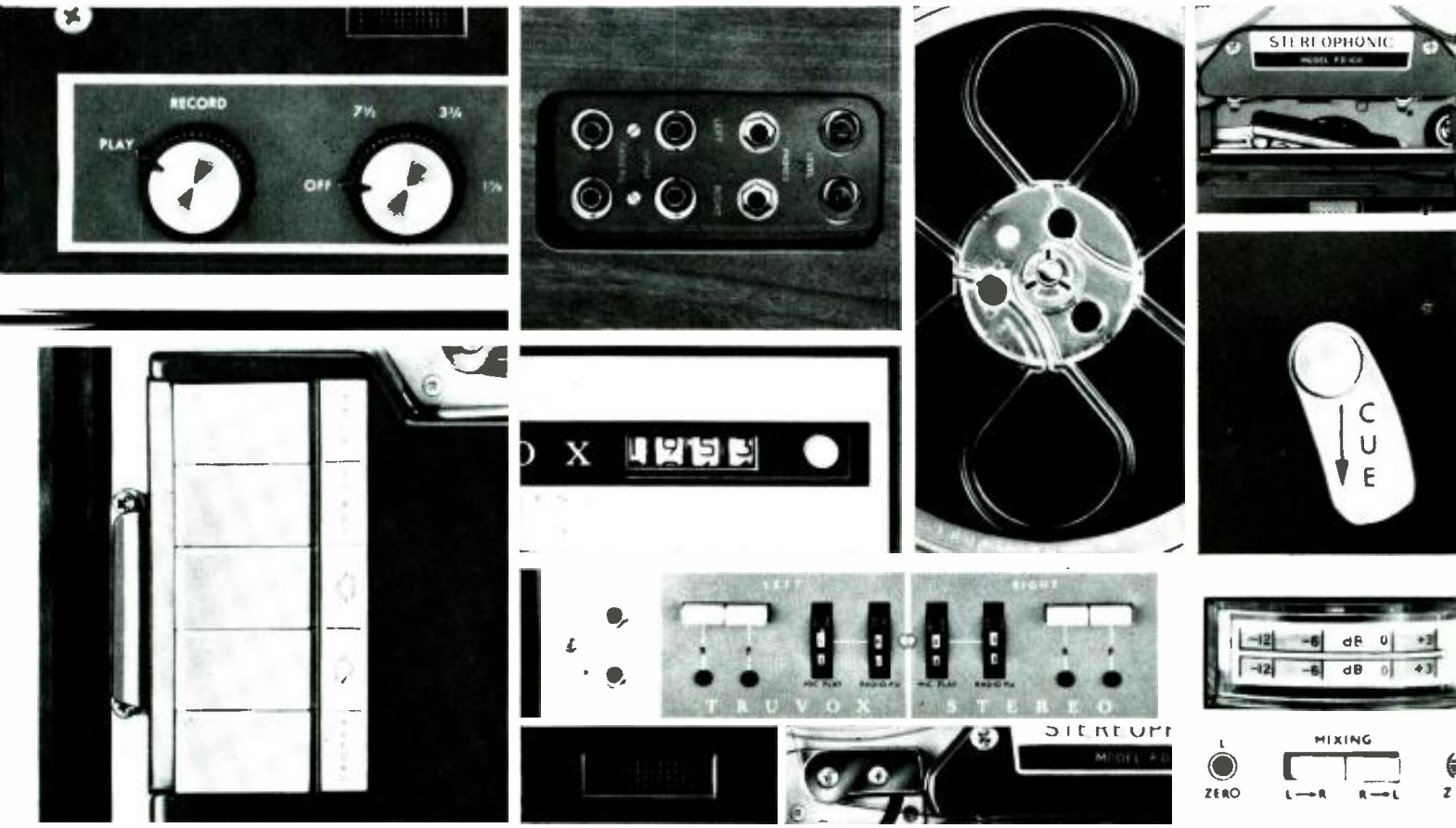
the one outstanding feature is that it has them all



New Benjamin-Truvox PD-100

The Truvox PD-100 is a new 4-track, stereo tape deck with built-in 'record', 'playback' and 'monitor' preamplifiers. It is so complete in every detail, no one feature or facility can be said to dominate. It has them *all*. A remarkable example of British thoroughness in audio equipment design!

Whether you judge this unit by these features or by the quality of its performance, there is only one conclusion you will reach: *the PD-100 stands squarely with the finest professional tape units available today.*

features: □ operates vertically or horizontally □ 3 speeds: 7½, 3¾ and 1⅞ ips □ 3 heads: 'erase', 'record', and 'playback' □ 3 motors: including Papst 'squirrel-cage' motor for capstan drive □ 6½-inch capstan flywheel □ 'record-playback' preamps with cathode-follower outputs □ transistar preamps for monitoring 'record' quality with low-impedance headphones directly from tape. □ 2 VU db-calibrated meters □ 4-digit counter with automatic zero-reset button □ 'stop-start' cueing button □ self-adjusting instantaneous 'stop' brakes □ hinged-cover giving access to tape heads with convenient splicing guide-plate built in □ automatic end-of-play and tape-break 'shut-off' □ patented 'hubloc' spindles hold reels securely when operated vertically □ function signal lights.

recording versatility: □ off-the-air tapes of FM-multiplex, mono radio or TV programs □ stereo and mono tapes from your favorite records for unlimited playback without wear to your records and stylus □ sound-on-sound □ echo, fade and mixed input effects.

and here are some hints of the quality you can expect: □ frequency response: 30 to 20,000 cycles at 7½ ips; 30 to 12,000 at 3¾; and 50 to 8,000 at 1⅞; ±3 db □ wow and flutter: less than 0.1% at 7½ ips; 0.15% at 3¾; and 0.25% at 1⅞. □ signal/noise ratio: better than 50 db □ channel separation: better than 55 db

Dimensions of the PD-100: 14¼" wide x 15⅞" deep x 7" high. Price is $399.50 (less base). At your high fidelity dealer, or write: Benjamin Electronic Sound Corp., 80 Swalm Street, Westbury, New York.

Sole U.S. Distributor for Truvox tape recorders, Miracord turntables and Elac cartridges.

BENJAMIN
TRUVOX

CIRCLE 15 ON READER-SERVICE CARD

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HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

Cook's Tour (of the Solid State). Just before the advent of stereo discs, the monophonic recordings of Emory Cook probably did as much as, if not more than, any single audio phenomenon to call attention to the high fidelity art. Selling as many as 100,000 releases a year, publicized in *Time*, *The New Yorker*, *Saturday Review*, as well as in journals in the music and audio fields, Cook records were at once the delight and despair of audiophiles. Their subject matter ranged from the sounds of earthquakes and locomotives to performances of Bach and Stravinsky—but whatever their content, Cook records could be counted on to have a signal very "loud and clear." The incredibly high amplitudes Cook managed to cram into his grooves constituted the most telling test of a playback system: his records

"... such a thing as transistor sound."

were show-off material if the system could reproduce them; show-up sources if it faltered at their rigorous sonic demands.

In addition to his program releases, Cook also made test records which still are used to evaluate audio equipment. An adventurer as well as a perfectionist, Cook toted his tape recorder to mountain peaks during electrical storms, to the backwaters of tropic isles, to the concert hall. A technician as well as a recordist, he designed a monstrous "ultimate" amplifier, invented the "microfusion" process for making records, and developed his own system for stereo discs utilizing two parallel grooves traced by a double-headed tone arm.

Time moves rapidly in audio: the parallel-groove disc gave way to the single-groove; the microfusion process now is employed in a sizable record-making plant that Cook has set up some minutes away from his laboratory; the "ultimate amplifier" is gathering dust, having been replaced by transistor models—also designed and built by Cook—cleaner and more compact than his former tube-and-transformer monster (as he told us on a recent visit to his headquarters in Stamford, Connecticut). "The term 'ultimate' in audio," Cook said, "has meaning only for a very short time. Today's perfectionist equipment is likely to become tomorrow's museum piece."

As an example of today's "ultimate" equipment, Cook showed us a solid-state module he had just designed for use in recording studios. Not much bigger than the palm of the hand, and weighing less than one pound, this module actually was a stereo amplifier, capable of delivering 20 watts per channel to a pair of 8-ohm speakers. Among its special design features is a printed circuit board that serves as a heat sink as well as a path for high current, and a time-delay circuit that will, in case of difficulty, cause a fuse to blow, rather than the output transistors. "This amplifier," Cook said, "is designed for utter reliability. It is a professional unit built for studio use. I have no plans now for producing it for the consumer market, but who knows . . .?"

Emory Cook, like many others we have spoken to recently, firmly believes "there is such a thing as 'transistor sound.' The difference (between tube and solid-state amplifiers) is hard to document at this time," he says, "but such factors as lower phase distortion, better transient response, and possibly too the 'wide-band' type of response all may be responsible, as well as such less esoteric factors as the absence of thermal noise that tubes contribute in low-level stages, and of the output transformer and its distortion in the high-level stages of an amplifier. I am inclined to agree with such designers as Hegeman

Today, diatonic; tomorrow, chromatic.

and the Acoustech people on these points. Certainly, the recent ferment in solid-state equipment represents 'state of the art' engineering, and I am—by inclination and experience—imbued with this approach to audio."

Another "Cook's specialty" we found at his laboratories was a console with a piano-type keyboard. "A new electronic organ?" we asked. "No," laughed Cook, "that's a new filter I've built. It's a diatonic filter—that is, it can select any note, harmonic, or combination in the musical scale, diatonically of course, and filter them out completely or partially as needed in processing a recording or a broadcast. Another job for a studio, and as far as I know, the only one of its kind." We were duly impressed and said so. "Well, it's good," admitted the inventor, "but not good enough. The next step is to upgrade it from diatonic to full chromatic."

A final item of equipment which Cook is "thinking about" is a new kind of speaker. This item is still pretty much of a secret, but Cook hinted at a "permanently polarized plastic film that would serve as the diaphragm. Inasmuch as response would be related to diaphragm area, you then could assemble a speaker system by the yard."

Over lunch, we discussed records and recording. "The bulk of work at the plant is custom work," Cook told us. "We produce discs for studios, business organizations, schools, and language laboratories. Our setup is just right for turning out special orders." We asked Cook about releases under his own label. "Oh yes," he said, "we continue to add slowly to our own catalogue. I'm not interested in competing with the large record companies, and so I offer on the Cook label what you might call offbeat programs that are sonically excellent but with limited market appeal. Of course, we keep all our masters on hand—including the mono and early stereo blockbusters, and if I become convinced that there is a market for them, I'll reissue them. I might," he concluded, "even go out again with my microphones and tape deck after new materials. You know, solid-state audio—that is, sound recorded and processed with transistor equipment and played back on transistorized systems—may trigger a whole new wave of enthusiasts, and the audio sensations of a decade ago may have a new counterpart very soon in terms of rediscovery of the sheer fun in listening to sound reproduction—in clean stereo rather than in clean mono."

Zanzibar and a Man with Two Cards. Percy Wilson published his first article on audio when we were three years old, and by the time we had heard of him he was firmly established as a man who not only wrote about audio, but who himself made news in audio. His present calling card reads "P. Wilson, M.A.,

Continued on page 38

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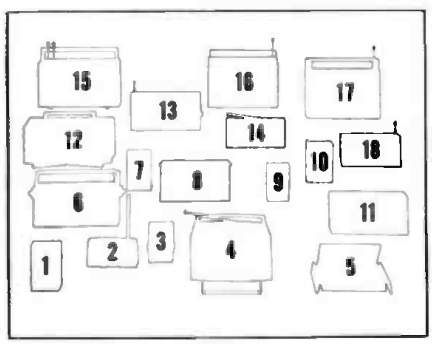

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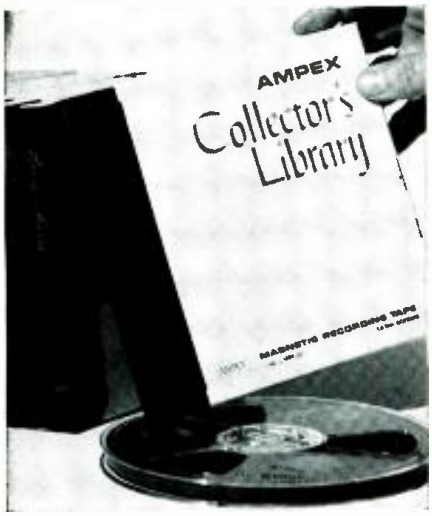
What's new from Ampex?

Collector's Library



Here's good news for people who care how their sounds sound—and how their tape collection looks. It's Collector's Library—a new tape from Ampex. It's ideal for all general recording needs and for building an attractive tape library. Here's why: 1) An exclusive Ferro-Sheen* oxide surface gives maximum frequency response, clean operation and low head wear. 2) The new book-like design on the box gives your tapes a matched set appearance. Just five or six boxes look like a collector's library. In addition to this each box comes with famous "Signature Binding"—the simulated leather binding and gold foil strip for custom labeling of your tapes. 3) Collector's Library is economically priced. You'll save money on every box of tape you buy. Available on Mylar** and acetate bases in all popular sizes. Collector's Library is the latest addition to the fine line of Ampex precision tape. Ampex Corp., Redwood City, California.

*TM Ampex Corp. **TM for Dupont Polyester Film

AMPEX

CIRCLE 7 ON READER-SERVICE CARD

Continued from page 35

Electronic and Acoustical Engineer, Technical Editor, The Gramophone." He has another card, more of which later. He also serves as Technical Adviser to the British Council for Industrial Design, and is an inveterate experimenter and part-time inventor. A vigorous gray-haired man with a quick wit and a firm jaw, he loves to talk about audio as much as to write about it, or to work in it.

In fact, Mr. Wilson—who admits to "three score years and ten"—enjoys talking so much that during his recent visit to this country he appeared as guest on the "all-through-the-night" radio show conducted by Long John Nebel (Mutual Network), and spoke for the better part of five hours. We met him later in the day, after he had napped a bit, locating him in Irving M. Fried's exhibit room at the New York High Fidelity Music Show. It was before opening time, and Mr. Wilson was lecturing to a small group on his new tone arm ("part of it is a cannibalized Ortofon, some of it is based on the SME, but the pivot suspension and these outriggers for lateral balance are my own invention. I'm hoping to get the Garrard people to produce it . . ."). Mr. Wilson—whom we finally got seated for some beer and (audiophile) skittles—seemed none the worse for wear, but admitted sadly that in his haste to get from place to place in New York he had left his notebook-diary in a taxicab, and was trying to get the British Embassy to make inquiries to recover it.

Mr. Wilson's pending tone arm, it seems, has evolved from his investigations in England of record wear. He told us of a light-and-optical system, developed jointly with Cecil Watts, that permits studying a stereo groove in three dimensions visually, and then relating what is seen to what is heard. "It is still too early in the game to give any dogmatic answers to the problem of disc wear," Wilson explained, "but it seems so far that the attempts by cartridge manufacturers to reduce tip mass of the stylus to 1 milligram or less is a step in the right direction. In practical terms, this translates to, say, a 0.5-mil stylus tip used at a tracking force of one gram. Actually, we've discovered that the difference to the record groove between tip masses of two milligrams and one is far more telling than the difference between one milligram and, say, eight tenths or even one half of one. In other words, we don't see much sense at present in going much below the one-milligram area."

"What about compliance?" we asked. "I'm becoming suspicious," he said, "of cantilevers that get too long. A compliance of sixteen to twenty seems to be a safe maximum." As to the type of movement used in a cartridge, Mr. Wilson felt that "theoretically, there is no reason why any type—including ceramics—cannot be designed to give optimum performance."

"shake things up a bit . . ."

The conversation then turned to the question of vertical tracking angle, and the current controversy over the attempt to standardize it at fifteen degrees. "The vertical angle," Mr. Wilson told us, "is related to record wear, but in my view it is not as serious as other factors. In any case, I don't believe it is necessarily a question of fifteen degrees or any other specific angle. Ideally, the angle of the playback stylus should match that of the record cutter, but the average user has neither choice nor control over this; so if he just plays his records and keeps in mind such factors as a narrow stylus tip and low tracking force, he's doing the best he can with the situation as it exists. Actually, the biggest menace to the clean-sounding longevity of a stereo record is still old-fashioned dust, and the main source of dust build-up on a record surface is the very act of pushing it in and out of its sleeve or jacket. This action sets up an enormous friction that creates an electrostatic charge which in turn attracts particles of foreign matter from the air. An easy solution we've discovered is to lay a piece of tissue paper—chemically treated by Mr. Watts—on each side of a record and then insert it into its sleeve. When you next want to play it, simply peel off the tissue. Our tests have shown that this preeaution reduces dust accumulation by an amazing factor."

"What about the various commercial solutions that are sold for cleaning records?" we asked.

"They're all right if used carefully. By that I mean never to apply the liquid directly to the record, but rather to the applicator—and then very sparingly, only a few drops. And the record should be dry when it is stored away. Incidentally, the lower the stylus force you are using, the more sparingly you should use solutions to clean records. Often the dry brush or applicator is enough."

Mr. Wilson then went on to comment on tests of cartridges. "Present methods

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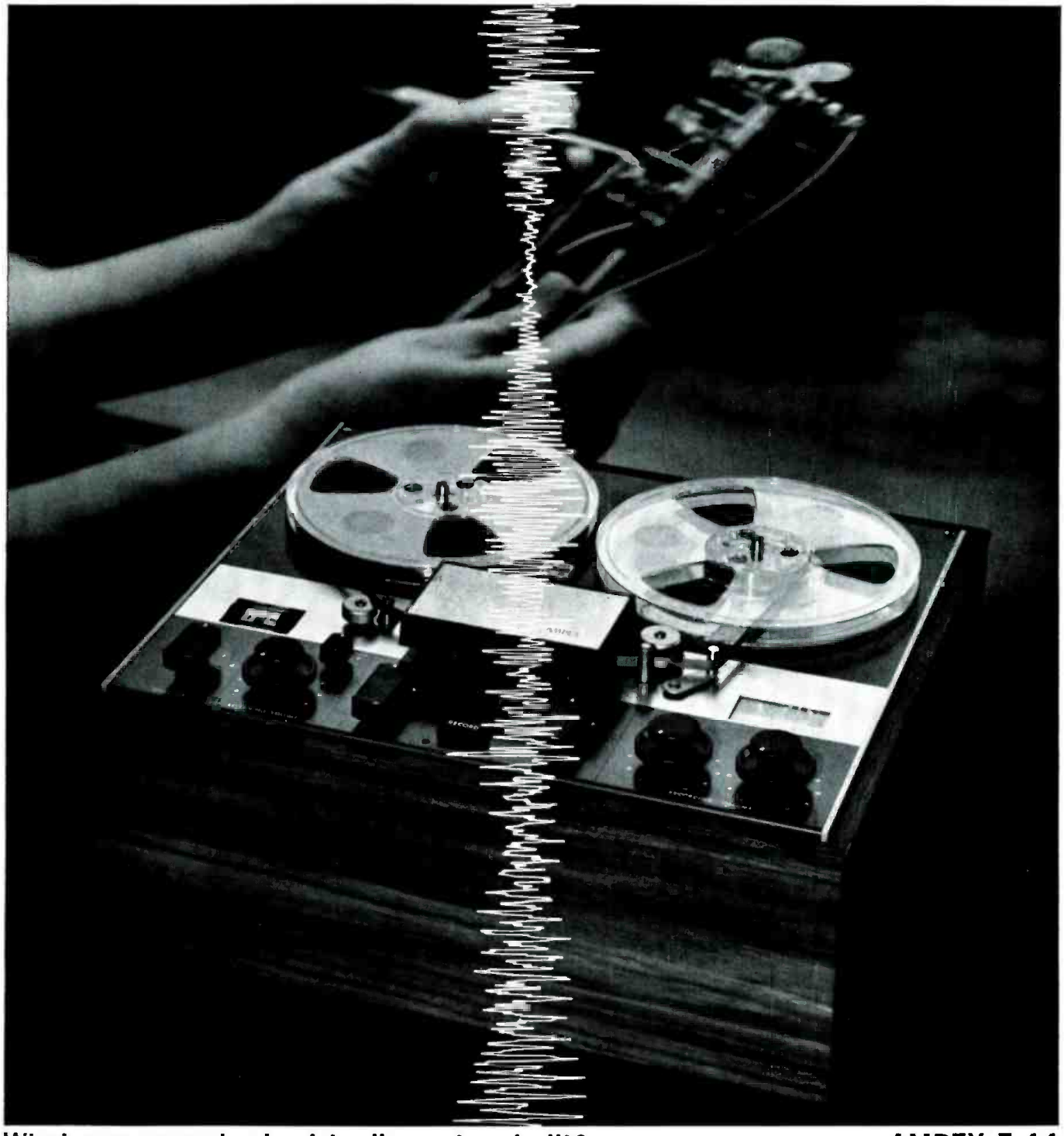

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HIGH FIDELITY NEWSFRONTS

Continued from page 38

cannot possibly produce absolute measurements because we can't get absolute reference standards. The best we can do is get relative indications of performance: in other words, we have to 'penalize' everything by the same degree. You know, of course, the great difficulty in the basic philosophy of existing measurement methods—you've heard about the 'Zanzibar Fallacy'?" We confessed that we had not heard about it, and so herewith the story as told by Percy Wilson.

A sea captain retired to Zanzibar and built, as his house, an exact replica of the cabin and surrounding deck of his former ship. A striking feature of his odd residence, located just outside the town, was a deck-gun installation which—to maintain the atmosphere of his earlier days on the high seas—the captain fired precisely at noon each day. A visitor once asked him how he knew his firing sequence was accurately timed. "Oh, that's easy," the old sea dog explained. "There's an horologer in town who has a vast collection of clocks, and I set my own time-piece by them." Interested in clocks, the guest—after leaving the captain—dropped in at the clock shop to marvel at the collection. At one point he met the owner and asked him, among other things, how he managed to synchronize his clocks and how he knew they were accurate, and actually on time. "Oh, that's easy," the horologist said, "you see, there's this old retired sea captain at the edge of town who fires off a cannon precisely at noon each day. . . ."

The moral of this story, Mr. Wilson continued, is that too often in audio evaluation we set up our test materials to conform to the performance of that which is to be tested. A test record, for example, is engineered and then "proved out" by playing it with a given cartridge which itself is designed to conform to the signals on that test record. "It's a nice closed circle," Wilson said, "that ultimately proves nothing. One of my favorite pastimes is breaking through such closed circles and either introducing new factors, or calling attention to old ones that may have been forgotten but which still are important. It never hurts to shake things up a bit, particularly among those engineers who rely exclusively on instruments and rarely *listen* to music reproduction."

"Then you too, I take it, are something of a psychoacoustician as well as an engineer," we offered.

"Oh, decidedly," Wilson replied. "In fact I've gone a step beyond psychoacoustics." With a twinkle he produced a second business card that listed the Psychic News, Percy Wilson, Managing Director. He enjoyed our surprise for a moment and then explained that he'd been interested in psychic phenomena for years. "After all," he pointed out, "how can you work in audio, with its infinite problems and finite solutions, and not depend a little on psychic insights?"

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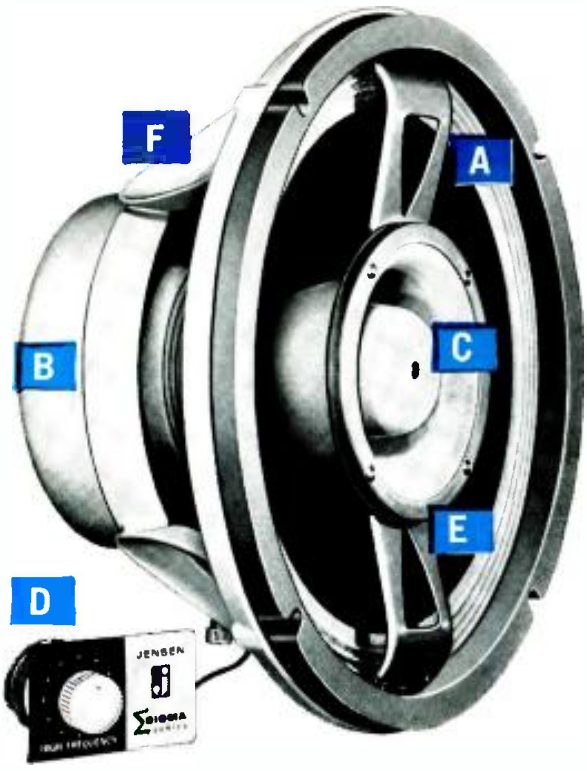

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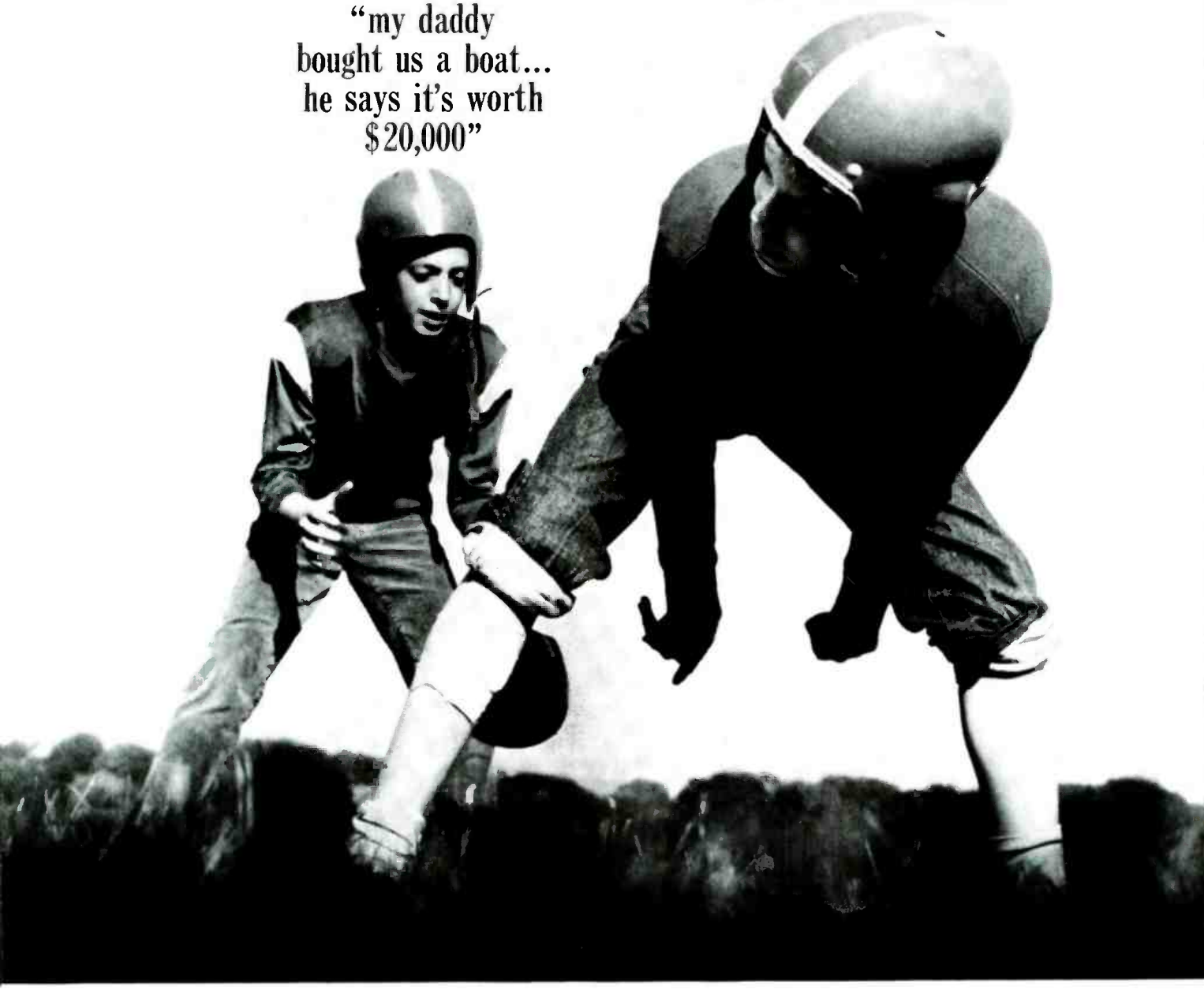

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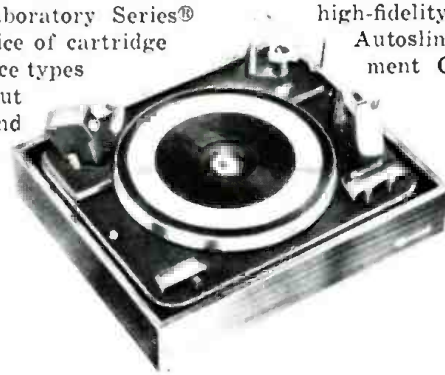

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On the Excerpting of Operas

DURING THIS PAST YEAR it seems to us that we have been favored with an unusually large number of single-disc operatic highlight recordings (the majority of them abbreviated versions of previously released complete sets), and the inundation has led us to some general reflections on the subject of "potted" versions of operas.

We readily acknowledge the advantages of such recordings. Multidisc albums are expensive, and for the music lover whose interest in many operas extends only to their chief arias and ensembles, a representative series of excerpts is undoubtedly a sensible purchase. And for the passionate operaphile "highlights" records fulfill a double purpose: they can afford good cross sections of seldom heard scores, or scores otherwise inadequately recorded—Angel's excerpts from *Iphigénie en Tauride* come to mind—and they permit a collector to hear the heart of a particular artist's interpretation without investing in a second version of an opera he already owns.

In some instances, however, such releases have clearly evidenced slapdash selection and editing. There are items in the catalogue consisting merely of a string of unrelated snippets from complete opera sets. Often a disc of this kind will perpetuate the least admirable aspects of a performance, and often it is further disfigured by fade-out where selections do not end on a handy cadence.

Admittedly, the problems involved can be severe. One recalls, for example, Deutsche Grammophon's release of excerpts from its four-disc set of *Don Carlo*. Inasmuch as this is an opera of set numbers, it would seem, at first glance, fairly amenable to the "highlights" treatment, and DGG proceeded, logically enough, to present as many of the big arias as could be contained on a single LP. But unfortunately, the really remarkable things about *Don Carlo*—the Auto-da-fé scene, the tremendous dialogue between Philip and the Inquisitor, the progress of the relationship between Carlo and Elisabetta—were hardly touched on. Moreover, in some of the numbers internal cuts had to be made: in the case of the baritone aria, *"Io morro,"* the structure of the aria was thus shattered, and the whole scene suffered. The general effect was of a series of unrelated excerpts, leaving the listener with no feeling for the opera as a whole.

Don Carlo, in fact, turns out to be an opera that is not easily susceptible to excerpt treatment, and there are of course many others. In these instances only surpassingly brilliant execution could justify the "highlights" approach. On the other hand, when one considers that DGG's complete *Don Carlo* is the only recording of the opera's original first act, one sees an opportunity missed. Would it not have made commercial as well as artistic sense to have produced an excerpts disc including this first act entire? Here would have been something to have attracted even those who owned a competitive version of the complete (i. e., shorter edition) opera, and here would have been a further documentation of DGG's unique contribution to the Verdi discography.

The point is that in the excerpting of operas discretion is all. Sometimes a complete recording shows a happy confluence of an opera's well-known arias, its dramatic essence, and a performance's high points, as in the Beecham *Bohème* with De los Angeles and Bjoerling; RCA Victor's disc of excerpts from that set demonstrates what can be achieved from such original material. Few complete sets will boil down as efficaciously as this, however, and the run-of-the-mill "highlights" release suggests an urgent need for closer appraisal of just what it is that distinguishes a particular recording, and deeper thought as to just how the essence of an opera can be effectively presented on a single LP.

Finally, we would like to cast a vote for further releases consisting of excerpts from the less familiar operas, planned from the beginning as "highlight" versions. To indulge in a bit of armchair a & r: a single-disc edition of *Macbeth*, embracing all the important music from the two leading roles and starring Callas and Gobbi; a condensed version of *Mignon*, built around Callas or Gorr; a release comprised of highlights of a Meyerbeer opera—perhaps *L'Africaine*, or *Les Huguenots*; or the great scene from Donizetti's *Anna Bolena*, with Sutherland and Simionato.

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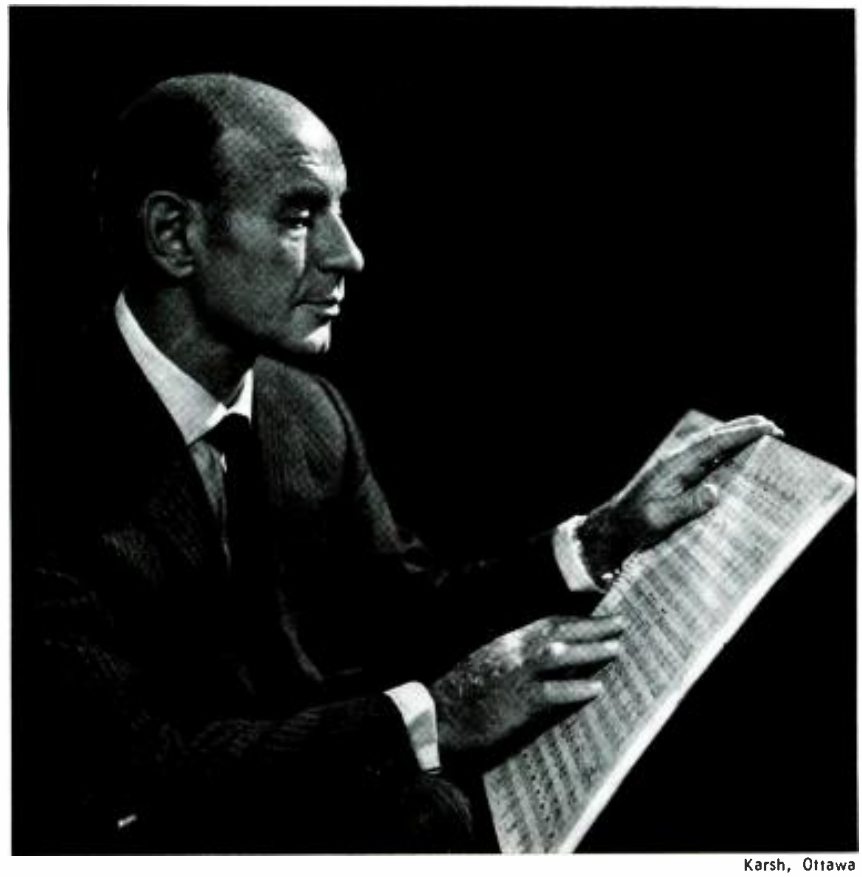

Karsh, Ottawa

Leinsdorf in Boston

"Perhaps never did a man so need an orchestra, nor such an orchestra such a man."

BY JOHN M. CONLY

WHEN TWO FORCES are about to collide and combine, their converging energy paths are called, in the language of physics, vectors, and are pictured by lines graphing their direction and velocity. The path of the newborn force projected from their meeting is called the sum of the vectors. Its career line can be predicted, as to course and potency, from the vectors that informed its creation.

The imagery of physics is often useful, and indeed appealing, to observers of human happenings —John Donne, for instance, once used polar magnetism, rather provocatively, to describe love—and it is particularly congenial to observers of history. Erich Leinsdorf, an inveterate observer of history, finds a special fascination in its vectorial events: the impinging of Napoleon's personal thrust on the explosive turbulence of revolutionary Europe: Sir Francis Drake piratically clarifying to the world the huge concept of global sea power; in general, the interaction between the puissant individual and the broad force.

The last phrase is Leinsdorf's, and to observers of Erich Leinsdorf himself, and of the Boston Symphony Orchestra, the vectorial analogy is most apt. The fifty-one years of Erich Leinsdorf comprise plainly the energy path of a puissant individual, and the Boston Symphony Orchestra is nothing if not a broad force. Their joint careers have been congruent for a year now, and the sum of the vectors has lengthened enough to give evidence of clear and exciting significance.

The significance is enormously enhanced, of

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course, by the accident of historical timeliness. In 1787 William Blake composed a plaint grievously true for all Man's generations until ours: "The Soldier, arm'd with Sword & Gun, Palsied strikes the Summer's Sun." Not only the summer's sun was palsied, but all humane endeavor. That is finished. Within our lifetimes, the soldier is becoming an obsolescence on the face of the earth, and armed violence relegated to the status of mere criminality. This may herald no Elysium, but it is an immense change. Really freed for the first time from fear and futility, ideas, with their essence in the arts and sciences, may now contest directly, the world around, for their parts in human growth. They have begun to do so already, and the process will quicken and spread.

Into this scene let us project the Leinsdorf-Boston phenomenon. Music is the art raised highest by the Western world, and the one peculiarly its own. The grandest device of musical expression, in its most potent purity, is the symphony orchestra. And these superlatives temptingly invite one more, perhaps best posed in a question: is there, can there be chosen, a greatest symphony orchestra?

The query may cause winces, but it is neither fatuous nor needless. For one thing, people will, if they can, elect some orchestra best whether it is nominated or not, because that is the way people act. For another, it is not bad for a standard to be set, with artistic responsibility now so urgent. It is the contention here, in summary answer, that a greatest symphony orchestra does now exist, and that it is headquartered in Boston, Massachusetts.

For many years it has been impossible to accord any orchestra general primacy. We have had decades of splendor, to be sure, with Toscanini, Koussevitzky, Stokowski, and Beecham—but notice how natural it is to name the men without even identifying their orchestras! The latter were images of their leaders, in idiosyncrasy as well as inspiration. Better true collaboration probably was demonstrated by Felix Weingartner and the Vienna Philharmonic, but Austria in those days was a ghostly little country, hard to hear from.

Some folk will say that the Boston has been the world's best orchestra all along, which is a loyalism and a half-truth. Handsome is as handsome does, and there was rather more being than doing in the Boston's excellence during the relaxed period after Koussevitzky. The being, however, was real enough, and that was largely Charles Munch's doing. The orchestra still loves Munch; he was actively benign, especially in such concrete matters as vacations, salaries, and pensions. As to his musical contributions, hornist Harry Shapiro says: "He released us from the Koussevitzky strait jacket." The orchestra lost its drilled-in mannerisms, and learned to watch in order to play. Munch filled staff vacancies expertly. And, by fondly expecting instrumental virtuosity, he got it, but each player was responsible for his own. In other words, he was a much better training coach than teacher. When Leinsdorf succeeded Munch, he thanked him for turning over to him so glorious an instrument.

"We were in optimum condition," says Rosario Mazzeo, bass clarinetist and personnel manager. "Leinsdorf was an inspired choice by the Trustees, but he couldn't have come at a happier time." This was borne out shortly after Leinsdorf's arrival, when Richard Burgin retired as concertmaster to become associate conductor. Leinsdorf held auditions to pick his successor. No fewer than ten of the orchestra's thirty-three violinists thought themselves good enough to try out. Leinsdorf, after listening in pleased wonderment, told them he quite agreed with them. Young Joseph Silverstein got the job.

Mazzeo, who is a philosopher as well as a mountaineer, photographer, and amateur ornithologist, adds: "Perhaps never did a man so need such an orchestra, nor such an orchestra such a man."

SUCH A MAN, then. *What* sort of man? To begin with, a man not accurately describable in the ordinary bright vein of personality-sketching. Were Leinsdorf somebody else, it might be helpful, synthesizing his portrait, to know that he once bought a very big white fleece rug and had it dyed a brilliant Janissary red, for use in his bedroom. Or that when he lunches with associates he may shrewdly help each to select an especially choice delicacy from the menu, and then opt for yogurt or a vegetable plate himself. Leinsdorf being Leinsdorf, such details mean practically nothing. The whole essence and governance of the man is a driving, highly sensitized, integrated, and clear-focused intellectuality, whose chief working abstracts are relationships, proportion, and harmony. Everything else stems from this, and perhaps another way of putting it would be to say that Leinsdorf suffers from obsessive good taste. So, the bedroom's atmosphere called for a deep red rug, and sole amandine would have dulled his midday alertness.

The thing to remember about intellectuals is that ideas are their central facts; the kinetics of daily living are simply fieldwork: exploration *for* ideas, application *of* ideas. Without this in mind, even a tentative unriddling of a personality like Leinsdorf's is impossible. One cannot so much as impute a degree of egoism or egotism to him; the suffixes won't work. Thomas D. Perry, Jr., the orchestra's general manager, says of him, very perceptively: "God knows, there's plenty of ego there, but . . . !" Undoubtedly, Leinsdorf takes pride and faith in that his mind is prolific of ideas, most of them viably good. However, the pride is held in the ideas themselves, rather than in his having had them. Indeed, he probably would hesitate to say whether he has the ideas or they have him. Whichever it is, the result comes forth with spirit. "It is what happens," says Perry (we were speaking of Leinsdorf's scintillant effectiveness as teacher), "when a brilliant mind has rapt conviction with its subject matter."

The words rapt conviction, at that, though felici-

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In talk with concertmaster Joseph Silverstein.

tous, do not quite tell the whole story. Music is the most organic, the most independently *alive*, of the arts. In simultaneity it has more impact than painting or sculpture, and at least as much as architecture, and it uses time more vitally than does drama. In consequence, a consummate musician like Leinsdorf must almost of necessity be philosophically holistic. This is a term coined by biologists, and it denotes simply the viewing of an organism or a process as a whole, as the continuing sum of *all* its active parts. For organism or process, read historical event, man, orchestra, oneself—but centrally, here, music.

This attitude's aspects are manifold. Leinsdorf reads history avidly, but only if it be well narrated, yielding always the *whole* sense of a happening. He won't waste the Boston Symphony Orchestra's time on Chopin concertos, since Chopin was indifferent to good orchestra idiom, i.e., the *whole* use of the expressive device. A Tanglewood listener last summer, seeing Leinsdorf conduct, whispered: "You know, from the back he reminds you of Fred Astaire!" He does. He does not gyrate, of course, but his whole body seems somehow to radiate physical awareness. (Apropos of this, the orchestra can read his motions unerringly. Joseph Silverstein explains: "He has the technique. By altering gestures, he actually can get out of us in performance more than went in at rehearsal, devastating as the rehearsals are.") When preparing for the American premiere of Britten's *War Requiem*, Leinsdorf and Alfred Robison, the stage manager, held a "dry rehearsal." The latter arranged the chairs for the monumental work; Leinsdorf then conducted the empty seats, so as to know instinctively, in advance, the whole instrumental-choral geography of the performance. For like reasons he memorizes all scores he conducts; complete attention must be free for the music's total communication.

MUSICAL COMMUNICATION naturally has to be, in some degree, holistically conceived, presented, and received. There is a stray dogma still among us, left over from the drearier years of the last century, to the effect that music can be connotative but not denotative; it cannot be explicit in its meaning. What the Victorians probably meant was that what music says best cannot be translated into words. Which is true but pointless; the same thing applies to much mathematics and theoretical physics. As a matter of fact, in the finale of the Ninth Symphony, Beethoven assigns most of the denotative work to the orchestra, adding words only for connotative effect. Music, although it bypasses verbal symbolism on its way to the brain and heart, is a highly specific language, with its own many-voiced grammar, idiom, and rhetoric. It must be learned, and mainly and most thoroughly, by its makers.

Not all its performers *have* learned it thoroughly. What distinguishes Erich Leinsdorf is how complete his mastery of it is, and with what sure and effortless facility he uses it. And, of course, not least, the breadth, power, and balance of the intellect wherewith he comprehends and interprets it, from paper to sound. When he plays a symphony, he unifies it, as very few other conductors can or do. In depth: all instruments become, in purpose, a balanced whole. In time: the very first bar aims logically at the very last; he gives the work what writers are in the habit of calling a story line.

This ease at reading musical content naturally gives him likes and dislikes. And some mixed feelings: he was criticized, in his performance of the Mahler First, for emphasizing the structural continuity at the expense of the seductive songfulness. His reply to this was: "I do believe there is a difference between a symphony and a rhapsody." He dislikes, in composers, cuteness, runaway sentimentality, sententiousness, and exhibitionism. So he prefers late to early Prokofiev, and early to late Stravinsky, and Glazunov and Saint-Saëns he hardly likes at all. When he thoroughly dislikes what he reads, he won't play it. This sometimes produces late program changes, but, under what he calls "the blessed setup of the Boston Symphony Orchestra," no one seems to mind. What he does like to uncover is noble sentiment. He is so taken with humanity's high stature that he has stopped reading modern fiction, since it so often depicts Homo sapiens meanly, as the product purely of genetics and childhood frustrations. "I would like to think of man in terms more broad," he says, "and possibly more mysterious . . . ."

Like any good holistic, he distrusts words, although he uses them well. Objectively, he is eloquent. Subjectively, he is uncontrollably reticent. This is illustrated, perhaps illuminatingly, by how this article had to be prepared. Shortly after his Boston

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appointment, I interviewed him in New York, and found myself on the receiving end of several brilliant short oral essays, on the proper placement of trumpets in orchestras (to make them support chords, not blast down hearers' throats), on the nationwide shortage of string players, and on several other subjects equally useless to my purposes. I decided the story had best wait until Leinsdorf actually had put in a season with the orchestra, and with Boston. When the orchestra moved across Massachusetts to Tanglewood for the summertime Berkshire Festival, I tried again. This time I gave him a list of questions, rather philosophically couched, to prepare him for an interview and preclude verbal detours. At the same time I enlisted eight orchestra people, for their opinions and observations, in case the maestro drew a blank again. These were, besides the Messrs. Perry, Silverstein, Mazzeo, and Shapiro, already mentioned: Doriot Anthony Dwyer, first flute; James Stagliano, first horn; Fredy Ostrovsky, violin; and Sherman Walt, first bassoon.

All were perceptive and articulate, and would be quoted at more length here but for a very engaging outcome: they all told the same story. This was: they now had as leader a surely great man, of extraordinary strength, skill, and understanding, whom they liked (almost fiercely) and who (very touchingly) they were sure liked them. They seemed amazed at Leinsdorf, as if he were too good to be true. Two of them used the word "Olympian," which I am sure is not much bandied about in Boston. I may point out that I assured each of them that any adverse criticism they wanted to voice would be weighed seriously and could be used anonymously. Silverstein laughed and said: "If it's subversion you're looking for, I'm almost sure you won't find any." Walt was more colloquial: "In Chicago, in '48, he [Leinsdorf] wasn't a hundred per cent loved, but here, now, I don't know anyone who isn't flipping!" Perry said the year had started almost like a young love affair, but would probably steady down. He isn't a cynic, just a manager.

Leinsdorf's reaction to my list of queries was gratifyingly Leinsdorfian. In the mail came a bulging envelope whose contents began: ". . . I am very reticent in talking about myself, and, therefore, I shall write about myself. Maybe then my reticence will disappear." It so happens that our fairly long acquaintance had consisted mainly, and necessarily, of a very thoughtful correspondence. Now, thus, we were back in familiar roles. And he was as good as his—by my rough count—2,548 words.

LEINSDORF COMES from Vienna, a place which always has rather irked him. "The smugness of the Viennese is unequaled," he wryly explains, "because it is they, including the generations of the 1900s and the 1920s, etc., who are responsible for the greatness of Mozart and Beethoven. That Mozart died destitute was, of course, his own doing."

Vienna managed to teach him the piano; music he learned himself. The distinction he once—vainly—tried to explain to a teacher who had dismissed him, at seventeen, for not practicing. When he could understand a Chopin etude musically in a couple of hours, why spend months teaching it to his stupid fingers? Conducting came inevitably. At twenty-two he began assisting Toscanini and Bruno Walter, mainly at Salzburg. They could see the brilliance and holistic breadth. His own countrymen could or would not, blinded by "that cursed discrimination coming in from the Third Reich." There was no possible professional future for him in his own country. "There is no denying how grave uprooting is," he says. "I swallowed, or was made to swallow, around the age of twenty, a very poisonous pill, and it took me approximately one quarter of a century to digest and eliminate it from my system." He adds now: "I think I have come to terms with the pain that the dislocation caused." But he still cannot forgive colleagues who came to terms with Nazism.

The youthful history explains two things about Erich Leinsdorf. One is the almost defiant mettle with which he invaded America and made his way. The other is his passionate concern for human worth and dignity. He landed in New York at twenty-five. He conducted—apart from guest conducting—at the Metropolitan, at Cleveland, at Rochester, and at the New York City Opera. In each place he neither gave nor asked quarter, battled for his ideas, probably demanded too much, and made fast friends and noisy enemies. At Boston there is no strain at all, since there needn't be. Fredy Ostrovsky said to me, apropos of some people having commented that Leinsdorf played coldly: "I hope you won't say that. The fact is, he requires perfection first, as a starting point, before he or anyone else tries liberties. This orchestra can *give* him perfection. *Continued on page 116*

At Tanglewood: the BSO in summer session.

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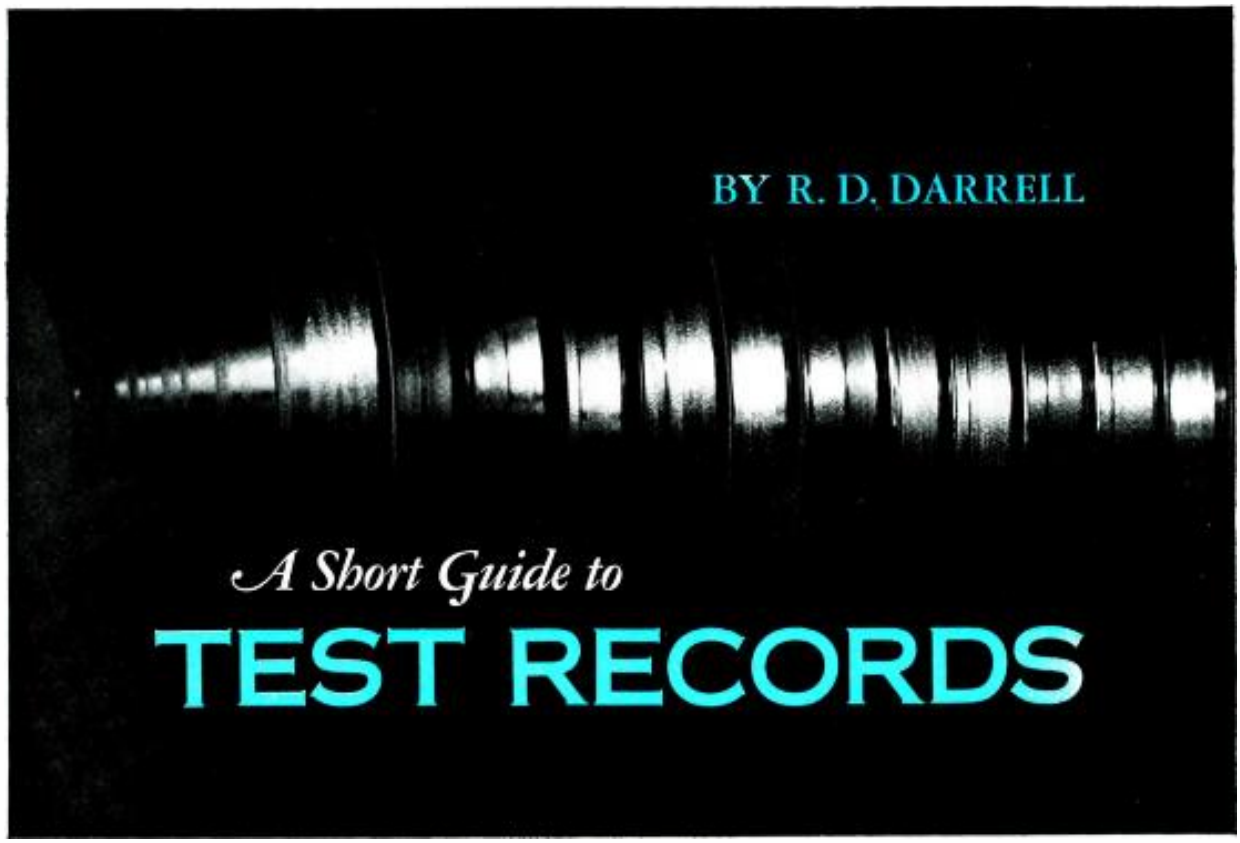

What you can learn if you listen to white, gray, and pink noise—not to mention silence.

AMONG THE thousands of recordings currently available, the small, specialized category known as the "test record," has a fascination—and a usefulness—which merit its being known to music listeners of every taste. While some of these discs, requiring the use of professional test gear, are not sold at record shops (and, indeed, are not even listed in the catalogue), an increasing number of others can be used to advantage without test instruments or technical expertise, and are readily obtained. What they do, in sum, is allow the owner of a music system to use his own ears to detect signs of creeping deterioration in his rig.

A really serious defect of course demands professional servicing, and these records are not intended to supplant the audio specialist with his meters and oscilloscopes. However, a home checkup often serves to reveal symptoms of audio ills—from incorrectly phased speakers to a worn stylus—and sometimes permits curing minor ailments. At the very least, the use of test records can alert the owner to the need for professional servicing. Aside from these functions, test records can also serve as guides in setting up a new system, in matching a new component to an existing system, and in determining the speaker locations, pickup-arm adjustments, tone- and volume-control settings, etc., best suited for your own needs. Ten currently available test record releases which strike me as particularly well adapted to ear-checking the operation of both stereo and mono music systems are listed and their principal features identified in the chart accompanying this article on pages 50 and 51.

Most true test records (especially the older releases) feature a series of "pure," steadily sustained signal-generator tones at various frequency "spots" distributed over the audio spectrum. Only the *electronic* reproduction of such steady tones can be precisely measured—normally, in relative terms as so many db above or below a zero reference level at 1,000 cps (1 kc). Except in a laboratory anechoic chamber, their *sonic* reproduction is extremely difficult to measure, or even evaluate aurally, because of the complex standing-wave disturbance patterns they set up in any normal listening room. A spaced-out battery of microphones can average out standing-wave effects, or the latter can be aurally minimized by listening as one walks about various points in the room; but as a rule, steady-tone materials are played only out of curiosity. Even with ideal playback resources and a constant changing of one's listening location, it is impossible to *hear* such tones with any-

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thing approximating uniform loudness over the audible range.

The sole exception to this rule which I know of is to be found in Westminster SRX "Testing! Testing! Testing!" (Side A, Band 7). Here some left-right, and left-plus-right spot-frequency tones are presented first with normal RIAA equalization, then repeated with low-end and extreme high-end boosting, in accordance with Fletcher-Munson hearing-contour theories. Insofar as standing-wave-accentuated peaks and dips can be minimized, it is possible to hear a surprising uniformity of apparent loudness throughout the audible spectrum when this series is reproduced by a stereo system of genuinely smooth, wide-range response characteristics. (Fletcher-Munson compensation also is utilized valuably in the Cook Series 60, mono only, "Chromatic Scale Test Record," but here with quite different tonal materials.)

Fortunately, there are other ways of dodging the standing-wave problem. Two of these, long known to be effective, are to use, instead of steady tones, tone "sweeps" (which glide smoothly through a wide or narrow frequency range) or "warble" tones (in which the frequency is constantly varied above and below some center value). The sweep tones found in many professional test records are—for aural evaluation—among their most practical features. Warble tones have, to the best of my knowledge, thus far been exploited on LP in only one test record release (Ziff-Davis Model 211). Such tones overcome the handicap of standing-wave patterns in a room and are effective in checking smoothness of over-all playback response and in revealing system and room resonances. Of course wide-range tone sweeps also are as useful, if not more so, in checking over-all response, and the high-level reproduction of extreme low-frequency sweeps is an infallible locator of dangerous resonance peaks—in pickup arms, electronic circuits, and loudspeakers, as well as in the listening room itself.

WHITE AND GRAY NOISE signal materials have been used for some time, but there is now a new pink-hued variety in fashion. While noise is random sound generated over the full audio-frequency range ("white" by analogy with white light, which is made up of all the varicolored wavelengths in the visual spectrum); it becomes gray noise when the frequency range is arbitrarily restricted by high or low cutoff filters. In both cases the total energy content is uniformly distributed, cycle by cycle, over the chosen range; but since there are many more frequencies in the upper octaves than in the lower ones, the predominant quality seems relatively high-pitched (not unlike rain on a tin roof). With pink noise, however, the total energy has been deliberately equalized so that each octave, regardless of the number of frequencies it covers, has the same energy content. Hence, pink noise has a more equal high-low aural balance and—vis-à-vis white noise—sounds somewhat darker and heavier (in upward sweeps not unlike an approaching typhoon!).

Any random noise signal is so rich in transients that it is extremely useful in all audio—but especially pickup and loudspeaker—testing, either by ear alone or by oscilloscopic inspection. The great advantage of the pink variety is that uniformly small "bundles" of it (one-third-octave bands in the recently issued CBS Labs STR 140) may be substituted for pure tones either in spot series—without setting up standing-wave patterns in a normal room—or sweeps. Although it is claimed that narrow-band pink noise above 6 kc or so seems subjectively somewhat louder than pure tones of the same frequency and intensity, and although the latter in their steady states no longer involve critical standing-wave problems in the extreme high frequency region (above 10 or 12 kc), I have found both pink-noise spots and sweeps wellnigh ideal for the aural detection of system-response peaks and dips. At a friend's house, recently, just two pink-noise sweep playings vividly exposed a hitherto unsuspected severe peak in his left channel highs and confirmed earlier suspicion of a high-end droop in the right channel. (It turned out that my friend had once experimentally turned the left speaker's treble control way up and the right one's way down—and had simply forgotten to readjust them!) Moreover, pink noise always provides far better indexes to the *musical* response characteristics of individual components and over-all systems than pure tones—which practically never occur in actual music.

One of the most striking uses of white and gray noise in the past was that provided in Emory Cook's long out-of-print 78-rpm Series 20, which featured alternate bursts of white and various grays (12-, 9-, and 7-kc high cutoffs; 80- and 150-cps low cutoffs): the most convincing demonstration I've ever heard of the extent to which frequency-range constrictions color sonic qualities. Unfortunately, the 1961 Cook Series 40, which has superseded Series 20, is confined to full sides of mono white (15 cps/20 kc) and one gray (70 cps/7 kc) noise only. In Concert-Disc PTX 10 "Professional Test Record" there is a useful band of mono white and gray (with 15-, 12-, and 10-kc cutoffs) noise, but more extended examples are needed—preferably in stereo, with pink/pink-gray materials and in dramatic A/B switchings. (Indeed A/B contrast presentations, which are unsurpassed for immediate and unmistakable aural evaluations, should be exploited far more often, with all types of test materials, than they have been so far.)

WIDE VARIETIES of other tone and musical signal materials have also been explored for widely specialized test purposes. Silence itself (i.e., a band of unmodulated "quiet" grooves) is often used for signal/noise-ratio estimates or to detect turntable rumble; a tone signal is sometimes repeated at progressively lower intensity levels to determine the point where it is lost in background noise; steady tones are often

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provided for the aural evaluation of the pitch and quality fluctuations that betray the presence of wow and/or flutter. Metronome clicks, bouncing-ball transient trains, or other types of noises or tones are utilized for stereo channel phasing, balancing, and sound-source orientation checks.

The effectiveness of such tests varies as widely as the materials themselves. In my own experience, the tracking tests are most generally successful, if in some cases so severe that even the best pickups can't pass them (at least at normal playing weights); most tone burst or other materials presented at several levels of increasing or decreasing intensity are particularly illuminating; most channel-balancing and sound-source orientation tests are useful. On the other hand all the channel-phasing checks are relatively unsatisfactory—except when it's practicable to move one's stereo speakers close together for this test purpose. But apparently listeners differ markedly in their ability to interpret phasing-test results. For me, the Westminster SRX 100 cps in-and-out-of-phase tone test is the least ambiguous, but other tests may work better for other ears. Some radically new, more decisive, and unanimously acceptable test is needed here. Meanwhile I continue to rely on the procedure first devised, or at least recommended, by Edward Tatnall Canby: while playing any well-spread and differentiated stereo musical recording, walk slowly from directly in front of one speaker over to the other and back again. In phase, the sound from one channel will merge smoothly and imperceptibly into that from the other; out of phase, there will be a slightly uneven, rippling, or "venetian-blind" effect which can be only vaguely described verbally but which, once heard, is unmistakable.

Two useful features relating to the way in which test material is presented are the exact duplication of disc sides (so that one can be saved as a reference check for evidences of wear on the other) and the duplication of certain materials in different disc-side locations (so that outer- and inner-groove signals may be compared for differences in distortion level and frequency response). In the releases listed in the accompanying chart only the Vanguard VSD 100

TEN TEST RECORDS FEATURING USEFUL EAR-CHECK MATERIALS

Record, price, release date	Stereo test materials	Other materials	Frequency test materials & range (Note 4)	Special tracking & resonance tests
Audio Fidelity FCS 50000 $6.95 (1959)	Side A (9 bands)	5 orchestral demos (Side B)	L+R steady tones 19 spots: 30 cps to 15 kc	L+R tone sweeps: 15 to 70 cps
CBS Labs STR 100 $8.50 (1962)	Sides A & B (14 bands)	———	L & R tone sweeps: 40 cps/20 kc; 30 spots: 20 cps/20 kc	L & R tone sweeps: 10-200 cps (see phasing tests)
CBS Labs STR 140 (1963) $10. Note 1.	Sides A & B (13 bands)	———	L & R pink-noise sweeps: 30 cps/15 kc; 24 spots: 30 cps/14 kc	(low-frequency regions of the pink-noise sweeps)
Command CSC 100 $5.98 (1961)	Side A (8 bands)	4 pops demos & blurbs (Side B)	L+R steady tones 12 spots: 30 cps to 12 kc	———
Components/Lafayette PR 14 (1959). Note 2.	Side A (5 bands)	Mono tests (Side B, 7 bands)	L & R tone sweeps: 50 cps to 10 kc; 11 mono spots	Mono tone sweep: 5 to 100 cps
ConcertDisc PTX 10 $5.95 (1963)	Side B (26 bands)	Mono tests (Side A, 17 bands)	L & R steady tones 6 spots: 60 cps to 10 kc	Mono bass drum at +4, +8, +12, & +16 db
Cook Labs Series 60 $4.98 (1957)	———	Mono chromatic (musical) tones	Mono chromatic sweeps: 32.7 to 8,372 cps; octave skips; bass & treble tone bursts at various intensities	
Vanguard VSD 100 $2.98 (1960)	Sides A & B identical (9 bands)	1 band of organ & orchestral music	L & R steady tones 14 spots: 30 cps to 15 kc	L+R 400 cps at 0, +2, +4, +6, & +8 db
Westminster SRX $5.98 (1960-61)	Side A (9 bands)	Music tests (Side B, 12 bands)	L, R, & L+R steady tones, 13 spots: 30 cps to 12 kc	Orch. music passage, pp to ff
Ziff-Davis Model 211 $4.98. Note 3.	Side A (11 bands)	Direct-cut music (Side B)	L & R warble tones 18 spots: 20/40 cps to 14.7/20 kc	300 cps and 11 kc with +11.5 kc, each with 17-db surges

Notes: 1. On special order from CBS Laboratories, High Ridge Rd., Stamford, Conn.

2. Produced by Components Corporation, Denville, N.J.; available at $2.95 from Lafayette Radio, 111 Jericho Turnpike, Syosset, L.I., N.Y.

3. On special order from Ziff-Davis Publishing Company, 1 Park Ave., New York, N.Y.

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exploits the first of these advantages; the second is best utilized in the CBS Labs STR 100, although the Components Corporation entry does provide comparative 1-kc tones in the first and last grooves of its (mono) Side B.

I can see no real advantage in the inclusion (in some test records for home use) of music when such music is only in the form of demo-samples (with or without blurbs) from the manufacturer's regular catalogue. But in one case (Ziff-Davis Model 211) the inclusion of music is to some extent justified as an example of direct-to-disc, without tape intermediary stages, recording; in another (Westminster SRX) relatively short musical pieces or passages are admirably used to illustrate specific stereo or other technical characteristics; and of course the use of chromatic musical-scale tones—briefly in the ConcertDisc PTX 10 and throughout the Cook Series 60—is quite effective.

In fact, each of the ten test records listed on the chart can be profitably used in greater or lesser part. I myself have found the two CBS Labs entries, the Cook Series 60, and the very recent ConcertDisc PTX 10 outstanding for strictly technical purposes (although the last-named is limited by its choice of steady-tone spots for frequency-response testing), for adherence to the highest professional standards in both content and processing, and—in the case of the CBS Labs STR 100 and Cook Series 60—for the informative value of their annotations. The Ziff-Davis 211 is also to be recommended for the novelty of its warble tone materials and the clarity of its narrated instructions for use. And the wide range of musical as well as test tone materials in Westminster SRX makes it perhaps the most useful single choice for nontechnical listeners seeking an all-round guide to setting up and judging a home stereo system.

More technically minded audiophiles who own and can operate suitable measuring equipment will be able to use many of the test records primarily produced for professional design and response-rating purposes—such as the series put out by the CBS Laboratories (High Ridge Rd., Stamford, Conn.), Cook Laboratories *Continued on page 118*

Special wow & flutter tests	Special signal-to-noise tests	Special channel-phasing tests	Other special features	Record, price, release date
———	25 seconds of quiet grooves	Metronome clicks	800 cps/3 kc channel-balancing tones; 440-cps tuning "A"	Audio Fidelity FCS 50000 $6.95 (1959)
———	———	100 cps, lat. & vert. @ .001, .002, .003, .004 cm/sec mod.	Particularly informative technical & nontechnical notes	CBS Labs STR 100 $8.50 (1962)
———	———	L & R wide-band pink noise: in phase & randomly phased	Also all-lateral pink-noise spots & sweeps	CBS Labs STR 140 (1963) $10. Note 1.
———	60 seconds of quiet grooves	Metronome clicks	Blank graph-sheet for plotting frequency-response measurements	Command CSC 100 $5.98 (1961)
(Mono) 30 cps at –20, –30, & –40 db	30 seconds of quiet grooves	100 cps in & out of phase	Sound-effects, quiz, 9 items (Side A, Band 6)	Components/Lafayette PR 14 (1959). Note 2.
2 sustained piano tones	L & R 200 cps –30 to –50 db	L+R bouncing ball in & out of phase	(Mono) chromatic scale; white & gray noise: 15-, 12-, & 10-kc cutoffs	ConcertDisc PTX 10 $5.95 (1963)
Tuning "A" 440 cps (Bands 1 & 7)	———	———	Informative notes with pitch-vs.-frequency & Fletcher-Munson data	Cook Labs 5eries 60 $4.98 (1957)
3-kc steady tone	(tracking tests) vs. 30 seconds of silent grooves	L+R 150 cps: in, out of, & in phase	1-kc balancing tones: L, R, lateral, & vertical	Vanguard VSD 100 $2.98 (1960)
3-kc steady tone	———	L+R 100 cps: in and out of phase	Musical tone & ensemble passages for stereo location, motion, etc.	Westminster SRX $5.98 (1960-61)
Piano music with very low, low, moderate, & high flutter	–20 db music vs. 10 seconds of quiet grooves	L+R warble tone (80-160 cps)	Warble-tone channel separation test; snaredrum stereo location tests	Ziff-Davis Model 211 $4.98. Note 3.

4. RIAA equalization, except as follows: Audio Fidelity—constant velocity above 1 kc; CBS Labs STR 100—constant amplitude 40/500 cps, constant velocity 500 cps/20 kc; Cook—Side A materials same as Side B, but with Fletcher-Munson compensation; Westminster—the 13 L, R, & L+R spots are repeated, the second time with Fletcher-Munson compensation.

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By Shirley Fleming

WHAT SWEETER MUSIC?

A look at the current crop of Christmas collections.

What sweeter music can we bring
Than a carol for to sing
The birth of this our Heavenly King?
—Robert Herrick

THE FIRST CAROL in history, we are told, was sung on a December night in 1223, under the guiding hand of St. Francis of Assisi. Since that time the caroling spirit in man has suffered only one serious reversal—when Puritan England decreed by an Act of Parliament in 1652 that "no observation shall be had of the 25th of December, commonly called Christmas Day." The decline of caroling set in on the heels of this dampening ultimatum, and in the opinion of some rueful English historians has never regained momentum.

Be that as it may, let no one doubt that the celebration in 1963 of the day commonly called Christmas will be marked by an abundance of musical good cheer. The Christmas fare offered by the record companies this season is drawn from far and wide: carols and motets from fifteenth-century England, choral works from sixteenth-century Germany, traditional carols in very "American" arrangements, a pair of purely instrumental homages to the spirit of the holiday (one from eighteenth-century Italy, another from twenticth-century United States), and a Christmas salute from the Congo.

One of the most distinguished contributions to this festive array is Vanguard's "Carols and Motets for the Nativity, of Medieval and Tudor England," performed by the Deller Consort (Vanguard BG 564; BGS 5066). The composers of some of the finest things here must go uncredited. Under the ubiquitous "Anon." is a duet, *Blessed Be Thou, Heavenly Queen*, sung here by the countertenors Alfred Deller and his son Mark. The two are perfectly matched in vocal quality and stylistic acumen, and their clear contrapuntal interplay is a joy to hear. Among the composers with names on this disc are King Henry V, who wrote a Sanctus for recorders; John Dunstable, whose famous *Quam Pulchra Es* is included, in addition to a Kyrie for recorder, trombone, and (I think) krummhorn; and Guilelmus Monachus ("William the Monk" to his friends), represented by a sprightly two-part dancing song performed on recorders, and a Fauxbourdon played on an extraordinary combination of instruments, including cornetto and mandora. As for the performances, they are a musical revelation throughout. The sound is superb, the stereo spacing perfect. This should go at the top of the stocking.

On a grander scale and from a century later comes "Ten Christmas Carols from the High Renaissance" (Archive 3216; 73216). Many of these carols represent the art of polyphonic vocal writing at its peak; they have about them the aura of the cathedral, and they comprise the only holiday disc this season to remind us of the profounder side of Christmas. They are by no means necessarily austere. One especially winning work is Praetorius' *Quem pastores laudavere*, incorporating a rather disarming mixture of Latin and German and marked by a peculiarly engaging four-line refrain. Praetorius also contributes the most complex work on the record, *In dulci jubilo*, scored for four choirs in four parts each and an instrumental consort of trumpets and timpani—a total of twenty parts in all. And there are works much simpler: an *a cappella* chorus for sopranos and altos, breathtakingly pure in sound and lighthearted in spirit, by Andreas Crappius, Cantor in Hanover at the end of the sixteenth century; and a long carol of Annunciation by Johann Hermann Schein, comprising for the most part a dialogue with trombone interludes. The recorded sound is spacious and well spread out in stereo,

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and the performances by the Eppendorf Boys' Choir, the Hamburg Municipal Chorus, and the Archive Instrumental Ensemble are of high caliber.

London Records returns us to the lighter aspects of the season with a very good release called "Sing Nowell," an appealing assortment of carols "newly composed and arranged" by a variety of contemporary English composers (London 5809; OS 25809). The Elizabethan Singers, *a cappella* for the most part, do beautifully by the songs as an ensemble, though the soloists (who appear, however, infrequently) leave something to be desired. Among the most pleasurable items here are *Infant Holy*, a hushed and serenely simple lullaby; a virtuosic and high-geared *Ding! dong!*, full of tingling interplay between voices that are marvelously clipped and precise for the occasion; and an extraordinary song for women alone, *When Christ Was Born*, based on fifteenth-century words and a twentieth-century adaptation of calypso rhythm. This last takes my vote for the most fetching carol of the year. Sound is fine, and realistically spaced in stereo.

Archive, in a turn to instrumental music, has brought together four Christmas concertos from the great Italian string composers (Archive 3147; 73147). There is Corelli's famous one, of course, and another by his pupil Locatelli; there is also a *concerto di Natale* apiece from Torelli and *his* pupil Manfredini. Only the last approached the subject in a major mode—a happy C; Locatelli begins with an impressively grave and foreboding F minor and proceeds to a series of string entrances at a minor second, with stunning effect. Three of the four works have the traditional pastoral movement, and lovely as two of them are, I doubt if either will outdo Corelli's in popularity. Performances by the Mainz Chamber Orchestra under Günther Kehr are very good, and the sound is as pure as one could wish.

Another instrumental approach to Christmas is proffered by E. Power Biggs, performing twenty traditional carols on a church organ in Eisenstadt, with the support of the Columbia Chamber Orchestra ("Music for a Merry Christmas," Columbia ML 5911; MS 6511). Arrangements are by harpsichordist Daniel Pinkham, who achieves some wonderful effects when he works within a seventeenth- and eighteenth-century framework, and some disturbing ones when he goes farther afield. There is a charming Elizabethan cast to *Coventry Carol*, scored deftly and transparently to emphasize the recorder and bassoon against the organ; *Good Christian Men, Rejoice* boasts some antiphonal brass parts of which Gabrieli might have been proud; and *March of the Kings*, at a crisp tempo, encompasses an engaging little canon between organ and bassoon. We come, however, to *We Three Kings*—at which point, in the spirit of Christmas charity, we will assume that Mr. Pinkham is joking. Lest there be any doubt that the introductory J. Arthur Rank gong is supposed to transport us to the mystic Orient, there follows an oboe passage that smacks more of the harem than the manger. One can't help feeling, at other moments in this disc, that the arranger was straining to be different—but who, really, can blame him? You will find much, nevertheless, to entice the ear.

Leonard Bernstein, the New York Philharmonic, and the Mormon Tabernacle Choir combine to give fairly grandiose accounts of carols both familiar and less so, in Columbia's "The Joy of Christmas" (Columbia ML 5811; MS 6499). The songs are well done in their fashion, though I find it hard to warm up to *O Come, All Ye Faithful* played, with trumpet fanfares and crashing cymbals, in a manner suitable to the opening of a Rose Bowl game. Still, it's rousing, one can't deny. *Lullay My Liking*, however, seems exceedingly contrived, with sudden decrescendos dropping off into whispers and considerable starting and stopping in the course of some outlandish rubati. *Deck the Halls* is massive, vigorous, and fast-paced; *Twelfth Night Song*, garlanded with sleigh bells, is quite effective in stereo with women on the left alternating with, and then joining, men on the right. Less credible is *The Animal Song*: it is simply hard to be sympathetic with the statements of a donkey, a cow, and a sheep when transmitted by an eighty-voice chorus and a hundred-man orchestra. But this is concert-hall caroling in big-city dress, and if that is what you're in the mood for, Salt Lake City is the place to go.

A more suitable approach—or so it seems to me—is to be found in the work of Robert Russell Bennett, an arranger who manages to explore the realms of "new" carol scoring without entirely leaving behind the essentially simple spirit of the songs. He has created some tasteful and stylish settings for the Robert Shaw Chorale and the RCA Victor Symphony Orchestra in "The Many Moods of Christmas" (RCA Victor LM 2684; LSC 2684). Having got the Radio City Music Hall virus—or most of it, anyway—out of his system with the opening *Good Christian Men, Rejoice*, he goes on to a very crisp, dancing, and well-punctuated *Patapan*, a particularly attractive *Joy to the World*, and an *O Come, All Ye Faithful* that involves some really noble contributions from the brass (and a nice instrumental march beneath the male voices, at one point). It is obvious that there isn't much about orchestrating that Mr. Bennett doesn't know, and his ear for individual instrumental timbres adds sparkle to this production.

The rhythms of Africa are strong and true in Philips' "Christmas in the Congo" (Philips PCC 207; reprocessed stereo PCC 607). The Troubadours du Roi Baudouin is a choir of forty-five boys and fifteen adult male teachers which has been gaining renown since it was organized by Father Guido Haazen ten years ago. (The ensemble went on tour in 1958, and gave a joint concert in Germany with the Vienna Boys' Choir.) This is a fascinating and jubilant recording of two English and fourteen native songs—not exactly primitive, for the soothing and polishing European hand is evident, but full of driving pulse, an almost hypnotic repetitiveness, and the punctuating drumbeat indigenous to Africa and alluring to the Western imagination.

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BY EVERETT HELM

The Man with a Mask

Notes on the enigma of Erik Satie—part genius, part charlatan, all wit.

It was thanks to Darius Milhaud that I first became interested in that extraordinary composer Erik Satie. One summer when I was teaching at Mills College, in California, Milhaud gave a lecture on Satie which was in the nature of a personal reminiscence. Milhaud spoke about the friend and mentor of his youth with respect that bordered on reverence and with affection that was the more touching because of its simplicity. He talked on this occasion, and in subsequent conversations, about Satie's miserable room in Arcueil, an industrial workers' suburb of Paris, and of how Satie would often walk the long distance to Paris for lack of carfare. He told how Satie's friends saw this room for the first time after his death and realized only then how close to complete poverty he had lived for the better part of his life: his "estate" consisted of old newspapers, a broken-down upright piano, and some scores that he had declared "lost." How Satie managed to keep body and soul together remains a mystery, for he refused any help from his friends and earned a mere pittance from occasional lessons.

The next time I was in Paris I set out to find Satie's house and to pay a kind of belated homage to his memory. I had seen pictures of the building, shaped like a flatiron with its "nose" pointing towards the intersection of several streets, and surmounted by four large chimneys. I knew that it was called "*Les quatre cheminées*" by the local residents, and I had no trouble identifying it.

It presented a bleak picture. The neighborhood was, and still is, drab to the point of anonymity, its ambience sad and curiously depressing. Having walked around the building, I sat down in the bar, situated in the "nose" of the unkempt structure, and ordered a Pernod. The bar, a replica of thousands of Parisian bistros in the poorer districts, was nearly empty, and I had a chance to talk with the proprietor. He had owned the bar only a few years; he had never heard of Satie. In the latter circumstance he resembled most of his fellow countrymen, musical and nonmusical. When I led him gently to one side of the edifice and showed him the bronze plaque bearing Satie's name on the second floor level, he was surprised but not especially interested.

I asked him whether any of his customers were long-time habitués of the *quartier*. Yes, there was one *vieillard*, who came in regularly at 4 p.m. every afternoon and who had lived nearby since the beginning of time. I ordered another Pernod and waited. At 4:03 an elderly man entered and the proprietor made introductions. I ordered two Pernods and posed my question, this time hearing the response I wanted. Yes, my companion remembered Satie very well indeed—a quiet person, obviously a gentleman, who came regularly to this very bar. He wore a velvet jacket, had bright eyes and a neatly trimmed beard, took his coffee or drink *au comptoir* (i.e., standing up, which costs less than sitting down) and spoke little except to say "*bon jour*." A kindly man,

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whom everyone respected without knowing quite who or what he was, and who apparently had no close friends in Arcueil. (Clearly, my informant must have known Satie only in his later years, for at one time the composer had entered into the life of the quarter, giving lessons, organizing small musical events, and taking a hand in the musical education of the local children.)

Leaving the bar, I repaired to the gardens of the nearby convent, where Satie spent so many hours—rather ordinary gardens, but in their way an oasis of beauty in ugly surroundings. It was a fine June evening and a most appropriate spot to consider the enigma of Erik Satie and his position in twentieth-century music.

What precisely was—and is—the position of this strange, solitary figure who has been both described as a genius and denounced as a charlatan? For those who demand complication in their music, Satie gives too little. Why? Because he was technically feeble, or because he chose to avoid complication on principle? Was his musical "clowning" (such as the endless repetition of tonic and dominant in *Embryons Desséchés*) the work of a simpleton, of a *poseur*, or of a very knowledgeable sophisticate who chose to express himself in irony?

One thing is certain. Satie's influence on a whole generation of French composers was very considerable. The spiritual godfather of Les Six, he exerted on these composers, and on the so-called Ecole d'Arcueil—Roger Desormière, Henri Sauguet, and others—a strong personal authority. Even as far back as the beginning of the century, his influence was making itself felt. When Debussy began work on *Pelléas et Mélisande*, Satie, who was at that time his close friend, warned him against the pitfalls of post-romanticism. Debussy later testified that Satie's advice was, in Debussy's own words, "decisive for the aesthetic concept underlying *Pelléas*." As for Satie's own works, they have by their example been instrumental in shaping the course of French music since his time.

SATIE GREW UP in a musical France dominated on the one hand by academicism—as represented by Saint-Saëns—and by Wagnerian and post-Wagnerian romanticism on the other. By his very nature Satie was opposed to academicism in any form; his outspokenness on this subject made him many enemies. Although he was anything but a "nationalist" composer (in the sense that Dvořák, Smetana, or Mussorgsky were—he never made use of folk music or folklore in any form), he felt strongly that French music should free itself from the German influences then still very much in the ascendancy. In this regard he wrote: "I explained to Debussy the necessity for a Frenchman to disassociate himself from the Wagner 'adventure,' which was uncongenial with our national aspirations. I made it clear to him that I was in no sense an anti-Wagnerite, but that we should have our own music—without sauerkraut, if possible. Why shouldn't we follow the lead of Monet, Cézanne, Toulouse-Lautrec, etc.? Why not transpose these means into music? Nothing simpler. Aren't they forms of expression?"

In striking contrast to his contemporary, Vincent d'Indy, who made use of French folk song but remained strongly in the romantic tradition, Satie created a style that was not superficially but basically and spiritually French. As early as 1888 he composed the three *Gymnopédies*, which in their harmonies contain the very essence of Impressionism but which in their clearly formed melodic lines are distinctly "classic." Already in these short piano pieces the chief characteristic of Satie's style—economy of means—is in evidence.

The same economy of means governs his early *Mass for the Poor*. This remarkable piece, written twenty-four years before *Socrate*, is an interesting preliminary study of that mature work. It dates from Satie's youthful "mystical" period, in which he was absorbed in the esoteric cult of the Rosicrucians. The influence of Gregorian chant and early church music is strong, both melodically and in the modal harmonies. But these are given a very personal touch. The simplicity of the musical expression and the clarity of the texture are typically Satie.

Although Satie was an early contributor to Impressionism, he soon came to the conclusion that this style was, in fact, a blind alley. After the premiere of *Pelléas et Mélisande* in 1902 he wrote to his brother: "Nothing more to be done in that direction; I must search for something else, or I am lost." Shortly thereafter, he composed the first of many pieces with exotic, often comical titles. He had shown some of his music to Debussy, who had advised him to develop his sense of form. A few weeks later Satie returned with his *Three Pieces in the Form*

In the suburb of Arcueil, "Les quatre cheminées."

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of a Pear—typical Satie irony. But these modest piano pieces were much more than a joke; they represent an important change in Satie's stylistic direction and aesthetic outlook. Here is a certain irony, a complete absence of pathos, a sophisticated simplicity, a desire to speak briefly and, frequently, with tongue in cheek—qualities which can be said to mark the beginnings of modern French music.

The *Three Pieces in the Form of a Pear*, composed in 1904, were followed by many other short piano pieces bearing fantastic titles, some of which were deliberate parodies of the precious and "poetical" titles of Impressionist music (among the most amusing are *Dessicated Embryos, Old Sequins and Old Armor, Sketches and Provocations of a Big Wooden Simpleton*). Darius Milhaud has called *Sports et Divertissements* "one of the most characteristic works of the French School." In its twenty extremely short movements there is not a single superfluous note. This work too entertains with its titles, one movement, for example, being defined as "unappetizing chorale" and dedicated "to those who don't like me."

The enormous distance that Satie traveled away from Romanticism and Impressionism is vividly clear in his ballet *Parade*. If there were such a thing as cubism in music, this work would approximate it closely. It is music of metronomic—almost mechanical—precision, in which every hint of "expression" in the nineteenth-century sense is excluded. In the purity of its objectivism, the transparencies of its sonorities, and the deliberate use of musical material that verges on the banal, *Parade* exerted a strong influence on music of the 1920s. The short movement "*Rag-Time du Paquebot*" is an early instance of music-hall style in a serious composition. Of the short, parodistic fugal passage with which the work begins Satie wrote: "I love this sort of thing—slightly banal and falsely naïve."

The premiere of *Parade* by Diaghilev's Ballet Russe in May 1917 resulted in a riot comparable to that which took place at the first performance of Stravinsky's *Sacre du Printemps* three years earlier. The scenery was by Picasso; Ansermet conducted; and Massine, who danced one of the roles, invented choreography that introduced a new era in twentieth-century ballet. The Parisian press outdid itself in heaping abuse on this work, and for his reply to one of the critics, Satie was sentenced to eight days in jail (charge: defamation of character). But with *Parade* the fifty-one-year-old composer became a public figure, passionately attacked by conservative elements, warmly defended by Jean Cocteau and other intellectuals.

SATIE was as intransigent in his personal life as in his music. He was anything but politic and could, on occasion, be unpleasantly outspoken. In the main, however, he hid his excruciatingly sensitive nature under a cloak of irony, mockery, and mordantly sardonic humor.

His prose writings and letters reveal a complicated personality and a seemingly bizarre but thoroughly meaningful way of thinking. Seldom—not even in his intimate letters to his brother—does Satie express himself in a conventional way. And rarely does he drop the mask and reveal how seriously he regards artistic matters. It is an unusual instance when he writes: "To compromise will always be a sign of weakness—if not of cowardice. . . . A true musician must always be subservient to his art . . . he must be above human misery; he must seek courage in himself, nowhere but in himself." More often, Satie adopted a tongue-in-cheek attitude. In 1912 he wrote a series of highly amusing, almost Dadaistic essays for the Journal of the Société Internationale de Musique under the general title *Mémoires d'un Amnésiaque* (Memoirs of One Who Has Lost His Memory). One of these short pieces, subtitled "*Ce que je suis*" ("What I Am") is a superb example of Satie nonsense that makes perfect sense. Following are some extracts from it.

> Everyone will tell you that I'm not a musician. That is correct.
>
> From the very beginning of my career I've classified myself among the phonometrographists. My works are pure phonometrics. If one considers the *Fils des Etoiles* or the *Sarabandes*, one perceives that not a single musical idea was involved in the creation of these works. They are dominated exclusively by scientific thoughts.
>
> Furthermore, I enjoy measuring sounds much more than hearing them. With my phonometer in my hand, I work happily and surely.
>
> The first time I used a phonoscope, I examined a medium-large B flat. Never, I assure you, have I seen a more repellent object. I summoned my domestic to observe it.
>
> On the phono-scales, an ordinary, run-of-the-mill F sharp came to 93 kilograms. It emanated from an oversized tenor whom I weighed.
>
> I believe that I may state that phonology is superior to music. It is more varied. The pecuniary advantages are greater. To it, I owe my great fortune.

After the notoriety that came with the production of *Parade*, Satie might have followed up his advantage with further works calculated "*épater le bourgeois.*" Instead he turned to the least spectacular and least opportunistic of all possible subjects: the story of Socrates.

The text of *Socrate* is taken from three Dialogues of Plato in a translation by Victor Cousin, an unimportant writer of the first half of the nineteenth century. Not only the substance of the Socrates story but Plato's style—without the slightest exaggeration or any hint of pathos—was eminently congenial to Satie. What he wanted to do was provide a musical support for Plato's text which would not detract from the beauty of the original prose. He approached the task with humility, confiding to a close friend: "I have a horrible fear of failure in this work, which *Continued on page 119*

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AR-3 REPORT FROM LONDON: R. L. West writes in the March, 1963 *Hi-Fi News*, "This is the first time in his life that the reviewer has ever heard 20 c/s from a commercial loudspeaker. Feeling is perhaps a better word. Above 25 c/s it [*the AR-3*] will take enough power to make really impressive organ pedal tone without obvious harmonic generation.

". . . the most outstanding feature is its lack of bass — on all the occasions when there shouldn't be any! The reviewer sees why they have been raved about in their homeland."

MUSIC EDITOR'S EVALUATION OF THE AR-3: Robert C. Marsh writes in a recent issue of the *Chicago Sun-Times*, "If you want maximum music from compact speakers and will pay the price in power, the AR-3 is the obvious answer." (The AR-3's acoustic suspension design *requires* a small enclosure, without which it could not produce its clean bass.)

DIZZY GILLESPIE ON THE AR-2*a*: Charles Graham reports in the January, 1963 *Jazz*, "Dizzy chose Acoustic Research AR-2a loudspeakers . . . on the evidence of the bass fiddle beat of his own recordings. In addition he said it was important to him to get extremely clean middle- and high-frequency sounds."

AR-3 speakers are $203 to $225, depending on finish. The AR-2a, a lower-cost version of the same acoustic suspension design, is $109 to $128. The 5-year AR speaker guarantee covers parts, labor, and reimbursement of any freight charges to the factory.

A catalog and list of AR dealers in your area will be sent on request.

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

CIRCLE 1 ON READER-SERVICE CARD

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The sound from this new Shure cartridge is awesome in its vitality & clarity

A NIGHT-AND-DAY DIFFERENCE

From the very first prototype, the sound from the new Shure Series M44 Stereo 15° Dynetic Cartridge was incredible. Even skeptical high fidelity critics have expressed unconcealed surprise at the audible increase in brilliance, clarity, transparency, presence, fullness and smoothness of this amazing new Shure development. A close analysis of its performance reveals startling differences in this cartridge—although not extraordinarily improved in the "usual" areas of frequency response (still a virtually flat 20-20,000 cps) or in compliance (25 x 10^{-6} cm/dyne)—rather it is in the distortion measurements where Shure engineers have achieved a highly significant and dramatic reduction of *75% to 90%* in IM and harmonic distortion from even such admirably distortion-free cartridges as earlier versions of the Shure Stereo Dynetic. Further, cross-talk between channels has been effectively negated in the critical low frequency and mid ranges . . . providing superior channel separation throughout the audible spectrum.

SCRATCH-PROOF RETRACTILE STYLUS

And, as if that were not enough, the new 15° cartridge incorporates a totally efficient retractile stylus that momentarily retracts whenever excessive forces are applied to the tone arm. It cannot scratch records—even if bounced onto the record or dragged across the grooves.

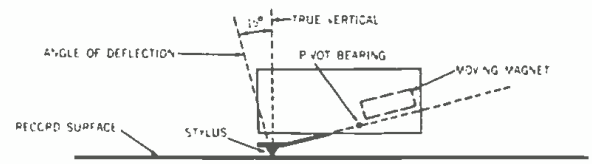
PERFECTION IS A MATTER OF DEGREE

It has been known for some years that a difference between the angle used to cut stereo records and the angle of the stylus of the cartridge used to play them would result in an increase in IM and harmonic distortion audible on certain records. With widely different cutting angles employed by the record companies, the effective angle of the playback cartridge stylus had of necessity to be a compromise so as to provide the best possible results from records of all makes.

Recently, industry attention was focused on this problem by a series of technical articles ascribing the difference in effective vertical angles between the cutter stylus and the playback cartridge stylus as a cause of distortion and urging the adoption of a standard effective angle to which records would be cut.

Major record companies have now begun to use an effective cutting angle of 15°, which is the proposed standard of the RIAA (Record Industry Association of America) and EIA (Electronic Industries Association.)

With the emergence of the single standard effective vertical tracking angle for cutting records, Shure engineers immediately began what seemed on the surface the seemingly simple but in actuality the arduous and exacting task of converting their formidable Stereo Dynetic cartridge to the 15° effective tracking angle. It couldn't be done. So Shure designed this radically new moving-magnet cartridge that will track at an effective angle of 15°. Graphically, this is the kind of cartridge geometry involved in the new Shure Series M44 15° Stereo Dynetic Cartridge:



THE ULTIMATE TEST

You must hear this cartridge to appreciate the totality of the sound improvement. It will be instantly recognizable to the ear without the necessity for elaborate test instruments or A-B listening tests—although we assure you, instruments and A-B tests will more than substantiate our claims.

M44 SERIES SPECIFICATIONS

	M44-5	M44-7
Frequency Response:	20-20,000 cps	20-20,000 cps
Output Voltage at 1000 cps (Per Channel, at 5 cm/sec peak velocity):	6 millivolts	9 millivolts
Channel Separation (at 1000 cps):	Greater than 25 db	Greater than 25 db
Recommended Load Impedance:	47,000 Ohms	47,000 Ohms
Compliance:	25 x 10^{-6} cm/dyne	20 x 10^{-6} cm/dyne
Tracking Range:	¾ to 1½ Grams	1½ to 3 Grams
Inductance (Per Channel):	680 millihenries	680 millihenries
D.C. Resistance (Per Channel):	650 Ohms	650 Ohms
Stylus:	.0005" diamond	.0007" diamond
Stylus Replacement:	N44-5	N44-7
Cartridge Price, Net (Including stylus):	$49.50	$44.50
Replacement Stylus Price, Net:	$21.75	$16.75

Monophonic Styli:

Model N44-1—For monophonic LP records, with .001" diamond $16.75 net
Model N44-3—For 78 rpm records, with .0025" diamond $14.25 net

SHURE

Stereo 15° Dynetic®

SERIES M44 SCRATCH-PROOF CARTRIDGE WITH RETRACTILE STYLUS

the new standard in distortion-free hi-fi cartridges

LITERATURE: Shure Brothers, Inc. 222 Hartrey Avenue, Evanston, Illinois

Manufactured under U.S. Patents 3,055,988; 3,077,521 and 3,077,522. Other Patents Pending

CIRCLE 71 ON READER-SERVICE CARD

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

high fidelity

EQUIPMENT REPORTS

Knight Model KN-4400

Tape Recorder

THE EQUIPMENT: Knight KN-4400, a dual-speed (7½ and 3¾ inches per second), four-track, stereo/monophonic tape record and playback deck. Dimensions: 13 by 13 by 6¼ inches; requires 12½-inch-square cutout for custom installation. Price: $179.95. Optional carrying case: $19.95. Manufacturer: Knight Division, Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill.

COMMENT: Essentially a modified version of the Viking 76 Compact, and now offered as a Knight product by Allied Radio, the KN-4400 is a very worthy entry in the class of modestly priced tape record/playback decks. The tape transport and its associated electronics and controls for recording and playback are combined on an attractive, easy-to-use chassis that may be housed in a carrying case, or installed in a cabinet cutout for a more custom-built look. Recording electronics, including VU meters, are provided; playback electronics up to the output preamps also are furnished—which is to say that to hear tapes played on the KN-4400 one must connect the output signal to an amplifier and speaker system. Alternately, high-impedance headphones, or low-impedance headphones with a matching transformer, can be jacked into the deck.

Changing speed is accomplished by a push-pull knob on the panel, and tape motion is governed by a single control with positions for rewind, stop, play, and fast forward. The head assembly—located at the top of the deck—consists of a quarter-track stereo erase head and a quarter-track stereo record/playback head. In the "stop" and "rewind" modes, tape lifters keep the tape away from the magnetic heads; in the "play" mode, felt pressure pads help hold the tape against the heads. A three-digit indexing counter is located just below the speed control knob. An auxiliary panel across the bottom of the deck contains a pair of input phone jacks, separate VU meters for each channel, function selector switches, individual channel level controls, and an "off/play/record" control. The transport is powered by a single four-pole induction motor, with rubber belts to transfer the power to the supply and take-up reels as well as the capstan flywheel. United States Testing Company, Inc., points out that the mechanism is amazingly simple in design and contains a minimum number of moving parts. Provision is made for adjusting the tension of the take-up reel belt and the drag of the supply reel brake, although experience has shown that this deck will operate well for long periods of time

REPORT POLICY

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization not affiliated with the United States Government which, since 1880, has been a leader in product evaluation. Speaker reports are based on controlled listening tests. Occasionally, a supplementary agency may be invited to contribute to the testing program. The choice of equipment to be tested rests with the editors of HIGH FIDELITY.

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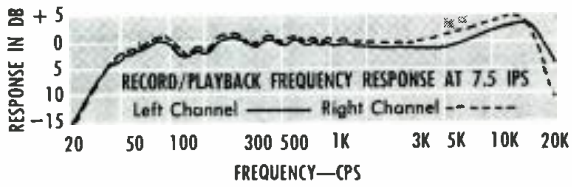
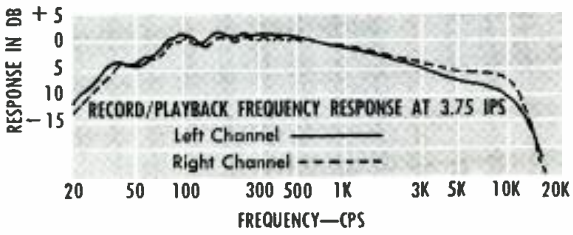
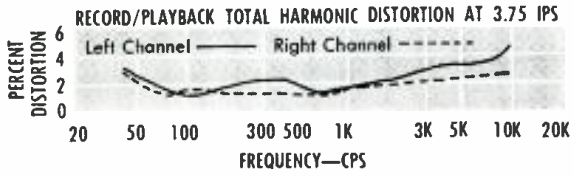






without the need for any adjustment. Too, the deck will run satisfactorily in a vertical or horizontal (or any intermediate) position. The KN-4400 is a very quiet machine, and if it weren't for the glow of the pilot light on the front panel, one would hardly know that it was running.

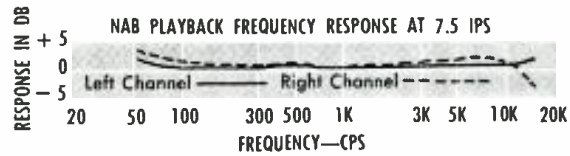
The speed of the KN-4400 was found to be somewhat fast at both the 7½- and 3¾-ips settings, but not, in sum, faster than many other decks, including some costing considerably more. Exact figures are given in the accompanying data chart. Wow and flutter both were satisfactorily low, and insignificant from a musical standpoint. The deck will rewind a reel of tape in jig time, although its "fast forward" mode is on the slow side for both speed settings.

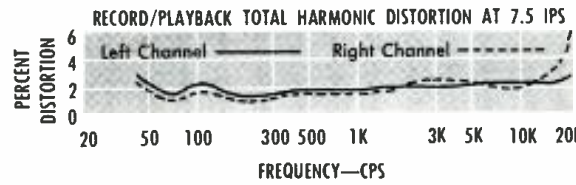
The electronics of the KN-4400 consist of a four-stage recording amplifier on each channel. The tubes used are all the same type—12AX7—which simplifies the keeping of a spare replacement tube for any amplifying stage. The 80-kc bias oscillator uses a 12AU7 tube. Inputs are provided for high-level signals (such as from a tuner or an external amplifier) as well as low-level signals (such as from a microphone). Input sensitivity is suitable for existing program sources. The first two stages of each channel use filtered DC voltage to minimize hum.

The VU meters provide a fair indication of recording level vis-à-vis distortion while recording. USTC found that if the recording level was such that neither meter read more than +1 VU, the harmonic distortion of a 700-cps test signal would remain below 3%. If recording at lower levels, distortion would be even less; and at the −10 VU level, IM was negligible. As with all recorders, the best results can be obtained by initially setting up these levels with respect to the signal being recorded, the characteristics of the tape being used, and the audible signal-to-noise effects of playing back the recorded tape. Using the VU meters and his own ears, the amateur recordist can do this fairly readily.

USTC's tests of record/playback response are charted in the accompanying diagrams. At the fast speed, both channels had good low frequency response down to 30 cps, and remained fairly smooth except for some peaking at the high end. Response at the slow speed was, as expected, not as good—although both channels at 3¾ ips did have usable response to about 10 kc. Distortion at both speeds was generally low.

The machine's playback response was exceptionally good on the left channel, and nearly as fine on the right





Knight Model KN-4400

Lab Test Data

Performance Characteristic	Measurement
Speed accuracy at 7½ ips	2.5% fast at 117 volts AC line; 1.2% fast at 105 v; 3.1% fast at 129 v
at 3¾ ips	1.0% fast at 117 v; 0 error at 105 v; 1.3% fast at 129 v
Wow and flutter at 7½ ips	0.05% and 0.08% respectively
at 3¾ ips	0.16% and 0.14% respectively
Rewind time (7-inch, 1,200-ft. reel)	1.29 minutes at either speed setting
Fast forward time, same reel	
7½ ips	5.35 minutes
3¾ ips	10.8 minutes
NAB playback response (ref Ampex test tape No. 31321-01), 7½ ips)	left ch: +1, −0 db, 60 cps to 15 kc right ch: ±2 db, 70 cps to 14 kc; +3 db, 50 cps to 15 kc
Maximum output level (with 0 VU signal at 700 cps, as on test tape)	left ch: 1.45 volts right ch: 1.95 volts
Record/playback response (with −10 VU recorded signal) at 7½ ips	left ch: ±2.5 db, 45 cps to 19 kc, with +3.8 db peak at 12.5 kc, and slope to −6 db at 30 cps right ch: ±2.5 db, 40 cps to 16.5 kc, with +5 db peak at 10 kc, and slope to −6 db at 30 cps
at 3¾ ips	left ch: +1.5, −6 db, 30 cps to 4 kc, with slope to −10 db at 10 kc right ch: +1, −6 db, 33 cps to 9 kc, with slope to −7 db at 10 kc
S/N ratio (re 0 VU, test tape)	
playback	left ch: 50 db; right ch: 53 db
record/playback	left ch: 44 db; right ch: 47 db
Sensitivity for 0 VU recording level	high level input, 95 mv microphone input, 0.5 mv
THD, record/playback (with −10 VU recorded signal)	either channel, less than 3%, 44 cps to 13 kc
at 7½ ips	left ch: under 4%, 40 cps to 9 kc right ch: under 3%, 42 cps to 10 kc
at 3¾ Ips	
IM distortion, record/playback (with −10 VU recorded signal)	left ch: 1.5%; right ch: 2%
Recording level for max 3% THD	left ch: +5 VU; right ch: +2 VU
VU meter accuracy (built-in meters)	left ch meter reads 4 VU low right ch meter reads 1.5 VU low

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channel. The differences, as shown on the NAB playback chart, were small—and the playback characteristic of the KN-4400 in sum is quite smooth.

Listening tests of the KN-4400 were conducted by playing commercial prerecorded four-track stereo tapes and recording FM/stereo off-the-air. The net impression was of a deck providing very good musical quality, and one that could be said to equal some machines costing considerably more. In addition to having fine "listening" quality, the KN-4400 appears to be a smooth, trouble-free machine which handles tape gently. At times, the operating control knob had to be "emphatically" moved into position to get the deck to function, but on the other hand no trouble with tape spillage was encountered. The phrase "satisfactory performance for the price" most certainly applies to the KN-4400.

Klipschorn and Klipsch Cornwall Speaker Systems

THE EQUIPMENT: The Klipschorn, a full-range, three-way reproducer utilizing a folded horn for the bass, and designed for corner placement so that the adjacent walls serve as extensions of the horn. Dimensions vary slightly according to furniture style; the model tested was the "Style B," which is 52 inches high, 31¼ inches across, and 28¼ inches deep (that is, from the front to the apex of the rear angle). Cost, in oiled walnut, is $794; prices for other woods, including sanded but unfinished versions, range from $514 to $852. The Cornwall, or Series C, is a smaller full-range reproducer that does not require corner placement. The model tested was in oiled walnut. Dimensions: 35¾ inches high, 25½ inches wide, 15½ inches deep. Price: $408. Prices for other versions of the Cornwall range downward to $256. The individual drivers and networks used in these systems may be ordered separately. Manufacturer: Klipsch and Associates, Inc., P.O. Box 96, Hope, Ark.

COMMENT: By way of background, the Klipschorn—named after its inventor, Paul W. Klipsch—was demonstrated in the 1940s as a practical application of the idea of horn-loading a speaker for improved bass response. What Klipsch did was to fold the horn onto itself so that it could be offered in dimensions not impossibly large for use in normal-size rooms. In such a system, the woofer—buried deep within the enclosure—radiates into a series of passageways that expand exponentially until they terminate in two large openings on either side. When placed in the corner of a room, the adjacent walls serve as extensions of the horn to reinforce the bass reproduction by effectively lengthening the actual horn and widening its mouth, as well as by surface reflection (which enhances the bass with any type of speaker). The midrange and highs are handled by separate drivers (also horn-loaded) that sit atop the bass horn and are electrically separated by a dividing network. The unusually high efficiency of this system, combined with its very deep bass and generally broad sound pattern throughout the audible range, was acknowledged very early by high fidelity experts. However, it was rather complex for building at home, it was relatively costly in its factory-assembled form, and it did demand more than average installation space. Recently, Klipsch has "reintroduced" his system, in more or less its original form as well as in smaller and less costly variations—feeling that the cumulative improvements made over the years in driver and network design, cabinet structure, and such will appeal to a significant number of audio perfectionists, particularly in view of what Klipsch (as well as others) point to as a renewal of interest in the larger speaker systems.

Klipsch has stated that a major design aim of his speaker systems is the reduction of distortion caused by a Doppler effect. Briefly, as a speaker wafts complex sound waves into a room it thereby necessarily creates a Doppler effect by its very back-and-forth motion. So, many spurious tones, or sidebands not related to the desired sound, are set up by a frequency modulation action, thus adding a form of IM distortion. Reportedly, this form of IM is more serious (its magnitude is higher, and its audible effects more disagreeable) than the more familiar kind of IM in which relatively isolated tones interact. The most discernible aural effect of such distortion, Klipsch feels, is the obscuring of the "inner voices" of an ensemble—that is, a loss of ultimate transparency in the texture and timbre of the full range of all instruments, particularly during complex musical passages. Steps that have been recommended in the past to minimize this distortion or "sonic blurring" include using more than one driver to cover the full audio range, as well as reducing the amplitude of cone traverse for a desired level of sound, which can be done by using a large driver as well as loading the driver with a horn. Accordingly, the basic Klipsch system consists of three drivers and an electrical crossover, and each driver is fitted behind a horn best suited for its intended frequency range. In the large Klipschorn a 15-inch woofer is used which radiates into the long folded horn. A 15-inch woofer also is used in the Cornwall, but it is essentially a direct radiator, with a ducted port loaded onto its rear.

Our tests were run on the Klipschorn and Cornwall individually, and then on a pair of Klipschorns with a Cornwall serving as a "center," or A+B, channel. The big corner job, to begin with, is a most impressive-sound-

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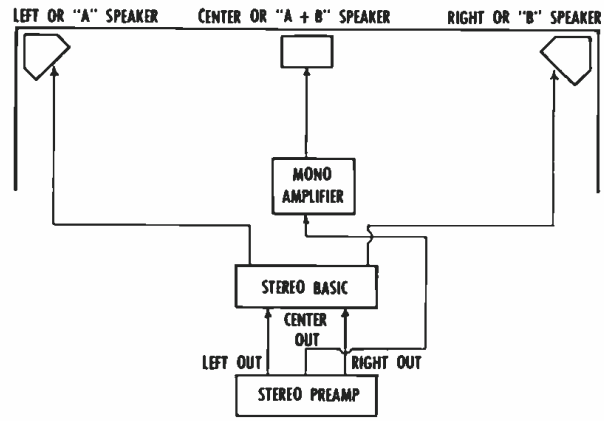
ing speaker. The bass extended smoothly to well below 30 cycles, with doubling occurring at about 20 to 23 cycles, depending on how hard the system was driven. At lower amplifier power levels (perfectly feasible with this speaker because of its very high efficiency), the bass response actually went below 20 cps. The midrange and highs were exceptionally clean and smooth, and extended to beyond audibility. Reproducing white noise, the Klipschorn's characteristic sound was extremely smooth with no trace of harshness. Virtually no directive effects, even at frequencies as high as 10 kc, could be discerned, and the full output of the speaker could be heard anywhere in a very large room. Response to transients, such as brief intense sounds, was excellent.

The Cornwall had similar response characteristics, except for a bit less bass at the extreme low end. At that, it was smooth to about 32 cps, then seemed to level off to about 25 cps, at which point there was a drop in discernible amplitude. But again, it could be made to respond to just below 20 cps, although with rising distortion. Its dispersion pattern, like that of the larger corner horn, was very wide—which seemed all the more remarkable in view of the fact that the Cornwall is housed in a rectangular cabinet which was placed against a wall, while the horn system was used in a corner from which one would naturally expect a very satisfactory radiation pattern. The white-noise sound of the Cornwall was not quite as smooth as that of the Klipschorn, though still as smooth as most speakers we have heard.

Either the Klipschorn or the Cornwall is suitable as a full-range reproducer. The horn system, of course, requires a corner, while the Cornwall may be placed either in a corner or along a wall (hence the name "Cornwall"). For those who can afford the cost and manage the space, the manufacturer recommends as an "ultimate" system a pair of Klipschorns placed in the corners at either end of the long wall of a room, with a Cornwall in the middle, against the wall, fed by its own amplifier with an A+B signal. We set up just such a system in a room about 30 by 20 feet. As might be expected, the entire wall came alive with sound. On stereo, the effect was magnificent and, what's more, could be perceived anywhere in the room. The number of controls that become involved in such a setup (the normal complement on the main stereo control panel plus the added control for the center-channel amplifier and speaker) combined with the easy, natural response of these speakers enables the listener to adjust the relative levels of the three wide-angle sound sources to suit the requirements of the program material and his own listening tastes. In other words, a huge and very clean "window" is opened on the performers to begin with, and this can be adjusted to focus on a soloist or a small ensemble or to "spread out" an opera or symphony. A soloist who appears "too far to the right," for instance, can be brought nearer to center very easily. To a degree, such manipulation can be accomplished with most speakers in a three-channel setup (when the center speaker is powered by its own amplifier) but the full response and lack of distortion in the Klipsch models make the game that much more rewarding from a musical standpoint.

The sound of this system, reproducing music as well as voice, was natural, unstrained, and well balanced. It introduced no audible coloration (tonal emphasis of one part of the spectrum, or one family of instruments, over others), and was as neutral as any we have heard. It did provide a sense of "listening through" back to the performance, which would seem to substantiate the claim of reducing that "blurring effect" described earlier.

Both the Klipschorn and the Cornwall are handsomely styled and ruggedly constructed. Input impedance of each is 16 ohms, and efficiency is estimated to be 40% or higher, which means that they can be driven to full output by relatively low-powered amplifiers. They are, of course, robust enough to withstand high amplifier power as well, and show no signs of strain at output levels that rattle windows and shake doors. Indeed, one gets the feeling that either of these systems is utterly dependable, and will take in stride whatever signal it receives from an amplifier whether the amplifier is spoon-feeding it with pianissimos or hurling the sound of thunderbolts.



The three-channel setup used in listening tests for this report. Readers who may want to duplicate this setup should note that the stereo preamp must have a "center" or "A+B" signal output that is fed to its own amplifier (a monophonic, or one-half of another stereo, amplifier). To control the volume of this channel, use the center-channel or "blend" control on the preamp, or a level control on the A+B amplifier.

REPORTS IN PROGRESS

Jensen Compact Speaker Systems
Ampex F-44 Stereo Tape Deck
Sherwood Tuner/Amplifier

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Fisher Model 400

Tuner/Amplifier

THE EQUIPMENT: The Fisher 400, a stereophonic FM (multiplex) tuner and twin-channel control amplifier built on one chassis. Dimensions are 17½ by 5¾ by 13 inches. Price: $329.50. Optional walnut or mahogany cabinet: $24.95. Manufacturer: Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N.Y.

COMMENT: The Model 400 offers monophonic and stereo FM reception as well as the control facilities and power output for other program sources such as record player, tape recorder, and TV sound. It is well built, handsomely styled, and fairly compact. Just to the right of the long slide-rule tuning dial is a dual-purpose indicating tube that shows FM signal strength as well as the presence of an FM stereo station. The program selector switch has positions for tape head, monophonic phono, stereo phono, FM stereo, FM stereo with noise filter, FM mono, and auxiliary-tape. Besides the usual array of bass, treble, balance, volume, and tuning controls, the front panel has switches for tape monitor, speaker muting, scratch filter, and loudness contour. An added fillip is a stereo headphone jack into which any of the popular low-impedance headsets may be directly connected.

The rear of the set has input jacks for a tape head, a high- or low-level magnetic phonograph cartridge, a tape monitor signal, and an auxiliary (high-level) signal. A tape feed output jack for each channel is provided, along with speaker output taps for 4-, 8-, and 16-ohm speakers, and a center channel output jack for driving

Fisher Model 400 Tuner/Amplifier

Lab Test Data

Tuner section

Performance characteristic	Measurement
IHF sensitivity	1.8 uv at 98 mc; 2.0 uv at 106 mc; 2.1 uv at 90 mc
Frequency response, mono	±2 db, 33 cps to 38 kc
THD, mono	0.27% at 400 cps; 1.15% at 40 cps; 0.26% at 1 kc
IM distortion, IHF method	0.07%
Capture ratio	5 db
S/N ratio	63 db
Frequency response, stereo	
noise filter off	each ch: +0, −2 db, 25 cps to 11.4 kc; down to −4 db at 15 kc
noise filter on	each ch: +0, −2 db, 25 cps to 2 kc; down to −3 db at 3.5 kc, and to −6 db at 11 kc
Channel separation	
noise filter off	in excess of 39 db at 400 cps; 22 db from 43 cps to 15 kc; 16.5 db at 20 cps
noise filter on	in excess of 16 db, 20 cps to 1.1 kc; down to 10 db at 3.7 kc; to 5 db at 10 kc
THD, stereo	
left channel	0.57% at 400 cps; 0.42% at 1 kc; 2.8% at 40 cps
right channel	0.70% at 400 cps; 0.56% at 1 kc; 1.25% at 40 cps
19-kc pilot suppression	−47 db
38-kc subcarrier suppression	−52 db

Amplifier section

Performance characteristic	Measurement
Power output (at 1 kc into 8-ohm load)	
left ch at clipping point	23.4 watts with 0.13% THD
right ch at clipping point	23.4 watts with 0.2% THD
left ch at rated distortion (0.8%)	28.1 watts
both chs operating simultaneously at clipping point	either ch: 22.1 watts at 0.12% THD
Power bandwidth (for 30 watts output at constant 0.8% rated distortion)	31 cps to 17 kc
Harmonic distortion	less than 1% from 35 cps to 14 kc; up to 1.6% at 20 kc
23.4-watt output	
11.7-watt output	less than 1% from 35 cps to 20 kc
IM distortion	less than 0.5% up to 18 watts output less than 1% up to 26.5 watts output
Frequency response, 1-watt output	±1 db, 30 cps to 21 kc; down to −3 db at 19 cps and 28 kc
RIAA equalization characteristic	+0.5, −2 db, 43 cps to above 20 kc; down to −4 db at 20 cps
NAB (tape head) equalization characteristic	+0.5, −2 db, 43 cps to above 20 kc; down to −8 db at 20 cps
Damping factor	7.2
Sensitivity for full output, various inputs	auxiliary, 257 mv high level phono, 13.1 mv low level phono, 4.2 mv tape head, 2.5 mv tape monitor, switch on, 1.12 v tape monitor, selector on aux, 420 mv
Signal-to-noise ratio, various inputs	aux and tape monitor, 80 db phono (both), 64 db tape head, 55 db

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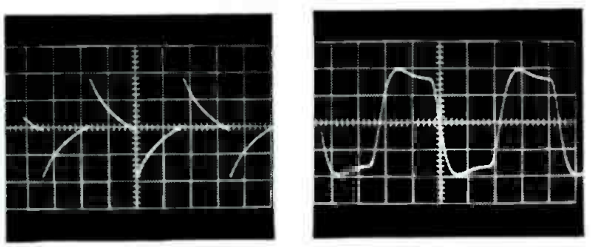
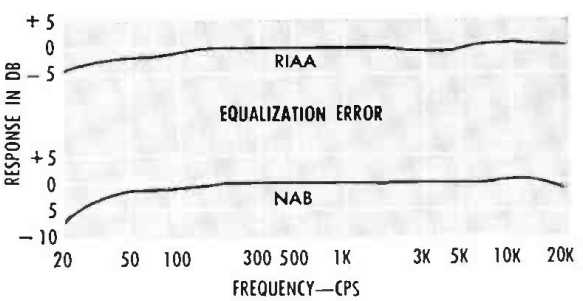
a center channel amplifier and speaker. The FM tuner section has antenna terminals for either "local" or "distant" use when fed from a 300-ohm balanced antenna. The terminals for local use are padded to reduce the input signal level.

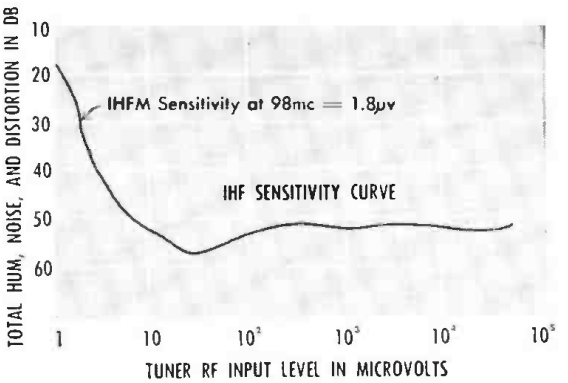
In addition to a modern FM-stereo section (similar to the circuitry found in the Fisher KM-60 tuner), the Model 400 contains a full preamplifier and power amplifier section. Tests were made by United State Testing Company, Inc., on both the tuner and amplifier sections. As shown in the accompanying data and response charts, performance of the Fisher 400 was found to meet or exceed most of its important specifications—particularly as regards FM sensitivity, amplifer power output, and over-all distortion. As a tuner, the Model 400 is among the finest, with a measured IHF sensitivity of 1.8 microvolts, very low distortion, an excellent signal-to-noise ratio, and uniform frequency response. In stereo service, the tuner's channels had identical response; there was very good separation between channels, and much less rise in distortion than that encountered in many other tuners when switched to stereo. The set should provide top quality FM reception (stereo or mono) in virtually any locale. Incidentally, the multiplex pilot and subcarrier signals are suppressed to levels low enough to assure no interference when making off-the-air stereo tape recordings.

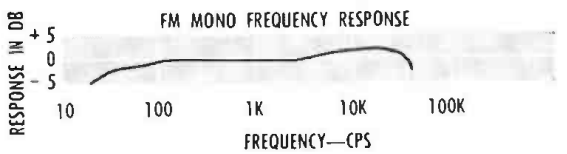
As an amplifier, the Model 400 will provide up to 30 watts per channel with no more than 0.8% harmonic distortion over most of the audio range. At lower power demands, response naturally is wider, with even less distortion. The extreme low-end response (below 20 cps) has been deliberately attenuated to avoid expending bass energy or overloading the amplifier circuits, the speakers, or both; this design approach is reflected in the 50-cps square-wave measurement, which shows the degree of phase-shift ("tilt") that is normally encountered in the integrated chassis type of equipment. At the extreme high end, square-wave response was reasonably smooth, with fairly rapid rise-time and no appreciable "ringing." Equalization, tone control, and noise filter characteristics all were checked and found to be well suited for their intended functions. The Model 400, in sum, is intended as a convenient, no-fuss instrument that can serve as the compact center of a medium-powered installation using moderate- to high-efficiency speakers; as such, it acquits itself very satisfactorily.

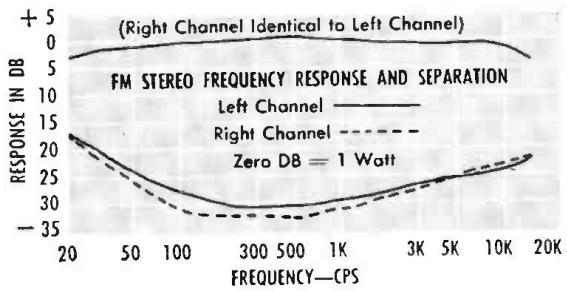


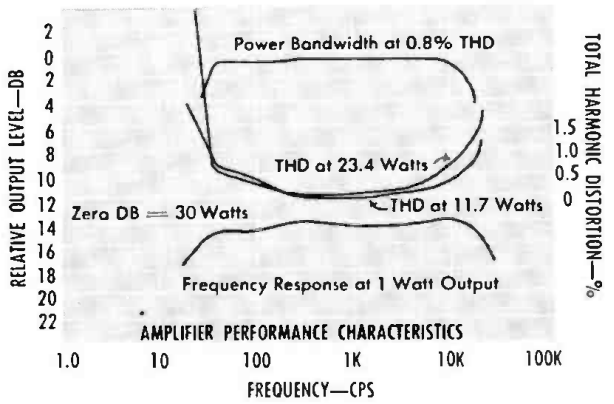
Square-wave response to 50 cps, left, and 10 kc.

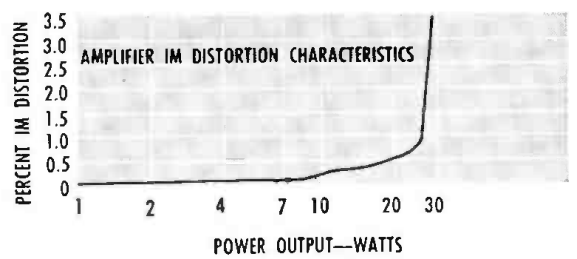


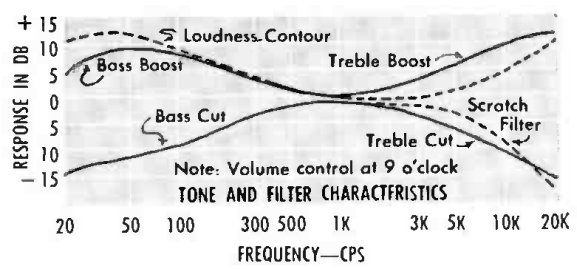












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Records in Review

Wilhelm Furtwängler: he shows the way of the mystic.

by Harris Goldsmith

From Among the Symphonic Treatises of Anton Bruckner

ALL MUSIC is, to a degree, dependent for its communicativeness upon how it is performed, but no music is more vulnerable to interpretation than the vast symphonies of Anton Bruckner. These treatises, for all their magnificence, are a unique species. Like the Brontosaurus, they are voluminously scaled and imperfectly proportioned, facing the hazards of extinction in a world that moves at a pace faster than they are willing or able to accommodate. The task of the interpreter is to convey their nobility and conceal their turgidity—a formidable assignment.

In the present recordings two venerable and esteemed Brucknerites—Wilhelm Furtwängler and Hans Knappertsbusch—approach the problem from different angles. Furtwängler's way is that of a mystic. Through the years, his readings of Bruckner gained legendary status and the present disc of the Ninth Symphony—recorded almost twenty years ago—quite amply shows us why. Under his baton, the phrases soar with lofty sublimity. Furtwängler, moreover, is able to keep the music pressing forward at all times without harassing it. His is a most flexible approach, and while I have often had grave reservations about this conductor's extreme freedom of tempo and rhythm in other kinds of music, here he is completely at home. His shifts of tempo and accent, indeed, quite remarkably keep the broad outer movements from becoming either pedestrian or bombastic. The recording also conveys the remarkable effect of Furtwängler's *tenutos*: one really has the feeling that time is for once standing still. (Contrast this to Bruno Walter's merely dead silences on his Columbia LP of the Ninth.)

The sole reservation I have regarding Furtwängler's performance is his treatment of the Scherzo. Most conductors tend to plod through this interlude with ponderous regularity. Furtwängler does just the opposite. He sets an extremely quick pace at the beginning, and (to emphasize the breathless immediacy of the music) accelerates as he progresses. To my ears, the effect is rather flabby and soft-spined, and much instrumental detail is lost. The recording, which was made at an actual concert in 1944, also tends to lose quality in this movement. (Or perhaps it is just that the distant, rather diffused sonic characteristics, which lend an "otherworldly" impressionism to the outer movements, cannot cope with the intricate balances and feathery lightness of this piquantly scored interlude.)

Comparison of this historical recording with its rivals in the catalogue is instructive. Van Beinum's (Epic) is perhaps the diametric opposite to Furtwängler's rendition. The late Dutch conductor also has a superb orchestra to work with, but he strives to make the music tangible rather than ethereal. In contrast to Furtwängler, he succeeds best in the Scherzo, which moves at a volatile but more stringently measured gait; on the other hand, he fails to convey the ultimate degree of emotion elsewhere in the score. One must, however, admire the abstract beauty of his performance, its gossamer instrumental balance and brilliantly symmetrical rhythmic precision. Walter's reading (Columbia) is notable for its witty and pointed phrasing. He makes the little oboe theme in the second half of the Scherzo sound very akin to the opening of Mahler's Fourth Sym-

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phony, for example. But Walter's chief failing (as well as Horenstein's on the Vox label) is his inability to suggest massive power. The Bruckner Ninth is *not* chamber music. Moreover, Walter's performance is hampered by less than superb playing from his pickup ensemble, and by recorded sound which though very clear is also rather soggy and studio-bound. Both Keilberth and Jochum (Telefunken and DGG, respectively) take a massively Teutonic outlook. I prefer the Keilberth, which emphasizes the sinister, cutting brass sound in the Scherzo and builds impressively, albeit humorlessly, in the outer movements. Jochum's strikes me as being altogether too pretentious. (F. Charles Adler's account is really out of the running, since he uses the now discredited "Revised Edition" which quite spoils Bruckner's daring and original orchestration.) In summation, then, Furtwängler's reverent performance is easily the best of the lot, despite that questionable Scherzo.

Let us hope that a Furtwängler's edition of the Eighth Symphony will also appear in due course, for the Knappertsbusch recording—though admirable in many respects—is not the definitive statement we have been waiting for. His treatment is basically similar to Walter's in the Ninth. The tempos are leisurely; much of the playing is heartfelt; bombast is avoided; and the texture of the scoring is kept radiantly clear. But to an even greater degree than with Walter, Knappertsbusch shows an apparent inability to organize a work as lengthy and wide of scope as this. He evokes interpretative niceties but doesn't tally them, and by the end of the Finale one has long since lost interest in the performance. Nonetheless, there is much beauty in Knappertsbusch's benign treatment of the Adagio, and his Scherzo—though even slower than Von Karajan's (in the Angel version)—is winged and appealing. The Munich Orchestra's string section plays with fine purity and silken transparency, but the wind and brass sections (with the exception of the French horn, which plays beautifully throughout) are considerably below the best virtuoso standards.

Of the existing alternative versions of the Eighth, Van Beinum's (Epic) remains my clear choice, a preference reinforced by the lovely performance of the Schubert Third Symphony which comes with it as a bonus.

BRUCKNER: *Symphony No. 8, in C minor*

Munich Philharmonic, Hans Knappertsbusch, cond.
• WESTMINSTER XWN 2235. Two LP, $9.96.
• • WESTMINSTER WST 235. Two SD, $11.96.

BRUCKNER: *Symphony No. 9, in D minor*

Berlin Philharmonic, Wilhelm Furtwängler, cond.
• DEUTSCHE GRAMMOPHON LPM 18854, $5.98.

by Alfred Frankenstein

Schoenberg—from *Pelléas* to *Genesis*

THE SECOND VOLUME of Robert Craft's Columbia survey, "The Music of Arnold Schoenberg," provides a broad spectrum of contrasts—the prolix and the terse, the tonal and the atonal, the celebrated and the obscure. The first of the two discs is devoted entirely to the longest orchestral work of Schoenberg's career, the symphonic poem *Pelléas and Mélisande*. The second disc contains *Verklärte Nacht* in its version for string orchestra as well as the three short unfinished orchestral pieces of 1910, the *Variations for Orchestra* (Op. 31), and the prelude to *Genesis*.

Pelléas and Mélisande, Opus 5, was once recorded in the early days of LP, but that antediluvian disc has long since been withdrawn. The work, about thirty-five minutes in length, reminds one a good deal of Richard Strauss; in fact, I suspect that almost any informed music lover would mistake a brief excerpt from this *Pelléas* for the music of Strauss himself but would probably not be fooled by the piece as a whole: Schoenberg does not have Strauss's swagger and brutality, and he possesses a refinement and delicacy which the other totally lacks.

Schoenberg's *Pelléas* was completed on February 28, 1903. Debussy's opera was first performed on April 30, 1902. The exact relationship between these two events is not apparent from the literature so far published, but it seems reasonably certain that there *is* a relationship, for the final pages of Schoenberg's work exploit the whole-tone scale. This is no Debussyan, impressionistic affair, however. The style as a whole is luxuriantly post-Wagnerian, exploiting an enormous orchestra (eight horns and all the other winds tripled and quadrupled), and the music is quite specifically descriptive or programmatic. The meeting of Golaud and Mélisande in the forest, the love scene of Pelléas and Mélisande at the tower, the subterranean scene wherein Golaud tries to scare Pelléas, the deaths of Pelléas and of Mélisande—all these things are very clearly delineated.

As with Strauss, the programmatic elements are embedded in a very complex, sonatalike structure, with an almost unbelievable proliferation of counterpoint. The Schoenbergians would have us believe that Strauss was incapable of such formal elaboration, but that is not true; what *is* true is that Schoenberg was a much finer-grained human being than Strauss. You cannot imagine his writing a *Hero's Life* or a *Don Juan* any more than you can imagine Strauss taking the slightest interest in a theme so diaphanous as Maeterlinck's drama.

The performance is magnificent, with all the richness of the score finely realized, and it is very well recorded too, though the famous trombone glissandi of the subterranean scene do not register as they should.

Verklärte Nacht is Schoenberg's Opus 4. Although it is earlier than *Pelléas and Mélisande*, dating from 1899, in some ways it is a more original work. This is particularly true of its first version, as a string sextet. The string orchestra version, which Craft uses here, is less transparent, and in it the sense of dialogue between the various voices of the ensemble, which is so essential to the idea of the work, is almost lost. In adding the part for the double basses and making the other changes necessary for performance by a string orchestra, Schoenberg enormously increased his audience and his reputation, but the great *Verklärte Nacht* is still the one of his first conception.

The next work in order of composition on these records is the set of three little pieces for small orchestra, which date from 1910. The manuscript of this work bears no title: it is unfinished, unpublished, and unlisted in all but one or two reference books: it was first performed in Berlin in 1957. One learns from Josef Rufer (*Das Werk Schoenbergs*, 1959) that the first piece is twelve bars long, the second seven, and that the third breaks off after eight bars, though it apparently was to contain more. These pieces must be measured in seconds. They exemplify the aphoristic concentration and the extreme brilliance in the use of soloistic wind and string instruments that one particularly associates with Webern. The great success of Webern's music in recent years has opened the way for this delightful work of Schoenberg's, which may have seemed too extreme and freakish for performance when it was new.

There are those who would have us believe that the aphoristic style, however

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fascinating its results, was a dead end into which "free" atonality ultimately led, and that the twelve-tone system represents an effort on Schoenberg's part to break out of this corner. Be that as it may, the *Variations for Orchestra*, Opus 31, begun in Berlin in 1926 and finished in France two years later, is the first orchestral work of Schoenberg's to be composed strictly and entirely within the twelve-tone scheme. Since the twelve-tone philosophy is essentially one of variation, the use of the episodic variation form exposes its essential logic with the utmost clarity and precision; the music is wonderfully lithe and energetic too, especially as Craft plays it, and the Schoenbergian mastery of orchestral effect is very much to the fore.

Genesis is as fantastic a monument to Hollywood as is Forest Lawn Cemetery. It represents an effort on the part of the film composer Nathaniel Shilkret to buy his way into good company. In 1945 he commissioned six composers to write separate movements, for orchestra alone or orchestra and chorus, illustrating passages in the Book of Genesis. Shilkret himself wrote the *Creation*, Alexandre Tansman did *Adam and Eve*, Milhaud *Cain and Abel*, Castelnuovo-Tedesco *Noah's Ark*, Toch *The Covenant*, and Stravinsky *The Tower of Babel*. Schoenberg's contribution was to have been the prelude, but when the whole mishmash came to performance, it was switched to the end and played as a postlude.

The entire work was recorded by Werner Janssen and his orchestra on the old Artist label, and this ought to be revived some day as a document in the history of Hollywood. For one thing, the work represents the first time that Stravinsky and Schoenberg appeared in the same tent; they were then regarded as polar opposites if not as bitter enemies, though Stravinsky, of course, is now an ardent Schoenbergian.

Schoenberg's contribution to *Genesis* suggests timeless, measureless depths. It is a short work but a highly effective one, and its ending—with the sound of the wordless chorus diminishing to a solo female voice that fades off into nothing—is a marvel of space music. The placement of this piece as postlude rather than prelude was probably just. Who but a professional Hollywood composer could write the music for that which is without form and void?

The set is very elaborately and informatively annotated, with essays on the works involved by Eric Salzman, Roberto Gerhard, and Craft, and with extensive quotations from Schoenberg's own writings, many of them previously unpublished.

SCHOENBERG: *Pelléas and Mélisande, Op. 5; Verklärte Nacht, Op. 4; Three Little Orchestra Pieces (1910); Variations for Orchestra, Op. 31; Genesis: Prelude*

Festival Singers of Toronto, Elmer Iseler, dir. (in *Genesis* Prelude); CBS Symphony Orchestra, Robert Craft, cond.
• COLUMBIA M2L 294. Two LP. $9.96.
• • COLUMBIA M2S 694. Two SD. $11.96.

Mozart Arias from a Pair of Teresas

by Conrad L. Osborne

THE SIMULTANEOUS RELEASE of two discs devoted to Mozart's vocal music, each featuring a significant singer who ranks high among current Mozarteans, is necessarily of interest to vocal collectors. When the two singers happen to represent strikingly different approaches to Mozart's music, the opportunity for a fairly close inspection is tempting.

These two Teresas—Stich-Randall and Berganza—are both regarded as exemplars of fine Mozart style. Yet they are markedly individual, and the wide differences between them raise the question of just what "fine Mozart style" amounts to. These days, there is a tendency to answer this question in musicological terms—which, in some cases, is misapplied. The revolt against the encrustations of the nineteenth century has no doubt been of value. We see Mozart in a clearer, if rather harsher, light. Our singers do not seize the arias and bear them away into the domain of romantic *bel canto*; in fact they are rapped across the knuckles if they sneak in an appoggiatura. A Victorian view of what does and what doesn't constitute proper comic material no longer impedes the acceptance of *Così fan tutte* as a perfectly contrived evening's entertainment; our judgment is perhaps excessively weighted in the other direction.

An age that found Mozart's music quite susceptible of improvement has been replaced by one that finds it perfect, just as it appears on the page. Whether or not this constitutes an improvement in attitude is moot. When a composer is deified, he is also dehumanized, and dehumanized operas are dull operas.

I always wince when I hear a new singer referred to as "a superb Mozart stylist." A succession of sad experiences has led me to the conclusion that this particular title is nearly always granted to singers whose voices are white, small, and limited in range. The first Susanna I ever saw at the Metropolitan was a light lyric soprano, competent in other roles but inadequate to this one in nearly every way. She could not be heard at all in ensemble (where Susanna frequently carries the lead line), and sounded colorless and far away in her arias and duets. She tripped about the stage with that damned soubrette simper that passes for acting in most light comic roles. Visually, she was an obtrusive nuisance; musically and vocally, she was a cipher. But she stepped on no musicological toes, and whenever she sang the role (which was often), she was invariably referred to as an impeccable Mozart stylist. I'm afraid most of the Susannas, Zerlinas, and even some of the Paminas and Annas I've seen have fallen into the same category.

There *are*, of course, certain do's and don'ts in Mozart singing that set it off from, say, Verdi singing. We all recognize that one does not connect notes in a Mozart aria with the same sort of gradual portamento, hinting at all the intervening tones in the manner so effective at some points in romantic opera. It is also obvious that a voice with the kind of fat, round quality so useful in Verdi or verismo opera is unlikely to be as accurate in passage work or as pointed in *recitativo secco* as a more sharply focused, "leaner" voice. But there is nothing impure about a large, ringing sound—indeed, in a house of any size, it takes an instrument of impressive resonant qualities to project the recitative with any presence, or to scale down to a still round *piano* tone for, say, the Letter Duet in *Nozze di Figaro*. And if the Countess

The two Teresas: mezzo Berganza, soprano Stich-Randall.

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should happen to sing *"Dove sono"* in such a way as to indicate a real woman in real emotional distress, I don't think the musicological sky ought to fall in on her. (An example of what I mean can be heard in Maria Cebotari's recording of the aria.)

It also seems as if "style" frequently turns out to be a vocal matter. I have heard Ljuba Welitch referred to as a "poor Mozart stylist" because she did not execute all the figuration in *"Non mi dir."* I would rather suspect that this hasn't a thing to do with style, but with simple vocal flexibility; there would be just as much sense in terming a tenor a "poor Verdi stylist" because he sings an ugly B flat. And I would happily consign a half-dozen pure Mozartean stylists to perdition for another chance to hear *"Or sai chi l'onore"* brought alive in Welitch's imperious, steely voicing. There was an Anna out after blood!

Stich-Randall is surely the more debatable of these two singers; Berganza is so close to unexceptionable that a critic can d little beyond urging everyone to buy one startling record after another. But the listener's taste must play a strong role in any judgment on Stich-Randall. She is an extremely artful singer, in both the complimentary and pejorative senses. Starting with an attractive, fresh-sounding soprano, she has constructed a technical edifice as artificial as it is imposing. One listens apprehensively while gears are shifted between registers, while vowels are carefully colored with the heavy overtone she uses throughout most of her range, while consonants are dropped in favor of conscientiously placed aspirate hs for a high attack. And one hears, sometimes with annoyed impatience, her studious avoidance of rich vibrato or expansiveness of tone, and the substitution of the sort of white, rather flat sound so inexplicably beloved of Viennese-school sopranos—Seefried, for instance, or (to a lesser extent) Della Casa. (Miss Stich-Randall, it is perhaps needless to say, is a great favorite in Vienna.) For some singers, this may be a necessity; with others, it is a mannerism, an affectation of style, which one either likes or dislikes; my own reactions are on the negative side. Still, she comes through it all very persuasively. When she shakes her voice loose on the runs in *"Come scoglio"* or in the second section of *"Non mi dir,"* she is impressively flexible; when she must make an awkward leap, she makes it, by however contrived a means. Calculated though her singing may be, it is invariably interesting. The quality of her voice is very much her own, and one is always aware of a sensitive, perceptive musical intelligence at work. There is not one of these cornerstone arias of the Mozart literature to which she does not bring some fresh comment, some strikingly beautiful moments.

The Berganza record duplicates Stich-Randall's only with Fiordiligi's arias from *Così*. They are wild pieces to sing, from whichever end of the range one approaches them. Berganza, of course, is a mezzo, though her Rossini recital of several years back made it clear that she was a mezzo with plenty of ammunition to fire in soprano territory. She encompasses the B flats with a splendidly full tone, the C with a slightly sharp but still controllable one (and *"Come scoglio,"* incidentally, does go to C, and not merely B flat, as indicated in London's jacket notes). In a way, the true soprano's achievement is the more remarkable, since the repeated low A's and the runs in the vicinity of low B and C are at least as much of an improbability for a soprano as are B flats and C for a mezzo. All the same, I find Berganza's versions more satisfying—there is no nonsense with changing placements of the voice, no compromises with the words, just unobstructed, freely flowing, full-bodied tone and an amply dramatic temperament. In Berganza's work there are no conscious "stylistic" mannerisms. She tears into the music like a violinist launching a cadenza, and her extraordinary gifts make it all natural-sounding, giving her temperament its extroverted way. The rest of the record is equally impressive. Cherubino's songs are done to a turn—boyish, direct, easy, with a wonderful light, flustered touch in *"Non so più."* That remarkable concert aria/piano concerto *"Non temer, amato bene"* (with the recitative *"Ch'io mi scordi di te"*) is treated with absolute scorn for its manifold difficulties, and *"Parto, parto"* has admirable incisiveness and clear projection of the dramatic situation. (Both the clarinet obbligato in *"Parto"* and the extended piano part in *"Non temer"* are impeccably rendered, by Gervase de Peyer and Geoffrey Parsons, respectively.) And Dorabella's *Così* aria *"E Amore un ladroncello"* has a delicious, teasing simplicity.

The sound is excellent on both records. London has, I think, a slight edge in Pritchard's very sharp accompaniments, but Westminster has the best of it when it comes to fringe benefits: texts, translations, and notes (as opposed to London's notes only), and a lovely, even noble profile portrait of Miss Stich-Randall as against a loathsome photograph which contrives to make the very attractive Miss Berganza look like Imogene Coca as the Wicked Queen. I should add, though, that these discs are not really competitive, but complementary; after all, anyone can afford two interesting versions of Fiordiligi's arias.

MOZART: *Arias*

Così fan tutte: Come scoglio; Per pietà. Don Giovanni: Or sai chi l'onore; Non mi dir. Nozze di Figaro: Porgi amor; Dove sono. Die Zauberflöte: Ach, ich fühl's.

Teresa Stich-Randall, soprano; Vienna Concert Orchestra, Laszlo Somogyi, cond.
• WESTMINSTER XWN 19046. LP. $4.98.
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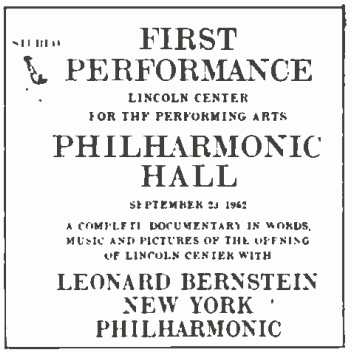

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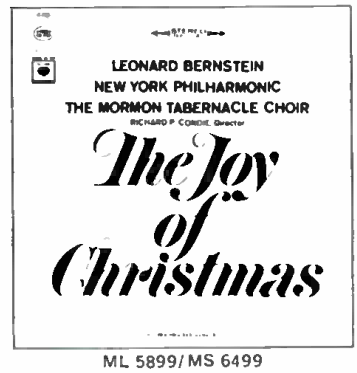

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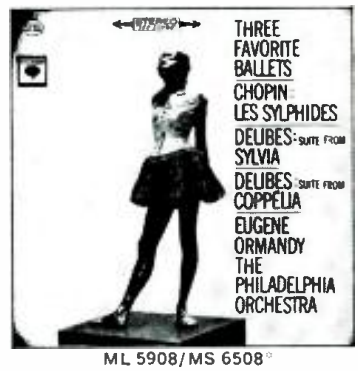

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BACH: *Organ Works*

Fantasia and Fugue in G minor, S. 542; Toccata and Fugue in D minor, S. 565; Fugue in G minor, S. 578; Preludes and Fugues: in F minor, S. 534; in C, S. 545; in G, S. 541.

Albert Schweitzer, organ.
• ANGEL COLC 89. LP. $5.98.

The performances on this disc (one of Angel's "Great Recordings of the Century") are not to be confused with those brought out by Columbia some years ago. Though a number of the same works are presented by both companies, the two Columbia sets were recorded at the Parish Church in Dr. Schweitzer's home town of Gunsbach in Alsace, while the Angel is a transfer to LP of recordings originally made in 1935 in All Hallows Church, Barking-by-the-Tower, London. Thus the Angel issue is the older by more than fifteen years, but it has been so skillfully engineered, and the English organ is so much better suited for recording than the Alsatian one, that it proves to be every bit as satisfactory in sound as the Columbia. There is, to be sure, an occasional raspiness here, but it may be due to the instrument rather than the recording.

Dr. Schweitzer's style of Bach-playing is by now well known to Bach and organ enthusiasts. For the benefit of those who are not acquainted with it, it may be briefly described as lacking in brilliance but so earnest and sober as to compel respect—which is a power some flashier organists do not have. The more improvisational sections come off poorly; they are played with a rhythmic squareness that verges on the ponderous. But where rhythmic regularity is an advantage, as in the fugues, there is a forward-moving drive that is effective even in relatively slow tempos. This is the case, for example, in the "Great" G minor Fugue, whose gait may strike some as rather heavy; but perhaps we have been conditioned by that absurd jingle (beginning "O Ebenezer Prout, you very funny man") to consider this a faster piece than it should be. (Dr. Schweitzer, by the way, ends its Prelude on a major chord, whereas his edition calls for a minor chord.) The range of color is narrow: Dr. Schweitzer operates with a more restricted palette than was available to Bach. This is music making stripped of all frills and presenting the work bare of sensuous distractions. The results are unexpectedly impressive. N.B.

BACH: *Partitas, S. 825-830* (complete)

Glenn Gould, piano.
• COLUMBIA M2L 293. Two LP. $9.96.
• • COLUMBIA M2S 693. Two SD. $11.96.

BACH: *Partitas: No. 3, in A minor; No. 4, in D. Toccata in E minor, S. 914*

Glenn Gould, piano.
• COLUMBIA ML 5898. LP. $4.98.
• • COLUMBIA MS 6498. SD. $5.98.

With the release of Nos. 3 and 4, Columbia has gathered all six of the Partitas as recorded by Gould into a two-disc album. Nos. 1 and 2 were issued about three years ago and Nos. 5 and 6 a couple of years before that. The latter pair has been "electronically rechanneled for stereo." It may be said at once that the piano, which seems to have a rather thin upper-middle register, is beautifully recorded throughout.

Gould's Bach is almost always extremely interesting. He tackles each work as though the manuscript had just turned up for the first time and nobody else had ever seen it—much less edited it or played it—since 1750. Such an approach could be very risky, and in the wrong hands might result in mere eccentricity. Gould, however, is not only a sensitive, thoughtful musician, but he seems to have made a very careful study of the Bach style. It is seldom that he fails to persuade: the marchlike treatment of the Sarabande in No. 3 and the heavy playing of the Airs in Nos. 4 and 6 are the only instances of this here. One may disagree occasionally with a choice of tempo, not because it is unconvincing in itself but because it offers a basic pulse too similar to that of the preceding movement: cases in point are the Allemande and Courante of No. 1, Capriccio and Rondeau of No. 2, Burlesca and Scherzo of No. 3. Finally, to make an end of carping, one wonders who is the authority for Gould's departures from the text, in the Sarabandes of Nos. 1 and 4, the Allemande of No. 2, and the Toccata of No. 6.

All these are small matters in view of the positive qualities of these performances. Many of the movements are extremely well done—highly refined without becoming finicky, beautifully sung, the counterpoint luminously clear. I do not recall ever hearing a more poetic and eloquent reading of No. 6, and much of the rest is almost on the same level. N.B.

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BACH: *Six Suites for Unaccompanied Cello (S. 1007-1012)*

Paul Tortelier, cello.
• PATHE FALP 696/98. Three LP. $17.94.
• • PATHE ASDF 217/19. Three SD. $20.94.

The obstacle course that these suites present to the player is traversed smoothly and elegantly by Mr. Tortelier, who leaps each hurdle without breaking his rhythm. This artist, whom I have not had the pleasure of hearing before, turns in a performance that is impressive from every point of view. From the standpoint of interpretation he shows imagination and insight. The spontaneous flow of the Prelude of No. 2, the eloquence of the opening movements of Nos. 5 and 6, are indications of a high order of musicality. Mr. Tortelier manages to convey the counterpoint that underlies these pieces even when there are no double stops: by fine gradations of weight in his bowing he separates the top voice from the middle and low ones hidden in this seemingly one-line music. His tone is round and singing: when light, it is firm; when robust, it does not rasp. The intonation is exact. And the sound is practically ideal. Of the complete recordings now available, only the Casals version, it seems to me, is superior to this one. N.B.

BARTOK: *Concerto for Piano and Orchestra, No. 3; Concerto for Viola and Orchestra*

Eva Bernathova, piano; Jaroslav Karlovsky, viola; Czech Philharmonic Orchestra, Karel Ancerl, cond.
• ARTIA AL 7199. LP. $4.98.
• • ARTIA ALS 7199. SD. $5.98.

These are Bartók's last two works. The final bars of the piano concerto were actually written by Tibor Serly on the basis of Bartók's sketches, and Serly had to reconstruct the composer's intentions in the viola concerto from one end of the score to the other, so that the work has never been wholeheartedly accepted by the professional Bartókians. But it is a subtle, lyrical, luminously scored piece, and Karlovsky plays it very well, even if the recording makes his instrument sound rather like an oboe d'amore or English horn at many points. Bernathova's performance of the popular Third Piano Concerto is well conceived and finely recorded. A.F.

BEETHOVEN: *Sonatas for Piano: No. 8, in C minor, Op. 13 ("Pathétique"); No. 14, in C sharp minor, Op. 27, No. 2 ("Moonlight"); No. 23, in F minor, Op. 57 ("Appassionata")*

Rudolf Serkin, piano.
• COLUMBIA ML 5881. LP. $4.98.
• • COLUMBIA MS 6481. SD. $5.98.

This disc is characteristic both of Serkin's art and the big-time recording industry as well. Here the celebrated artist offers us his fourth recorded *Appas-*

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sionata, his fourth *Moonlight*, and his third *Pathétique*, while twenty-three of the Beethoven sonatas (including the great *Hammerklavier*, which he plays so magnificently) still await an initial version from him.

These are, of course, magnificent performances. Serkin's readings appear to have changed very little in the past ten years, and his renditions on this disc are typically propulsive and direct. In the *Pathétique* the pianist continues to treat the introduction in the manner of a French overture, double-dotting the notes for dramatic effect, and he maintains his curious (though not ineffective) practice of repeating this section as well as the exposition proper. As before, he gives us an Op. 27, No. 2, that is "*Quasi una Fantasia*" rather than quasi moonlight, and an Op. 57 that sounds, for once, like a well-constructed sonata allegro instead of the usual medley of maudlin tunes crudely stitched together with redundant diminished seventh chords. If Serkin has moved at all, it is in the direction of greater freedom and expressive subtlety.

The recordings sound as if they too were made under "*Quasi una Fantasia*" conditions (the best, perhaps, for artists like Serkin who tend to "freeze up" in the studio). There is a pronounced change in acoustics after the first movement of Op. 27, No. 2, where the piano tone suddenly becomes more distantly reverberant, and the pianist can be heard lunging at the pedal and vocalizing ecstatically as he makes the exciting build-up to the recapitulation in the first movement of Op. 57.

These details, I might add, bothered me not at all. As a whole, the reproduction is a substantial gain over the earlier Serkin disc of this triptych (ML 5164). There is still some preëcho (hard to avoid on a disc as long as this one, I suppose), but the piano tone is sleek and true, with the previous blasting distortion completely eliminated. Some of the improvement is due to the superior quality of sound on the master tape, but most of it probably relates to the much improved techniques used in transferring the material to the finished disc.

Of the many *Pathétique-Moonlight-Appassionata* couplings presently available, only Egon Petri's for Westminster strikes me as being of comparable interpretative interest. Pianistically, Serkin's is much to be preferred. Now, Columbia, how about the twenty-three Beethoven sonatas still to go? H.G.

BRAHMS: *Ein Deutsches Requiem, Op. 45; Variations and Fugue on a Theme by Handel, Op. 24*

Phyllis Curtin, soprano, Jerome Hines, bass, Mormon Tabernacle Choir (in the Requiem); Philadelphia Orchestra, Eugene Ormandy, cond.
• COLUMBIA ML 286. Two LP. $9.96.
• • COLUMBIA MS 686. Two SD. $11.96.

This performance of *Ein Deutsches Requiem* (sung in English) has both outstanding virtues and conspicuous defects. On the positive side are an orchestra finely disciplined for the task at hand, a conductor who refuses to succumb to the treacly *Gemütlichkeit* latent in the music itself, and in Jerome Hines, a singer whose dark, menacing voice is ideal for the work. The engineering too possesses a clarity and firmness that are all one could ask for. On the other hand, these admirable features must be balanced against the acidulous tremolo and unpleasant scooping of Phyllis Curtin in her solo aria (exaggerated by too close miking) and the oversized Mormon Tabernacle Choir, which shouts its way through the score with lusty tone and a seeming unawareness of the meaning of such words as *dolce* and *pianissimo*. (What it does to the lovely little intermezzo movement, for example, must be heard to be believed.) Furthermore, while I have nothing against an English translation per se, these choristers sing the lines with a crudely accented vehemence which results in an evangelical sentimentalism to my ears even more offensive than the self-conscious "reverence" of the traditional German reading.

I'm afraid that I'm not very enthusiastic about the two available rival versions, either. Kempe's, on Electrola, is small-scaled and precious, but I suppose that in those terms the interpretation is polished and consistent. Klemperer's Angel set seems to me stylistically more appropriate to the music's demands, but it is not without moments of lethargy and drabness. My counsel is patience: I would recommend waiting for either a domestic issue of Philips' splendid old Mengelberg set or an entirely new edition of salient superiority.

The Brahms *Handel Variations* are played here in a 1938 orchestration by the British composer Edmund Rubra, who has employed the orchestral resources with brightness and ingenuity but not at all in a Brahmsian manner: the music trips along gaily in a way strongly reminiscent of Britten's *Young Person's Guide*. The current revival of Rubra's arrangement would have been more exciting if a much more compelling statement of it by Toscanini and the NBC Symphony had not been broadcast on many FM stations recently (it has since been circulating by way of air-check tapes). Ormandy's reading is a good one—but simply not in that class. H.G.

BRUCKNER: *Symphony No. 8, in C minor*

Munich Philharmonic, Hans Knappertsbusch, cond.

BRUCKNER: *Symphony No. 9, in D minor*

Berlin Philharmonic, Wilhelm Furtwängler, cond.

For a feature review of these recordings, see page 67.

CHERUBINI: *Requiem Mass in D minor*

Czech Philharmonic Chorus and Orchestra, Igor Markevitch, cond.
• DEUTSCHE GRAMMOPHON LPM 18795. LP. $5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138795. SD. $6.98.

Cherubini's Requiem Mass in C minor has been with us since 1950, when Toscanini retrieved it from oblivion. The D minor work, recorded here for the first time, was composed in 1836—more than twenty years later—when Cherubini was seventy-six years old. It has been said that he wrote the Requiem with his own funeral in mind, and it was played at that event six years after.

The D minor Requiem is, on the whole, more tersely constructed than the C minor. It rejects almost totally the theatrical elements that some other composers—Berlioz most particularly—have emphasized in their setting of the liturgy. Everything about the work is tautly economical: even the vocal scoring calls for a male choir only. Perhaps in this Cherubini was conforming to the conservative French ecclesiastics who objected to the presence of women in church choirs, but this amazingly versatile Italian composer succeeded in turning restrictions into assets. There are some splendid two-part choral passages here which would have been impossible to achieve with a conventional vocal ensemble, and Cherubini offsets the essentially tawny sound of the all-male chorus by using his orchestra with daring and intelligence (the strings, for example, supply much of the mellifluous tonal warmth usually created by the sopranos and contraltos).

As in the earlier Requiem, the full text is utilized, including even the Gradual and Communion usually omitted in musical adaptations of the liturgy. The D minor Requiem also resembles the C minor in that it contains a short motet setting of "*Pie Jesu Domine*" following the Sanctus. At times, the imperious use of orchestral brass imparts a harshly austere tone to the music: it awes the listener instead of comforting him. Indeed, although the intellectual and aesthetic values of the work reach exalted levels, its emotional climate remains rather chilly. This Mass might well have been a masterpiece had only Cherubini's formidable inventiveness been equaled by comparable creativity. It does, however, come within earshot of being so, and it is a disgrace that such fine music is permitted to gather dust in obscurity.

The present recording should help greatly in reinstating the Mass. Markevitch seems to have a flair for religious works. His direction here has a gaunt concentration and devotional intensity that is just right for the music. The orchestra, one of Europe's greatest, responds with tremendous fervor and controlled virtuosity, while the chorus is resplendent. A closer microphone placement might have let details of the scoring (such as the syncopated string figurations in the Offertorium) emerge with sharper impact, but the massive, resonant sound enhances the stunningly incisive brass playing. H. G.

CORELLI: *Concerti grossi, Op. 6: No. 2, in F; No. 6, in F; No. 7, in D; No. 8, in G minor ("Christmas")*

Virtuosi di Roma, Renato Fasano, cond.
• ANGEL 36130. LP. $4.98.
• • ANGEL S 36130. SD. $5.98.

The full-blooded playing of the Virtuosi suits these works well. Verve without coarseness in the fast movements, poetry in the slow ones—these are the dominant qualities of the present performances. Fasano is not afraid of an occasional diminuendo and crescendo, but he does not exaggerate or romanticize. The famous Pastorale of No. 8, for example, is done in a forthright manner, with no trace of sentimentality. The sound is first-rate. Stereo is especially effective in some of the movements, like the Andante largo of No. 7, where the two solo violins are clearly separated. A harpsichord is occasionally heard, faintly, but in these works the fact that it is slighted is not very serious. N.B.

Continued on next page

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Szell: Bohemian music a special forte.

DVORAK: *Carnival Overture, Op. 92; Slavonic Dances: in C, Op. 46, No. 1; in A flat, Op. 46, No. 3; in E minor, Op. 72, No. 2; in C, Op. 72, No. 7*

†Smetana: *My County: No. 2, Vltava (Moldau). The Bartered Bride: Three Dances*

Cleveland Orchestra, George Szell, cond.
• EPIC LC 3868. LP. $4.98.
• • EPIC BC 1268. SD. $5.98.

Few conductors of our day are so well suited to the performance of the music of Bohemia as is George Szell. All the compositions on this disc (aptly entitled "Bohemian Carnival") have been recorded countless times before—often, however, in a routine manner. But Szell's performances are distinctive. Coupled with his insistence on meticulous clarity and perfection of detail is a sympathetic feeling for the nationalistic color, style, and verve these composers gave their folk-inspired music.

The Moldau receives an unusually broad, spacious reading, one that imparts great nobility to the score. With all its breadth, the performance never drags. I might have preferred a trifle more animation in the peasant dance section; nevertheless, one is not likely to find a better *Moldau* anywhere. The *Bartered Bride* dances have just the right amount of vitality, lilt, and characteristic rubato, as have the four *Slavonic Dances*. The *Carnival Overture* too steers clear of the perfunctory to give us an interpretation that is always bright and expressive.

Of all the recordings that come from Columbia and Epic, I have always been most impressed with the sonic qualities of those by the Cleveland Orchestra, which seem to have the best definition, presence, and instrumental separation. The present disc is no exception. It is a beautiful example of what good engineers can do. P.A.

DVORAK: *Symphony No. 8, in G, Op. 88; Scherzo capriccioso, Op. 66*

London Symphony Orchestra, Istvan Kertesz, cond.
• LONDON CM 9358. LP. $4.98.
• • LONDON CS 6358. SD. $5.98.

Kertesz shows little sympathy for the almost naïve charm of this music, and a decidedly coarse predilection for brassy, hard-driven orchestral sonority. Indeed, I have the distinct impression that the young conductor is deliberately playing for "effect" here: the emphasis is either on subaudible *pianissimos* or blasting, cataclysmic *fortissimos*. Moreover, the rhythmic articulation, so all-important in these pieces, is far from accurate, and this defect makes the gay *Scherzo capriccioso* sound rather oafish and loose-limbed. (When Kertesz does attempt to be flexible—as in the central portion of that piece—the result is invariably contrived.)

London's engineering is ultravivid, but if you set your volume control to produce even reasonable solidity for the opening horn call of the *Scherzo capriccioso* (which sounds disappointingly "off-mike"), you will be literally annihilated by the barrage of decibels you will hear slightly later.

I see that the beautiful Talich and Silvestri editions of the Symphony have both disappeared from the domestic catalogue, and so has the beguiling Sejna account of the *Scherzo capriccioso*. The Sejna and Talich discs, however, might be resurrected, now that a new company has acquired the rights to the Supraphon-Artia lists. In the meantime, my recommendation in the Symphony goes to Munch (fiery but, unlike Kertesz, impeccably controlled) and Szell (more genial and spaciously conceived). Both Kubelik and Perlea get the nod for the *Scherzo capriccioso*. H.G.

GERSHWIN: *Porgy and Bess* (selections)

Leontyne Price (s), Bess; John W. Bubbles (t), Sportin' Life; William Warfield (b), Porgy; McHenry Boatwright (b), Crown; et al. RCA Victor Chorus and Orchestra, Skitch Henderson, cond.
• RCA VICTOR LM 2679. LP. $4.98.
• • RCA VICTOR LSC 2679. SD. $5.98.

This performance is in all important respects a very good one, and anyone in search of a representative set of excerpts from the score should be well satisfied with it. *Porgy*, despite its patches of poorly set recitative and its failure to meet fully the big dramatic moments, is still the best American opera; the efforts of more recent composers notwithstanding, it is even now a bit of a shock to hear people singing about matters of real emotional significance in an idiom that is both affecting and recognizably American.

The labeling of the record—or lack thereof—is at least as confusing as a Casey Stengel news conference. Nowhere is there any indication of the fact that Price sings not only Bess's numbers, but "Summertime" and "My Man's Gone Now" as well. Nowhere is there a listing of who, among the bit singers, sings what. There is no attempt to explain the dramatic context for the numbers performed. And for some reason, the identity of the gentleman who sings "A Woman Is a Sometime Thing" is in a class with the A.E.C.'s latest test results. A spokesman for RCA has contended, after some investigation, that it's Mr. Warfield; one of the album's prominent performers hazards that it "must be" (?) Warfield. I have replayed the passage several times in an attempt to discover any similarity between the voice of the singer and that of Mr. W. Whoever it is does a very sharp, stylish job. Theories invited.

Back to the performance: Price is in very good voice. Surely *Porgy*'s opening salvo—the raising of the curtain on "Summertime"—is a tremendous theatrical stroke, plunging us right into the milieu and giving us a hit song at the same time; to hear it peal out in Price's lush, free soprano is a stunning experience. A few of the spoken lines sound forced, but the difficult scene with Crown is quite convincing (in fact, the lead-in to "What You Want wid Bess" is one of the record's most compelling moments). She also does well with Serena's lament, darkening her tone color somewhat; I still find myself wishing though, that a mezzo or contralto had been given the song.

Warfield doesn't have this sort of vocal equipment; and if one were to analyze his actual sound, one would conclude that it was rather limited much of the time. But he is a genuine artist, who goes straight to the music's message. "I Got Plenty o' Nuttin'" swings along easily, unaffectedly. The lines, "What if there was no Crown? What if there was only Porgy," sung over a chilling string tremolando, are full of pathos and premonition, and the final scene is immensely touching. Only in the duet "Bess, You Is My Woman Now" is the vocal inadequacy of some consequence.

Bubbles, the original Sportin' Life, is not quite as good as I had hoped. I do not care about the voice, but I detect in "It Ain't Necessarily So" a tendency to settle for gimmickry and a few standard "bits" rather than to get behind the lines. "Dere's a Boat Dat's Leavin' Soon for New York," though, is fine—really oily and obscene. (There is always the danger that Sportin' Life will become so engaging that all the sense of menace about him will disappear. Bubbles avoids that pitfall.) McHenry Boatwright does not always give us the words with clarity, but his manly baritone stands up to Price's soprano in the big scene on Kittiwah Island.

Henderson's accompaniments have snap and precision, as do the choral contributions. It's a shame Victor didn't go the whole hog and give us a complete *Porgy*. These selections, though, embrace entire scenes and give us a fairly rounded picture of the score. C.L.O.

HANDEL: *Concerto for Harp and Orchestra, in B flat, Op. 4, No. 6*—See Mozart: *Concerto for Flute, Harp, and Orchestra, in C, K. 299.*

HAYDN: *Symphonies: No. 44, in E minor ("Trauer"); No. 49, in F minor ("La Passione")*

Orchestra San Pietro, Renato Ruotolo, cond.
• DECCA DL 10069. LP. $4.98.
• • DECCA DL 710069. SD. $5.98.

Stereo is a great advantage in music such as this, particularly since the orchestra plays with the characteristic clarity of a good Italian ensemble. There is no such technical refinement in the monophonic Scherchen editions, but both remain among that conductor's finest achievements—and their musical statements have a vigor, a sense of eloquence and insight, which makes much of the newer version seem superficially elegant rather than expressive of the scores' deeper content. (Scherchen, however, follows an older text and places the slow movement of the *Trauer* in second place rather than third as Robbins Landon proposes and Ruotolo provides.) The question, then, is the familiar one: how important are refinements in engineering over those in performance? R.C.M.

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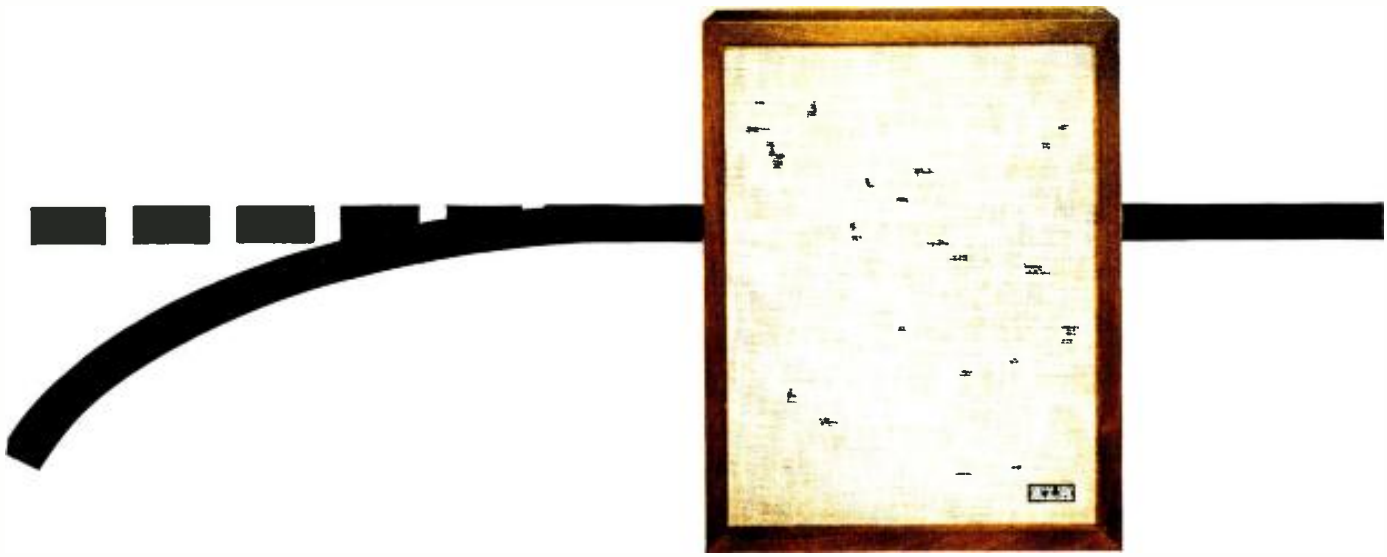

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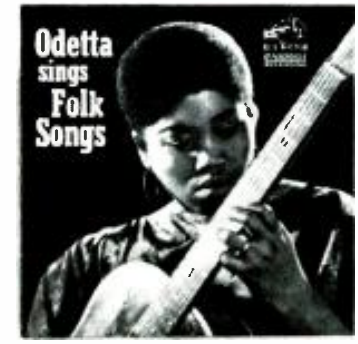

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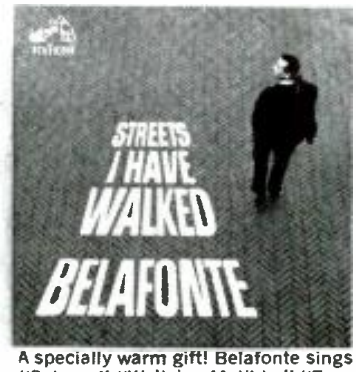

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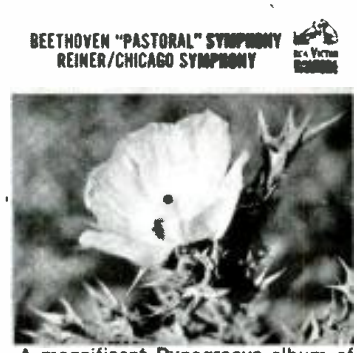

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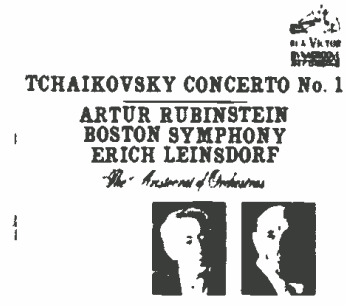

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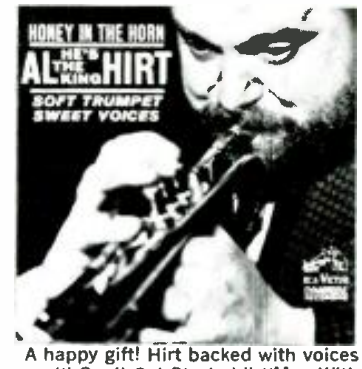

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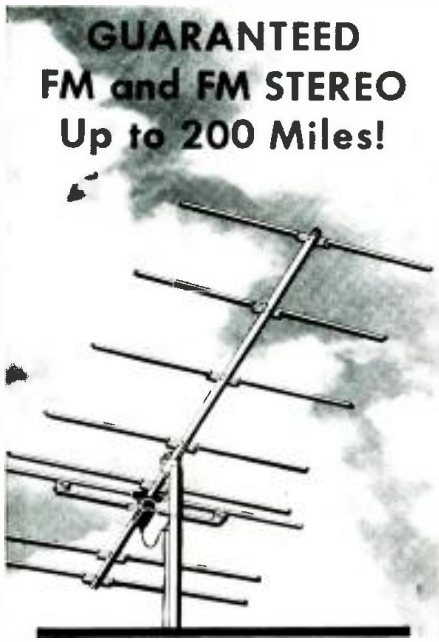

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RECORDS IN REVIEW

Continued from page 74

MOZART: *Arias*

Teresa Stich-Randall, soprano; Vienna Concert Orchestra, Laszlo Somogyi, cond.

Teresa Berganza, mezzo; London Symphony, John Pritchard, cond.

For a feature review of these recordings, see page 69.

MOZART: *Concertos: for Flute, Harp, and Orchestra, in C, K 299; for Clarinet and Orchestra, in A, K. 622*

Alfred Prinz, clarinet; Werner Tripp, flute; Hubert Jellinek, harp; Vienna Philharmonic Orchestra, Karl Münchinger, cond.
• LONDON CM 9351. LP. $4.98.
• • LONDON CS 6351. SD. $5.98.

MOZART: *Concerto for Flute, Harp, and Orchestra, in C, K. 299*
†Handel: *Concerto for Harp and Orchestra, in B flat, Op. 4, No. 6*

Marcel Grandjany, harp; Samuel Baron, flute; Musica Aeterna Orchestra, Frederic Waldman, cond.
• DECCA DL 10075. LP. $4.98.
• • DECCA DL 710075. SD. $5.98.

MOZART: *Concerto for Flute, Harp, and Orchestra, in C, K. 299*
†Reinecke: *Concerto for Harp and Orchestra, in E minor, Op. 182*

Nicanor Zabaleta, harp; Karlheinz Zöller, flute; Berlin Philharmonic Orchestra, Ernst Märzendorfer, cond.
• DEUTSCHE GRAMMOPHON LPM 18853. LP. $5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138853. SD. $6.98.

The sudden run on the Mozart double concerto is puzzling, since that work hardly belongs among its composer's best, but it is representative enough to be worth an occasional hearing, particularly when played as well as it is on these three discs. All the soloists turn in a first-class job; the choice among them boils down to a matter of balance and which of the overside items appeals to you most. Zabaleta is best served by the engineers. His part has the right relationship to that of the flute and to the orchestra. In the Decca disc the right-hand part of the harp, particularly above the staff, is sometimes buried by the flute; in the London the harp sounds somewhat muffled, and is at a disadvantage in solos and in dialogues with its partner.

Of the works that accompany the double concerto, the most substantial is the Clarinet Concerto. Prinz's playing is unexceptional in its smoothness, elegance, and musicality. Moreover, the violins are not slighted when the solo instrument is on stage. To be sure, most of the spaces Mozart provided for improvisation are left blank, and all trills are still begun on the main note, but it takes time to change habits ingrained for generations. Otherwise, the only misgiving I have concerns the tempo of the finale, which seems to me a bit too comfortable. In the Handel, Grandjany fills in rather generously the outline provided by the composer, but he does so tastefully. His cadenza in the Larghetto, however, is so long and elaborate that it reduces the rest of the movement to the proportions of a mere introduction. The Reinecke Harp Concerto is a rather nice romantic piece, short on originality and personality and long on glissandi. It displays the capacities of the solo instrument effectively, and makes skilled use of a full orchestra. All three orchestras and conductors are satisfactory, and except for the imbalance noticed in the Decca and London double concerto, the sound is uniformly good.

N.B.

POULENC: *Sextet for Piano and Winds*—See Riegger: *Concerto for Piano and Woodwind Quintet, Op. 53.*

PROKOFIEV: *Symphony No. 6, in E flat minor, Op. 111*

Philadelphia Orchestra, Eugene Ormandy, cond.
• COLUMBIA ML 5889. LP. $4.98.
• • COLUMBIA MS 6489. SD. $5.98.

It is no secret by now that the modern Russian school is in heavy debt to Gustav Mahler, but the Prokofiev Sixth is an extreme example of the Austrian composer-conductor's influence. Right from the intense, measured, spacious opening to the banalities of the finale, one is aware of both the spirit and the substance of Mahler's style. Yet this intense forty-five-minute symphony is one of the most thoughtful of Prokofiev's works and, in spite of it derivativeness, one of that composer's most powerful creations.

This is an exceptionally coherent work with notable and interrelated ideas developed at length and with care. There is a great deal that is admirable in the amalgamation of Prokofievian (and Mahlerian) poetic intensity and color with serious and thoughtful processes of thematic and structural development not always found in modern Russian music. Somehow, in fact, this ought to be a better piece than it is.

What is wrong? The trouble, I think, lies in the sense of motion and direction: the work doesn't seem to get going properly, and the development of its ideas somehow turns out to be static. In the end too (and perhaps as a result of the other problems) the proportions of the piece appear to be wrong or, at any rate, not completely justified by the material and its spinning-out.

This little-known work deserves a hearing, however—especially since this is a well-played and well-engineered recording.

E.S.

REINECKE: *Concerto for Harp and Orchestra, in E minor, Op. 182*—See Mozart: *Concerto for Flute, Harp, and Orchestra, in C, K. 299.*

RIEGGER: *Concerto for Piano and Woodwind Quintet, Op. 53*
†Poulenc: *Sextet for Piano and Winds*

Frank Glazer, piano; New York Woodwind Quintet.
• EVEREST 6081. LP. $4.98.
• • EVEREST 3081. SD. $4.98.

The Concerto for Piano and Winds is probably the late Wallingford Riegger's

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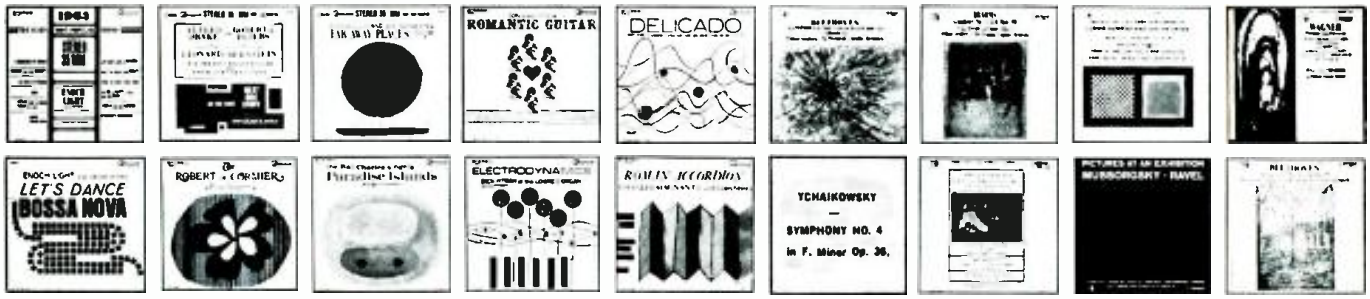

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best-known work and it is certainly one of his most effective compositions. The piece has character, shape, and a great deal of forward motion and drive. The harmonic and melodic conceptions are attractive—on the dissonant and angular side but basically contained within a careful and neatly managed classical framework of phrase and rhythm. The dancelike third movement doesn't quite fit this picture: it has always seemed to me to be a good deal weaker than the rest and quite a bit out of place—it is a measure of how good these performers are that they almost make it work. The piece, by the way, was commissioned by the Koussevitzky Foundation in 1953 and first performed by the New York Woodwind. Rosalyn Tureck was the pianist then; Frank Glazer is the excellent pianist here. Glazer, by the way, is the brother of the group's clarinetist, David Glazer, and has played with the group often, so it is perhaps not surprising that he fits into the ensemble as if he were a regular member.

The Poulenc gets an equally successful, expert, and idiomatic performance. The work is of the vintage of the popular and hilarious Two-Piano Concerto, and both pieces are cut from the same brightly colored cloth. The recorded sound for both Poulenc and Riegger is close—perhaps a little confined for the piano—but, at any rate, clear and otherwise attractive. E.S.

ROSSINI: *Il Barbiere di Siviglia*

Victoria de los Angeles (s), Rosina; Laura Sarti (ms), Berta; Luigi Alva (t), Almaviva; Sesto Bruscantini (b), Figaro; Ian Wallace (b), Bartolo; Duncan Robertson (b), Fiorello; John Rhys Evans (b), Police Officer; Carlo Cava (bs), Basilio; Harold Williams (bs), Ambrosio. Chorus and Orchestra of the Glyndebourne Festival; Royal Philharmonic Orchestra, Vittorio Gui, cond.

• ANGEL 3538 C/L. Three LP. $14.94.
• • ANGEL S 3538 C/L. Three SD. $17.94.

This is a *Barber* that is always pleasant, stylish, and happily free of vocal mugging. It is also rather uninterestingly sung: as so often happens with Glyndebourne productions on records, we get an impression of the very best being made of second-grade vocal material.

De los Angeles is not, of course, second grade. This is the second time she has recorded the role, and it is one of her loveliest achievements. Sticking to the original keys and, more importantly, forgoing the interpolations for soprano at certain spots (the runs to high D in the final bars, for example), she brings to her Rosina all the voice, *brio*, and stylistic command one could ask for. She is a gently scheming, if very determined, Rosina—not the Norina-ish viper that sometimes emerges. Vocally, she sounds fresh, round, and free.

Bruscantini is the other major singer here—assuredly one of the most versatile artists in opera today. His voice is not the most colorful among baritones, but it is firm and attractive, and he refrains from the provincial japery that so many Figaros use in place of singing.

The remaining principals are, in a way, neither here nor there—they avoid both disaster and brilliance. Alva sounds rather thin and nasal, and sometimes whitish, but sings smoothly and with reasonable accuracy on the runs. Wallace is a dry-voiced Bartolo, but an intelligent, resourceful enough artist to hold his end up; Cava is a good Basilio, unhappy as he is about the F sharps in *La calunnia*.

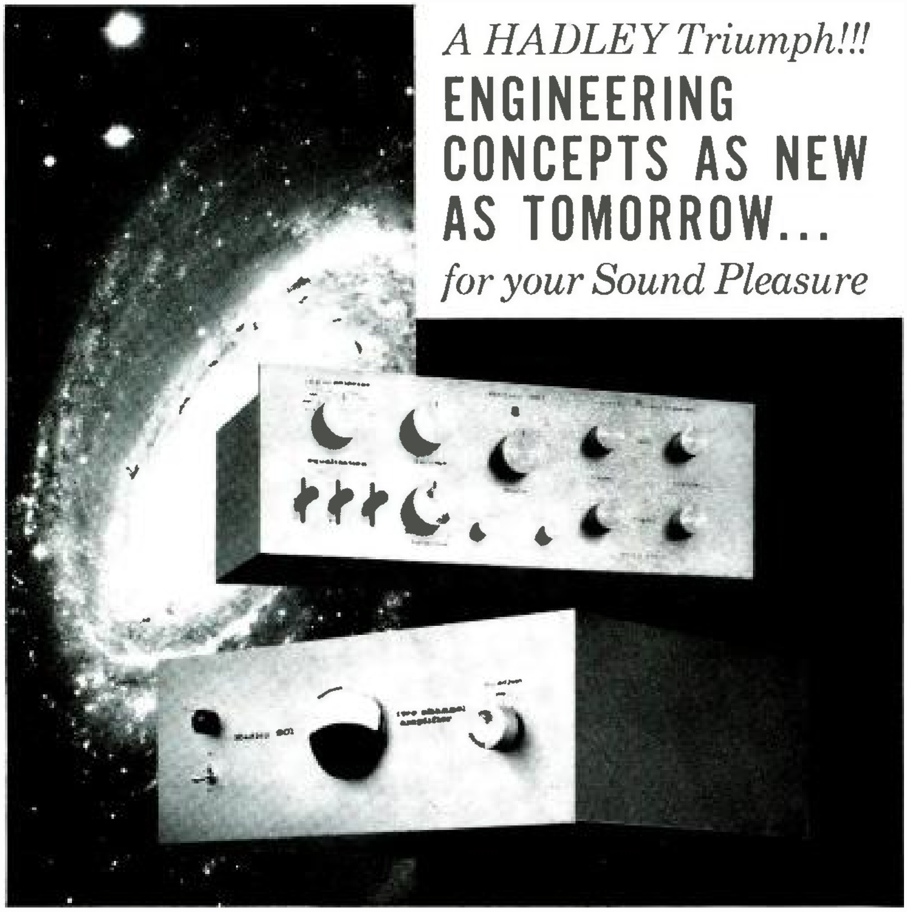
Gui has gone to the manuscript for authenticity's sake. The reading resulting is deliberate but not slack, though the overture makes less of an effect than it often does. I think Gui is right in playing down the superficial brilliance in favor of a proportioned, carefully paced performance—especially with a cast like this. Rosina and Bartolo sing their original arias ("*Contro un cor*" and "*Un dottor della mia sorte*") in the second scene, and the repeat in *La calunnia* is retained, as is the vestigial scene with the two servants. Some cuts are still made in the recitative, however, and the tenor's last-act aria is not restored, as it is on Victor's set.

Victor's version under Leinsdorf is the only really complete one on records, and has much to recommend it vocally; Angel's older set, with Callas and Gobbi, has considerable zest and several really interesting performances. After that, the field is open, with the new Angel set as good a selection as any. C.L.O.

SCHOENBERG: *Pelléas and Mélisande, Op. 5; Verklärte Nacht, Op. 4; Three Little Orchestra Pieces (1910); Variations for Orchestra, Op. 31; Genesis: Prelude*

Festival Singers of Toronto; CBS Symphony Orchestra, Robert Craft, cond.

For a feature review of this album, see page 68.



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SCHUBERT: *Schwanengesang*

Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano.
• ANGEL 36127. LP. $4.98.
• • ANGEL S 36127. SD. $5.98.

Fischer-Dieskau has already recorded most, if not all, the songs from this non-cycle, and in a few cases—*Kriegers Ahnung* and *Abschied*, for instance—the performances have stood among his best on records. In this presentation of the entire collection, my over-all feeling, despite the presence of magnificent moments, is one of vague dissatisfaction.

Kriegers Ahnung is perhaps even better than ever; the rather emphatic darkening of the singer's voice serves him well in painting this sort of picture. *Die Stadt* is given an uncanny rendering, with Fischer-Dieskau's voice seeming to stand motionless while Moore's accompaniment makes its little plashes in the stillness. And most of the lighter songs are given all the flexibility, warmth, and precision that distinguish these artists' work, though occasionally a textual overemphasis, a needlessly startling dynamic contrast, smacks of interpretation that calls attention to itself.

It's the failure of the "big" songs to make quite their full effect that reins my enthusiasm somewhat. The final lines of *Doppelgänger* (*"So manche Nacht, in alter Zeit"*) are beautifully, smoothly vocalized, but are not especially moving—the last legato turn is just too pretty and too neat to carry the emotional import projected by, for example, Kipnis or Hotter. For some reason, Moore and Fischer-Dieskau have elected to do *Der Atlas* high and loud; the sustained outpouring of angry full-voiced tone, combined with the tremendous weight of Moore's accompaniment, adds up to a tour de force but also means that the song's center, which provides the opportunity for alteration of tone and mood, is rammed at us at the same highly charged level as the two end sections. The relatively restrained treatment of *Aufenthalt* is interesting, but not satisfying—too much is taken off the higher-lying passages, and the song does not build as convincingly as it can.

These relative failures, plus a sharpness and nasality which sometimes invade the tone, lead me to place this release a notch or two below the very best of Fischer-Dieskau. Of course, it is still fine singing and playing, and no collector in search of a good *Schwanengesang* need hesitate over this one. C.L.O.

SCHUMANN: *Carnaval, Op. 9; Davidsbündlertänze, Op. 6*

Charles Rosen, piano.
• EPIC LC 3869. LP. $4.98.
• • EPIC BC 1269. SD. $5.98.

It is hardly customary to begin a review of a record by praising the extramusical facets of the album, but Rosen's own program notes are so exemplary, both in manner and matter, that they almost demand preferential treatment. Few are the writers on music who can keep both lay enthusiast and *blasé* professional so thoroughly absorbed as Rosen does here.

The artist's pianistic lexicon, happily, is as thoroughgoing and resourceful as the writer's command of language. Rosen's musical approach tends to be coolly reserved and rather intellectual-

Continued on page 84

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MOZART: COSI FAN TUTTE—Irmgard Seefried, Nan Merriman, Erika Koth, Dietrich Fischer-Dieskau, Ernst Haefliger, Herman Prey; Berlin Philharmonic cond. Eugen Jochum. (Boxed, w/libretto). LPM 18 861-2-3 Stereo, SLPM 138 861-2-3

TCHAIKOVSKY: PIANO CONCERTO No. 1 in B Flat Minor—Sviatoslav Richter; Vienna Symphony, cond. H. von Karajan LPM 18 822 Stereo, SLPM 138 822

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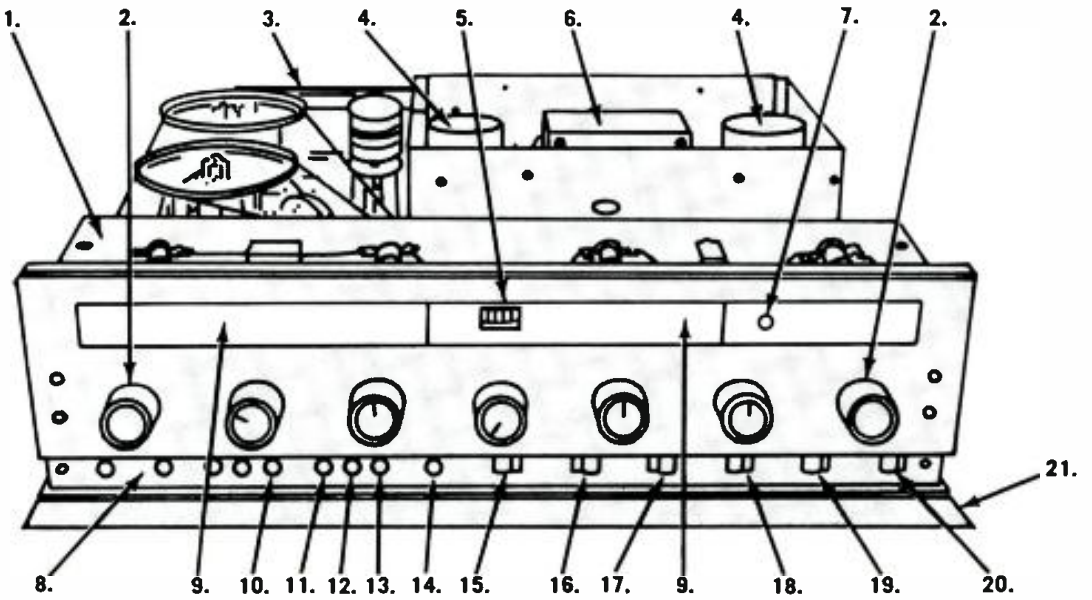

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ized, but by no means devoid of romantic grace. The rendition of the *Davidsbündler* suite is especially successful, for the lovely writing unfolds with an unfailingly poetic, volatile, and fresh-sounding naturalness. The present rendition easily eclipses the recent one by Joerg Demus for Music Guild which dealt far less convincingly with the problematical contrasts of mood and tone color. (The Music Guild performance is, in any case, not strictly competitive, as Demus uses Schumann's later revision of the music while Rosen prefers for the most part to work from the earlier draft—frequently more daringly original than its successor. In the second half of the trio of No. 13, however, he favors the later version.)

Performers with Mr. Rosen's awareness are sometimes actually at a disadvantage in the so-called "standard" repertory: the music is apt to lose its freshness for them, and the temptation to overstate points becomes hard to resist. Whatever the reason, the present rendering of *Carnaval* runs the gamut from dryly matter-of-fact to mannered. When (as in *Pierrot*, *Papillons*, and *Reconnaissance*) a middle ground between these two polarities is reached, the effect is all one could desire. Elsewhere, I found innumerable arbitrary details difficult to accept—for example, the contrived cubism of *Chopin*, and the steady diminuendo in the final *Marche des Davidsbündler contre les Philistins* where the sonorities should naturally be building to a crescendo. On the whole, Rosen's excessively "French" and preciously sophisticated outlook seemed to me quite mistaken. There is, however, no denying the musical intelligence and technical virtuosity at work here, and Rosen's type of tonal understatement and rhythmic exaggeration may strike some listeners as exactly right.

Epic's recording has mirrorlike clarity, and the processing of this disc—aside from a slight tape hiss—is superb. H.G.

SMETANA: *My Country: No. 2, Vltava (Moldau). The Bartered Bride: Three Dances*—See Dvořák: *Carnival Overture, Op. 92.*

TCHAIKOVSKY: *Symphony No. 5, in E minor, Op. 64*

Amsterdam Concertgebouw Orchestra, Wolfgang Sawallisch, cond.
• PHILIPS PHM 500020. LP. $4.98.
• • PHILIPS PHS 900020. SD. $5.98.

How gratifying it is to note a trend away from oversentimentalized interpretations of the Tchaikovsky symphonies. Conductors are allowing the music to speak for itself, and are not cluttering up the composer's rhetoric with unnecessary retards. Sawallisch's is a prime example of how fresh and invigorating the Fifth Symphony can sound when played in a straightforward fashion. There is ample sensitivity here, and the proportions are so right that this reading is bound to stand up after many hearings. Philips' sonorous reproduction, well distributed in stereo, adds to the effectiveness of this altogether pleasing version of an often overworked symphony. P.A.

WEBER: *Symphonies: No. 1, in C, Op. 19; No. 2, in C (1807)*

Lausanne Chamber Orchestra, Victor Desarzens, cond.
• WESTMINSTER XWN 19034. LP. $4.98.
• • WESTMINSTER WST 17034. SD. $5.98.

We do not think of Weber as a symphonist, and, indeed, the first of these works justifies the neglect. Slight in scope and giving the impression of lightly romanticized Haydn, it has little of commanding originality to offer. The Second is another matter, for instead of recalling the past it evokes the magic to come in *Oberon*. If that work has a special appeal to you, the present piece is worth acquiring, for it has the mood and the manner that make the music of the early romantics unique in atmosphere and charm.

Both the recording and the performances are good. R.C.M.

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GINA BACHAUER: *"Queen of the Keyboard"*

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Gina Bachauer, piano.
• MERCURY MG 50349. LP. $4.98.
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The title of this disc notwithstanding, Mme. Bachauer's performances here are

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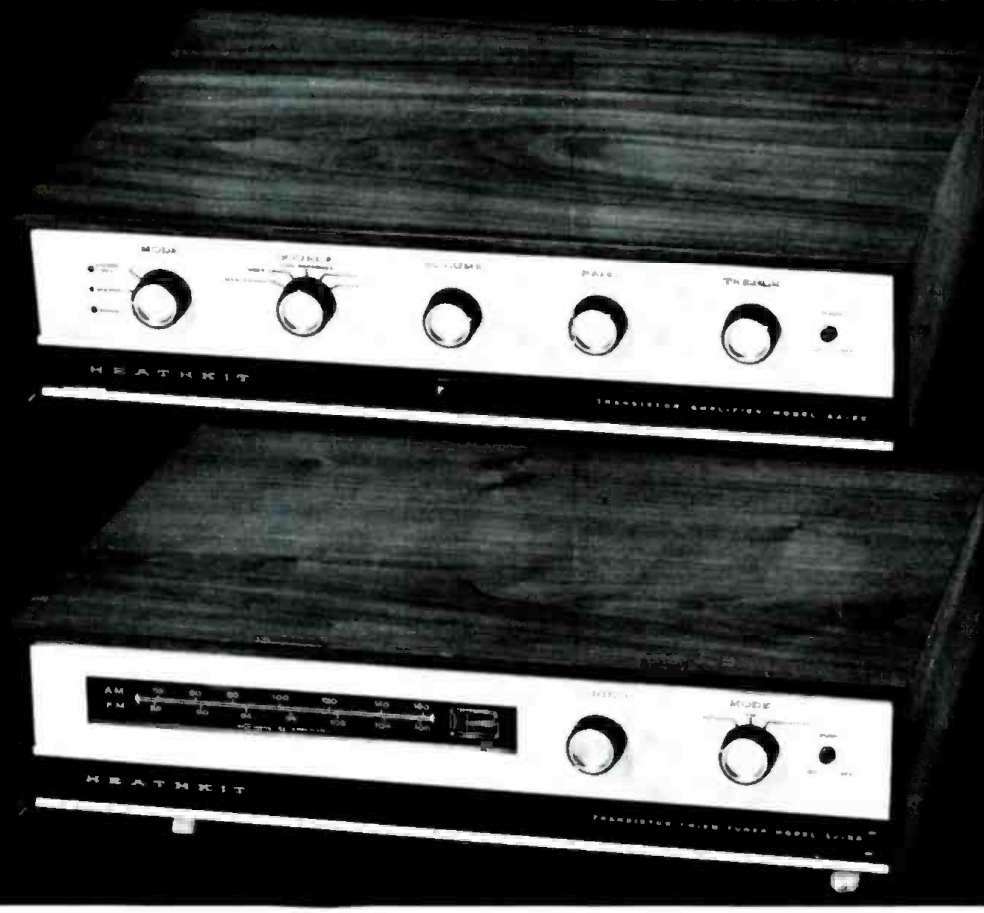

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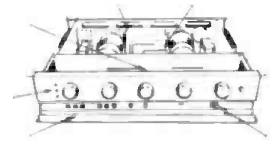

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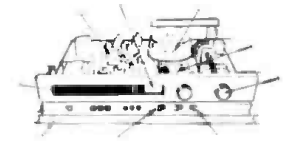

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more notable for their ruggedness than for their regality. She tends to play "big," to simplify—and if a few niceties are allowed to slip past unnoticed, the forthright energy of her pianism compensates.

The most notable item in this collection is the *Pétrouchka* Suite, which the composer himself arranged for solo keyboard. In concert, this breath-taking virtuoso piece is practically the private domain of Artur Rubinstein, but he has never recorded his version of this score. There was once a 78-rpm set by Nikita Magaloff, and a microgroove edition by Alfred Brendel (for Vox) that has long since disappeared from the catalogue. Mme. Bachauer's vigorous, highly accented, if essentially monochromatic account is thus especially welcome. The Chopin Polonaise is given with headlong gusto and boldly incisive rhythm. The pianist adds a few difficulties of her own in a few places here, and all told the reading is quite impressive. The Brahms is delivered in strong, bearish accents. Mme. Bachauer's strong technique and sonorous tonal weight in this piece sound highly idiomatic but a bit heavy-handed. More delicacy is provided in the Liszt rhapsody which, despite its large technical requirements, demands less in the way of amplitude.

The monophonic pressing is rounder in tone and pleasanter to listen to than the stereo disc, though the glassy sheen of the latter tends to command one's attention more forcibly. Both versions are, in their individual ways, highly realistic. H.G.

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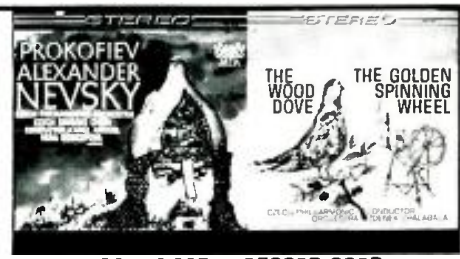

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ROGER BLANCHARD: *"Les Primitifs français"*

Ensemble Vocal et Instrumental Roger Blanchard.
• DUCRETET-THOMSON 320C107. LP. $5.98.

This disc provides a panorama of the first period in which polyphony flourished mightily, a period when France set the pace for the musical world—from the end of the twelfth century to the beginning of the fourteenth. The textures range from one to four parts, and the forms include an organum (Perotin's *Viderunt*), conducti, hockets, a virelai (by Adam de la Halle), and many motets. Most of the pieces are anonymous: the only composers named, in addition to those just mentioned, are Gautier de Chatillon (a conductus) and Pierre de la Croix (a motet). Four of the most elaborate motets are from the *Roman de Fauvel*, and many of the other works are from the Montpellier Manuscript. The texts of some are in Latin and others in French, but even the French pieces, which are often love songs, have "tenors" derived from Gregorian chant. Blanchard uses authoritative editions. His group performs with verve and he achieves variety in color by changing his performers from piece to piece. The performance of the Perotin organum is unconvincing: here the pace is rather frantic, and the organist plays the "tenor" too low and so registered that the pitch is vague. Everywhere else the performances seem quite good, as is the sound. N.B.

MARIA CALLAS: *French Operatic Arias, Vol. 2*

Gluck: *Iphigénie en Tauride: O malheureuse Iphigénie!* Bizet: *Les Pêcheurs de perles: Comme autrefois.* Berlioz: *La Damnation de Faust: De l'amour l'ardente flamme.* Massenet: *Manon: Adieu, notre petite table; Je marche sur tous les chemins. Werther: Qui m'aurait dit (Air des lettres).* Gounod: *Faust: Il était un roi de Thulé; Ah! je ris.*

Maria Callas, soprano; Orchestre de la Société des Concerts du Conservatoire de Paris, Georges Prêtre, cond.
• ANGEL 36147. LP. $4.98.
• • ANGEL S 36147. SD. $5.98.

Compared with Callas' previous collection of French arias, this disc is a disappointment. Part of the blame may be assigned to her vocal condition: the top is terrible to hear, not only because of the wobble, but because of the whiteness and rawness that sets in above F, and the constant feeling that the singer is tottering on the edge of a vocal precipice. Sustained Gs sound most difficult, and from there up it's potluck.

I think too that the nature of some of the material may be in part to blame—only a little of it calls into play the kind of instinctual insight that has always been this singer's most valuable artistic possession. The characters she impersonates on the present recording just aren't as interesting as Carmen, or Chimène as revealed in *"Pleurez, mes yeux,"* or even —dare I suggest it?—Dalila. The *Damnation* excerpt rather invalidates this view though, for here *is* a scene of precisely the sort one would expect Callas to light up within, and it doesn't happen.

Continued on page 88

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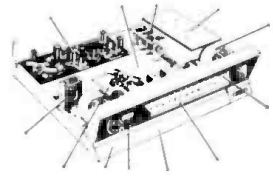

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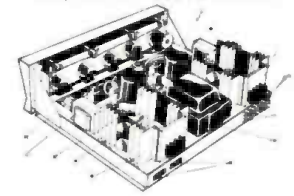

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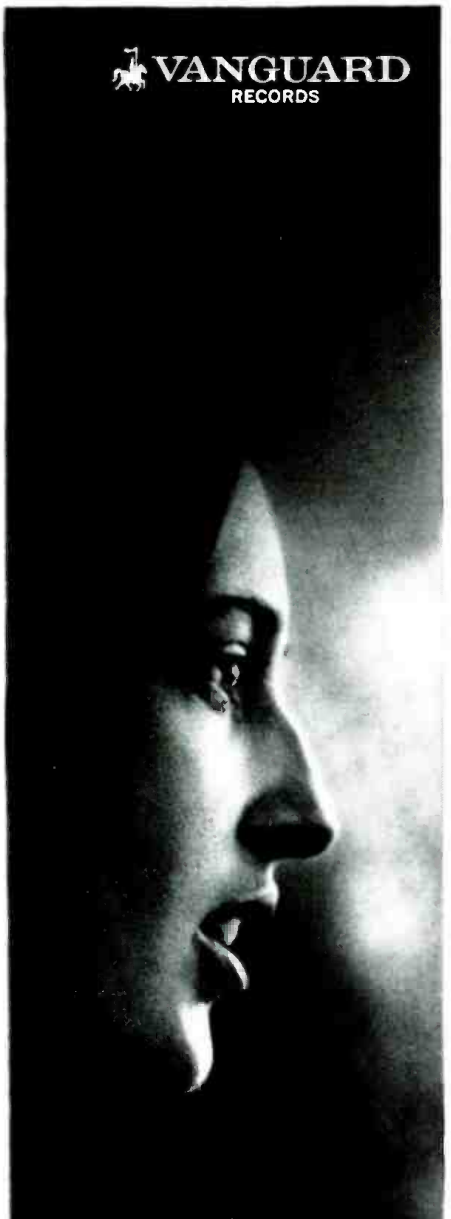

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Robert Sherman, Saturday Review

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In both the *Faust* and *Pêcheurs* scenes, she contrives some reasonably neat, orderly vocalism. The tone is appropriately light and not driven-sounding, the style authentic, and the lovely melody of *"Comme autrefois,"* with its many little turns, is very cleanly handled. Two excerpts really do catch fire: The *Air des lettres* and *"Adieu, notre petite table."* In the former, she captures superbly the gray, hopeless tone of the first letter and all the succeeding contrasts, and meets the climaxes very convincingly. She makes much more of this fine scene than her recent LP competitors (Elias and Gorr). The older versions of Vallin and Lehmann (the latter in German) are still, of course, classic points of reference. The *Adieu* is extremely touching—the recitative pins down Manon, her youth, her self-indulgence; and the aria itself, this tribute to what Manon would like to be but can't, is delicately, beautifully done. The *Cours la Reine* showpiece starts off well too, with plenty of youth and vivacity, and relish in being admired, but the singing turns harsh and ugly towards the close.

The sound is fine, the accompaniments well enough played if not especially pointed or lucid. C.L.O.

NICOLAI GHIAUROV: *Operatic Recital*

Rimsky-Korsakov: *Sadko: Song of the Viking Guest.* Mussorgsky: *Boris Godunov: Pimen's Story.* Tchaikovsky: *Eugen Onegin: Prince Gremin's Aria.* Rachmaninoff: *Aleko: Aleko's Cavatina.* Verdi: *Don Carlo: Ella giammai m'amò. Nabucco: Tu sul labbro dei veggenti.* Mozart: *Don Giovanni: Madamina, il catalogo.*

Nicolai Ghiaurov, bass; London Symphony Orchestra, Edward Downes, cond.
• LONDON 5769. LP. $4.98.
• • LONDON OS 25769. SD. $5.98.

The reports from Italy and England about this young Bulgarian bass have been enthusiastic, and on the basis of his first domestically released recital they seem justified. His voice is round, beautiful, and solid, with none of the guttural or gravelly texture so often characteristic of Slavic voices. It is decidedly a *basso cantante*, not terribly strong in the low reaches, but very much at home on top, and easily handled throughout—technically, he is one of the most polished young singers to come along in quite a while.

The Italian arias recorded here are impressive enough, but it is the Russian side of the disc that is really exciting. Ghiaurov brings the necessary bite and weight to the "Viking's Song," the required lyric smoothness to Pimen's recitation (the one in the Death Scene, not the one in the monastery cell), and the desired poise to Gremin's aria. In Aleko's cavatina (which is a most evocative and touching piece of writing), the singer indicates a temperament and dramatic sense of true stature—most welcome in a time of smooth, pleasant bass voices of no communicative urgency.

Vocally, his rendition of *"Ella giammai m'amò"* is irreproachable; interpretatively, it is a trifle uneven, with some effects that are original and convincing, some that are a bit bothersome. *"Tu sul labbro"* almost comes off. (I intend this remark as laudatory, for this aria is a terribly exposed piece of melodie simplicity that very seldom sounds really effective.) The "Catalogue Aria" is well sung and not unknowingly interpreted, though here Ghiaurov does not have anything very individual to contribute. If the Italian side is a little disappointing, it is only by comparison with the Russian—both the *Don Carlo* and *Nabucco* arias stand up to the best of LP competition. All told, an exceptionally fine release which promises outstanding things for the future. The sound is excellent, and London has included texts and translations as well as notes. C.L.O.

ROBERT SHAW: *"The Robert Shaw Chorale on Tour"*

Mozart: *Three Psalms from "Vespers for the Confessor," K. 339.* Schoenberg: *Friede auf Erden, Op. 13.* Ives: *Three Harvest Home Chorales.* Ravel: *Trois Chansons.* Anon: *The Nightingale* (arr. Schvesnikov); *Sometimes I Feel Like a Moanin' Dove* (arr. Shaw-Parker).

Robert Shaw Chorale, Robert Shaw, cond.
• RCA VICTOR LM 2676. LP. $4.98.
• • RCA VICTOR LSC 2676. SD. $5.98.

Drawn from the repertoire of the Robert Shaw Chorale's recent successful tour of the Soviet Union, this slickly packaged album is a musical hodgepodge all right, but it includes some rare treasures that will be of genuine interest to serious music lovers.

The Schoenberg is an early work (1906–07) in which a free and rich chromaticism gives an extraordinary character and shape to an intense and expressive late romantic conception. The three Ives chorales are, in their way, equally exceptional. They are written for chorus, brass, double bass, and organ and were first performed around 1900 in the Central Presbyterian Church in New York, where Ives was the organist. Each of these pieces has a brief, dramatic curve that moves from unbearable intensity and mystery to jubilant affirmation. They are strange works, almost too intense and powerful for their small space, always remarkable, original, and thoroughly Ivesian. The Ravel consists of three charming, unaccompanied choruses that are deft and witty in the composer's most elegant manner.

The Mozart gets mentioned this far down the line only because it appears merely in excerpts. K. 339 is major middle-period Mozart. The setting of Psalm 113, *Laudate Pueri*, is a big powerful fugue which anticipates the fugue in the Requiem. The movement is, or should be, followed by the Psalm 117, *Laudate Dominum*, with its exquisite soprano solo. Since Shaw is using only three of the settings, he places Psalm 117 in the center as a kind of slow movement between two fast sections; the arrangement was certainly not what Mozart had in mind.

The record ends, somewhat inevitably, with a Russian and an American folk song. The latter is the spiritual usually known as *Sometimes I Feel Like a Motherless Child*, a line that appears here in the second verse. The performance is in an exceptional arrangement—a stark, imaginative treatment. I like it, though many will not.

Shaw's tendency as a conductor is to keep everything at a fever pitch, but otherwise these are most admirable and remarkable readings distinguished for excellence in musicality in works of considerable difficulty. The recorded sound is attractive and rich, but also clear. E.S.

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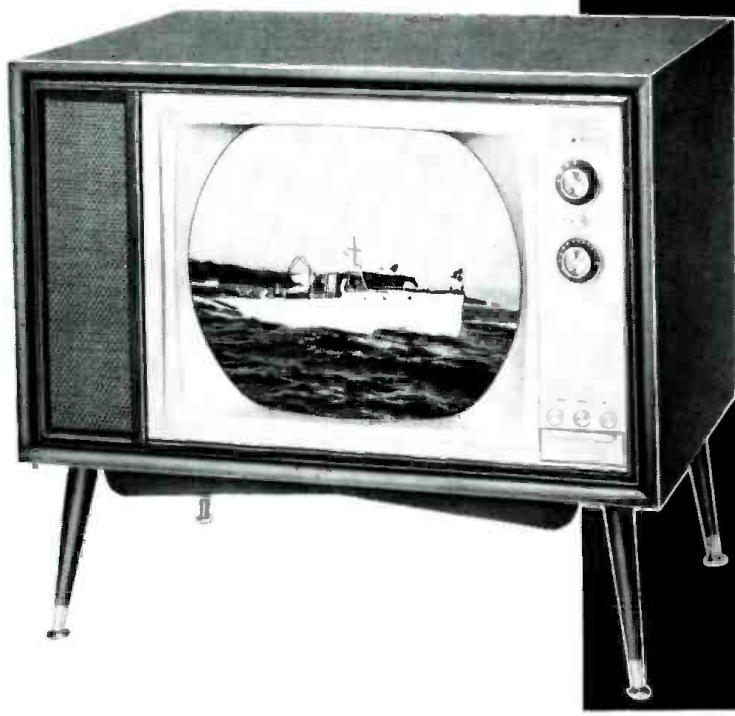

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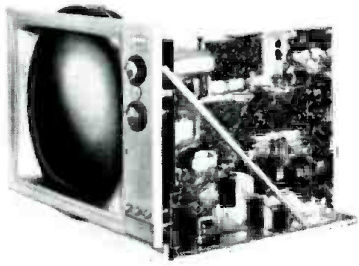

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The Collector's Verdi

BY CONRAD L. OSBORNE

Editor's note: The major part of this discography appeared two months ago in the Verdi Anniversary Issue. The section that follows is the concluding installment.

OTELLO (1887)

Otello represents the most complete realization of character through the operatic medium. And because the opera's tragic developments spring so directly from the natures of its characters, it is the most immediate of lyric tragedies.

It is frequently suggested that the opera is actually an improvement on the play, an argument I consider impossible of meaningful discussion, since each work obviously offers certain qualities peculiar to its own medium. Certainly the translation of the subject into operatic form is an astounding achievement, and perhaps in one sense it can be called an "improvement"—the opera is almost bound to produce some sort of audience effect, no matter how wretchedly done, whereas the play, if poorly acted by, say, two of the three principals, can fall flat on its iambic nethermost. (Only a dunderhead of a conductor can make a complete flop of *Otello*.)

This is not a matter of the mere presence of music, though of course the storm music and certain other passages almost have to produce at least a physical excitement. The score actually accomplishes part of the work which, in the play, must be done by the actor. One very simple example occurs on p. 126 of the Ricordi edition of the vocal score (which I shall use for all references). Here there is a particular note which might be said to mark the onset of all Otello's suspicious and blind assumptions. Iago, having persuaded Cassio to petition Desdemona for Otello's forgiveness, and having seen to it that Otello is witness to their meeting, has just asked Otello: "Cassio—in the first days of your courtship—did he not know Desdemona?" (bottom of p. 125). "Yes," Otello answers. Before he continues with "Why do you ask the question?" the note occurs—a single, soft, sustained E sharp, whose sudden intrusion into the harmonic context is a small but distinct shock. The meaning is inescapable: a flicker in Otello's mind, the first apprehension that something, as yet undefined, may be wrong. Now, the performer in the title role may do something to inflect his next line, or he may not, but even if he has no idea at all of what he is supposed to be building here, the essential piece of information is already available to the audience. The nonsinging actor, of course, must operate without benefit of the E sharp, and in the identical circumstance *must* adopt some means of projecting this first suspicion—he must even decide just where it occurs.

Otello is full of such touches, clarifying motives for us, accomplishing what constitutes a partial "interpretation" of each role. Everything is much more concentrated, more intense than it is in the play, and much more sharply focused on the three principals (even Cassio is greatly reduced in stature and interest, and other figures are dropped altogether). Desdemona is given music of such beauty and strength that it is impossible to mistake her genuine innocence and trust for a kind of nagging obtuseness (as can happen with the character in the play). Iago is assigned the magnificent *Credo*, which establishes beyond doubt his stature as a quintessential spirit of evil—"*Son scellerato perchè son uomo*"—"I am evil because I am human"—and that is that.

In considering the work of the various conductors who have led the recorded *Otellos*, I have been reminded that this opera presents a rather different set of problems and opportunities than are found in the earlier Verdi works. The score of *Otello* is so much more specific, so much more of a piece than the earlier ones that we could almost assert it is less problematic than, say *Ernani*, in which everything depends on the conductor's taste in choice of precisely the right tempos, or exactly the right proportions between scenes, and so on. I think it is interesting to note that while different conductors emphasize different qualities in the score, there is much less contrast than one might expect between the fastest and slowest readings, or between the most tightly and most loosely conceived approaches.

On the other hand, it seems that there is no other Verdi score which depends to such a degree on brilliant orchestral and choral execution (let one or two cues fall a fraction of a beat behind and the whole Storm Scene is compromised), or on the sort of sweep that convinces us the conductor has the ultimate scene in mind right from the striking of that first thunderous chord.

Otello seems to have drawn the best from nearly all the conductors who have undertaken it for records; all the same, the readings of Toscanini (RCA Victor I) and Von Karajan (London II) are demonstrably a cut above the others. (It is only fair to note that they enjoy the advantages of the best of the orchestras used; still, it's the results that count, not the qualifying conditions.)

It is my opinion that Toscanini's *Otello* is the finest of all his recorded opera performances. All the familiar Toscanini qualities—the insistence on rhythmic exactitude and technical perfection, the sense of structure that never allows an element to assume disproportionate importance—are here, and all decidedly to the good. The NBC orchestra's playing is something to marvel at. To select a few examples—all, by coincidence, involving the strings, and all from Act I: the accented eighths that occur twice under the word "*flutti*" at the bottom of p. 25; the absolutely dazzling scales that set off the chorus' shouts of "*Vittoria!*" on pp. 28-29; the *leggiero* staccato figure for the violins during the "*Fuoco di gioia*" chorus (p. 42); or the springy, biting sound of the final bars of the introduction to Iago's drinking song (p. 59). Or there is my favorite example, also from Act I—the absolutely unanimous *fortissimo* smash of the single chord after Otello's "*Abbasso le spade!*" (p. 89). And there is pleasure in hearing a conductor who will not drag the beat for a soprano's sake, and who will follow literally the instruction "*Presto, tempo doppio*" for Iago's recitative on p. 58.

But beyond these technical and musical felicities, many of which are matched, or nearly so, in Karajan's performance, there is in the Toscanini rendition a quality that I can define only as passion. It comes out in the over-all effect of the reading, which seems to point towards the final tragedy with unique inevitability (and what moments there are in the last scene, where each revelation shatters elements of an almost physical tension); and it comes out at certain individual points, as at the occurrence of the Kiss Motif when Otello bends to kiss the sleeping Desdemona before he strangles her—the strings throb to overflowing (I imagine that in a studio recording a retake would have been made to curb the excess vibrato—and there would have gone one of the supremely moving moments of the performance). I hope it will not be thought that I am downgrading the Karajan reading if I suggest that there is a quality in the Toscanini version that has escaped all other performances of this score in my experience.

As for the Karajan interpretation, there is no doubt that it is an exceptional piece of work. His is, to begin with, the best recorded of all these sets, and since one of the reading's outstanding virtues is its clarity, that is a real advantage. The huge Act III ensemble finale is in perfect balance every bar of the way, with all the important lines distinctly rendered but none of the over-all shape lost. I think that Karajan's finest quality as an operatic conductor is his capacity for an intellectual understanding of why a score is put together in a particular way (and, of course, he has the technical means for projecting such comprehension); this is very much in evidence in *Otello*. I do not think any other conductor has succeeded so well in underlining the nature of the drinking song—a rollicking, heavy-handed bit of quaffing music (much the feeling of Shakespeare's "And let me the canakin clink, clink")—but quaffing music with a purpose. There is immense weight in the brass chords that usher in the *Credo*, perfect judgment in the building of the Oath Duet, and, throughout, an admirable feeling for the structures of scenes, as with the sudden outbursts followed by sudden calms in the "*Dio ti giocondi, o sposo*" duet. And all of it is played with the virtuosity and musicality one would expect from this orchestra. I do find the inclusion of the ballet music objectionable; it is well scored and even quite delightful to listen to, but disturbs the opera's line of tension quite badly. None of the other French revisions are used, and it is difficult to see why the ballet music could not have been included on a separate band.

None of the other readings is on this level, though I find I have considerable respect for the work of Capuana (Cetra) and Sabajno (RCA Camden CCL 101, deleted). There are moments of letdown in Capuana's performance—the Act I statement of the Kiss Motif, for example, needs stronger treatment, and the Act IV repeat of the same music is accorded a too sudden speed-up that damages its relation to the surrounding music. The *Credo* is not quite settled, with Taddei tending to push just slightly ahead of the orchestra; again, Desdemona's fall to the ground at Otello's hands in Act III is much too weakly handled (though I think the somewhat uneven recording is partly at fault here). On the other

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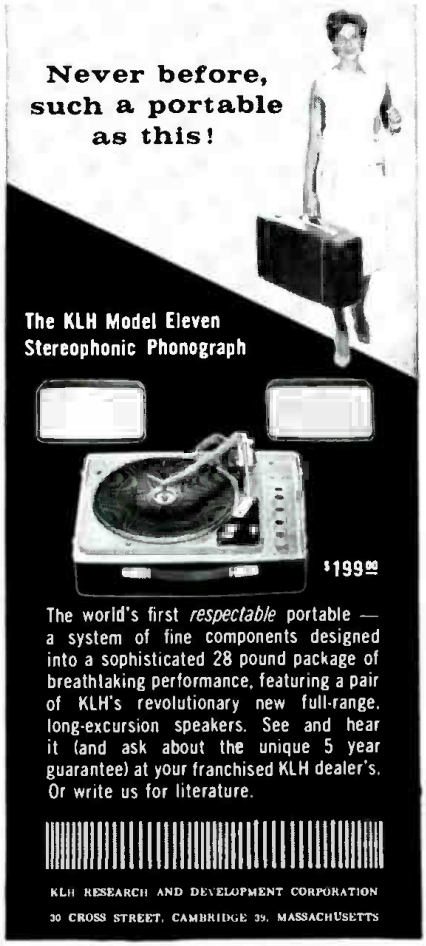

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hand, Capuana captures nearly all the score's essentials: the Storm Scene has ample power and movement, and nearly all the really important moments are handled with good judgment and feeling. The singers are also unusually accurate from the musical standpoint—an example is Iago's recitative with Roderigo on p. 32, where note values emerge with unusual exactitude.

Our view of Sabajno's reading is not aided by the antique recording of the discontinued RCA Camden set, but it is clearly a performance of force, with strong pulses and well-defined lines. It never sags, and only occasionally falls short technically (the chorus' calls of *"Soccorso! All' armi!"* just before Otello's second entrance—p. 88—are a little scrambled, but that is a rare instance). And it does contain some moments of unusual perception and beauty—the beautiful rise and fall of the orchestra's beat when Otello says *"Ah! la gioia m'innonda si fieramente"* (p. 105, staves 2 and 3), or a remarkable spot on p. 111, where the orchestra is made to imitate precisely the inflection of Iago's *"pregala tu"* with the simple little figure that has underlined the preceding staves. In general, the orchestra is used most effectively in the graphic passages, in its illustrative function.

This leaves us with the reading of Serafin (RCA Victor II, with the Rome Opera forces) and Erede (London I, with the Santa Cecilia aggregation). Both strike me as relatively unsatisfactory, and I must admit that, though I have no doubt that Serafin is the superior conductor of the two, his performance seems in many ways the least interesting of all. Erede offers no enlightenment or insight, but his account is perfectly solid and quite decently executed (this is not an orchestra of the NBC/Vienna Philharmonic class). Serafin is attracted by tempos which are, time and again, just slow enough to kill the music plumb dead. The *allegro molto più mosso* that begins at the top of p. 128, with Otello's *"Pel cielo, tu sei l'eco dei detti miei"* (to take one of many available examples) is so slow that is sounds like a study for the scene ("All right, now let's see if we can get these notes right"), and by the time we have finally lumbered through to the choral entrance on p. 133 we realize that the entire point of the passage (the first outburst of real frenzy on the part of Otello) has been lost. Of course, the string execution in this passage is not what one would term razor-sharp, and it is just possible that a great orchestra would have been able to carry out the conception convincingly; one senses that Serafin is aiming at a feeling of monumentality—but all he has achieved is a kind of galumphing heaviness. Most disappointing. Again, the ballet—though well played—is an unwelcome intrusion.

The role of Desdemona does not appear as challenging on paper as some of the other Verdi soprano parts, and I suppose that from a purely technical viewpoint it *is* relatively easy. Yet it is a hard role to bring to life—particularly in the face of two of the greatest male characters in all opera. The *Ave Maria* looks like a terribly simple piece of music, and it offers no great vocal difficulty except for the final ascent to the *piano* A flat and the difficult tie-over from the low E flat on *"Gesu"* into the phrase *"Prega per chi adorando a te"* (top of p. 339). But, easy as the notes are, how often does one hear this prayer sung with the poise and simplicity

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and tonal beauty which make it really satisfying? And of the sopranos who are capable of this, how many can stand up to Otello in the Act III confrontation or ride the ensemble at the end of the act?

In my own operagoing experience, which does not extend back to the days of Rethberg, only one soprano has truly filled the bill—Tebaldi. Indeed, her Desdemona is the finest thing I have seen her do, and fortunately her two recordings of the role do her justice in as complete a way as a recording can. The two renditions are noticeably, though not radically, different, reflecting the passage of about six years between recordings and the presence of two very different conductors, Erede and Karajan. The earlier effort, with Erede, is predictably the laxer of the two in terms of rhythmic steadiness and attack. But only a very rigid point of view would not concede certain advantages to this approach. There is, for instance, a decided slackening of the tempo at Desdemona's very first entrance ("*Mio superbo guerrier*," top of p. 96). In one respect it is maddening—there is no justifying indication in the score, no reason in text or music for a slowdown. All the same, the sound of Tebaldi's limpid, round, beautiful soprano lingering a bit over the phrase "*e quanta speme ci condusse ai soavi abbracciamenti*" is a cherishable listening experience. Old-fashioned accompanying, I suppose, but with a soprano of old-fashioned attributes not without its rewards. Tebaldi is especially affecting in passages calling for a tender, pleading quality, as with her approach to Otello after the chorus in her praise in Act II ("*D'un uom che geme*," p. 154) or with her entreaty as she weeps her first tears ("*Mi guarda! il volto e l'anima*," p. 218). She is altogether wonderful in the last act, and of course has more than enough vocal strength to rise to the big moments. Under Karajan, she brings more rhythmic backbone to the music (especially important in Desdemona's moments of sudden alarm or shock, where one really can't put up with dragging) as well as a more penetrating treatment of the words (refer to the same Act III passage, pp. 218-19, or to the final scene). The voice in this recording is possibly a shade less soft, a shade darker than in the earlier one, and there are two or three flatted high tones, but the vocal differences are very slight. I should not like to have to choose between her two versions of the role.

Two of the other Desdemonas seem to me more than usually interesting: Maria Carbone on the deleted RCA Camden set and Cesy Broggini (Cetra). Both these voices are of lighter caliber than Tebaldi's, Broggini's really being somewhat too light for certain sections of the score. The latter also has a tendency to bump into notes from below and to let her vibrato spread to the brink of tremolo; but she is right in terms of style, and in the last act rises to a most sensitive performance of the *Salce* and *Ave Maria*. Carbone's voice has more body and point; her interpretation is very clean and straightforward. She leads the Act II quartet exceptionally well, and makes more of the scenes versus Otello than does Broggini. Unhappily, her well-sung *Salce* is deprived of its middle verse (pp. 330-32).

Rysanek (RCA Victor II) is a singer of exciting gifts, but her Desdemona is far from satisfying; the darkened vowels and glidy phrasing sound out of place in

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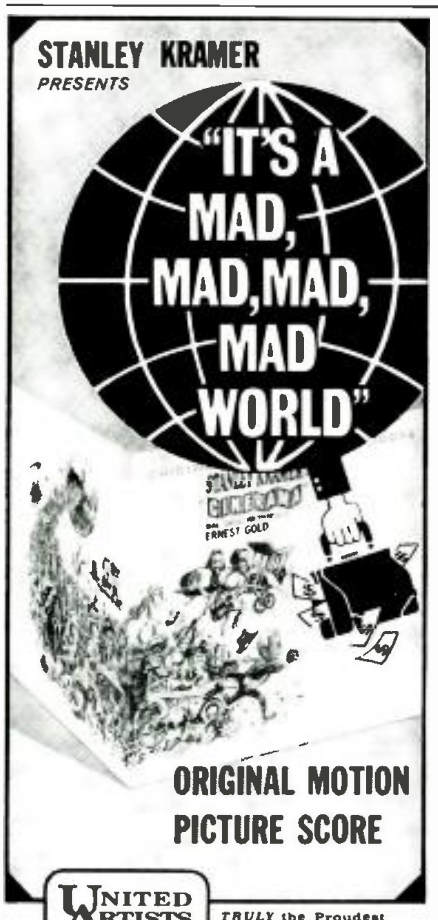

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this music, and her voice is never settled in its lower third, where much of the role's music lies—one sometimes wonders whether the voice is ever going to move directly and smoothly from one note to another. Nelli (RCA Victor I) could hardly be less interesting. She sings the notes in time and mostly on pitch, but with an emotional neutrality that all but expunges the role from the opera.

So far as soprano excerpts are concerned, there is little of a really high quality on microgroove. Of the *Salces* and *Ave Marias* that have been recorded (frequently together), only those of De los Angeles (RCA Victor LM 1920, now deleted but available in England on HMV ALP 1284 and in Italy on Voce del Padrone QALP 10115) arouse my enthusiasm; her poised, beautiful tone and lovely sense of phrasing are just right for the scene. Meta Seinemeyer brings excellent line to her German-language recording of the *Salce* on Eterna 747, one side of which is devoted to collected excerpts from this opera. Here, the second verse is again cut. There have been a number of LP-era recordings of the Love Duet, several of which are tolerably sung but none of which casts any light on the music. For this, one has to turn to the old Columbia recordings of the two great duets (*"Già nella notte densa"* and *"Dio ti giocondi, o sposo"*) by Claudia Muzio and Francesco Merli. These were re-pressed from 78s onto a Columbia LP, ML 4404 (now deleted), as part of a Muzio recital; unfortunately, they were omitted from Angel's "Great Recordings" series disc. Muzio's vocalism as such is remarkable enough (listen to the incredibly beautiful floated *piano* of the *"Amen risponda"* on p. 105), but it is her unfailing grasp of dramatic point and her incomparable projection of words and feelings behind them which make her a great Desdemona. The third-act duet, with its violent contrasts of feeling and its anguished climaxes, is even finer than the Love Duet—Muzio is tremendous in her plea beginning at *"Esterrefatta fisso,"* and when she bursts out with *"Ah! non son cio che esprime quella parole orrenda"* she makes other Desdemonas sound like small girls. Her Desdemona is strong and womanly—a person who lives, not a "figure of innocence," and so her fate is even more poignant and shocking. Merli is an Otello of considerable stature, with a voice that is ringing and manly yet fairly flexible, and a particularly strong low range. He knows a dramatic point when he sees one, too.

The demands of the tenor role place it almost in a category of its own. Many singers who have been indifferent elsewhere have proved interesting Otellos, and many others seemingly equipped for the role have either proved unequal to its dramatic demands or have waited until safely past their good singing years to attempt it. None of the recorded Otellos can be described as satisfying, even in a relative sense; yet none (with the exception of Nicolo Fusati's misfire on the RCA Camden set, which I will not examine) is without virtue or interest.

The interpretation I actually cherish the most is that of Vinay (RCA Victor I), partly, I suppose, because it was the first Otello I came to know at all well; he led me into this role, so to speak. His voice is far from ingratiating; indeed, it is often distinctly unattractive, and almost never free from pressure; and it does not have the bright, metallic top that can make such an impression in some of the role's most important moments. But this is a singer who even at the beginning of his career was able to put himself completely inside the role and, despite his vocal limitations, to project the feeling of almost every phrase. His performance grows as it progresses, and by the time Otello is in the sway of his jealousy and fury it has become a memorable one. Especially gripping is the scene where Otello hides behind a column to overhear Iago's conversation with Cassio (listen to the crushed voicing of *"Tutto è spento! amore e duol. L'alma mia nissun più smuova!"* at the bottom of p. 316). His final cursing of Desdemona before the assemblage (*"Anima mia, ti maledico!"*) carries a terrific twisted force, and the entire final scene, ending on a hoarse mezza-voce, is extremely moving. Sometimes, of course, the voice lets the music down; there is a painful struggle up onto the A flat for *"Venere splende"* at the close of Act I, and the held G that leads into *"Ora e per sempre addio"* (bottom of p. 173) is intimidatingly awful. But if one will learn to live with such moments and to listen, for instance, to the declamation of the monologue, one will get to the soul of Otello.

Del Monaco (London I and II), with all the equipment to do the role justice and with some fine live performances of it to his credit, does not prove a more than intermittently meaningful Otello on records. On London I, his singing has the virtues and faults of his mid-Fifties style—on the plus side, a vital, ringing bronzed quality that calls up the heroic side of the character, and a temperament that flings out the dramatic climaxes excitingly; on the minus side, an

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inability to sing softly or really beautifully and an unimaginativeness where the subtler portions of the score are concerned. Thus, the *"Esultate"* is thrilling, and *"Già nella notte densa"* harsh and insensitive-sounding; the rejection of Desdemona at the end of the Act III duet imposing, but the monologue that follows monochromed and deficient in representation of Otello's emotional state. On London II, the voice is starting to slip, with some of the ring missing on top, dryness setting in in places, and problems of intonation around the upper-middle "break" getting out of hand. In some small ways, the picture of the part is improved. The phrase *"Se dopo l'ira immensa,"* for instance (p. 95), is accorded a quiet if not *dolce* reading, and throughout there is evidence of an attempt to treat the music with greater dynamic variety and more legato line. On the other hand, the monologue isn't a bit better the second time than it is the first, and a habit of simply yelling lines that are vocally difficult (anything marked with an accent is healthily belted) lends an air of superficial hysteria to the proceedings. On both recordings Del Monaco is fine with Otello's outburst at the end of Act III and with the death of Otello.

Carlos Guichandut's Otello (for Cetra) is somewhat similar to Vinay's. His voice is dark and strong, but not beautiful or smoothly produced. While his grasp of the part is not as individual or as complete as Vinay's, he reveals a temperament alive to the role's possibilities—listen to his very intelligent and musical building of the monologue and to his vigorous but musically careful rendition of the first scene with Iago (*"Pel cielo,"* etc., pp. 127 ff.). His only real miscalculation, I think, is his decision to accord a strangulated whisper to the final syllable of his very last word, *"Bacio"*—one is reminded of the old comic book standby, "Aaaargh!" Vickers (RCA Victor II) is most musical, and sings the tenderer sections of the score with unusual restraint and tonal beauty. But in the declamatory passages the voice becomes strained (*"Si, pel ciel"* is a most precarious five minutes), and he begins picking his way carefully from note to note at Maestro Serafin's milk train tempos. There is little passion or anguish in the reading, little metal in the round, sometimes mushy tone.

There is no dearth of recorded versions of the significant tenor excerpts. One should start with Tamagno, the first Otello of them all, whose *"Esultate!," "Ora e per sempre,"* and *"Niun mi tema"* are available on Olympus ORL 211. These recordings, made when Tamagno was in his fifties, date from 1903 and 1904, and are piano-accompanied. The transfers are excellent, though, and reveal the tenor's dark, ringing tone and absolutely clear enunciation, freed of the muscular tensions and vocal thickness which most dramatic tenors are unable to avoid. He distends the music to some degree, but always most tastefully and meaningfully, and quite possibly with Verdi's own sanction.

Two fine samples of Leo Slezak's way with the part are included on Eterna 747; they are *"Ora e per sempre"* and *"Niun mi tema."* The voice is bright and brilliant (much more pronouncedly tenor than many heard in the role), and the dramatic instinct genuine; especially instructive is his use of a really lovely mezza-voce in the death scene. Only a

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somewhat unidiomatic sound to the tenor's Italian can be counted against these excerpts.

Caruso, who never sang the part but clearly had almost ideal vocal equipment for it, recorded the *"Ora e per sempre"* and the *"Si, pel ciel." "Ora e per sempre,"* magnificently sung and impressively declaimed, was pressed onto a 45-rpm disc. RCA Victor ER4F1, and is still available in England on RCA Victor RB 6523. The duet, with the cannon-voiced Ruffo as partner, leaves all other versions far to the rear, and for sustained excitement of vocal sound is almost unbelievable. It appeared on RCA Victor LCT 1004, which should be begged, borrowed, stolen, or taped for this excerpt.

Lauritz Melchior never sang Otello at the Metropolitan; nonetheless, his *"Esultate!," "Ora e per sempre," "Si, pel ciel," "Dio mi potevi scagliar,"* and *"Niun mi tema"* are all present on ASCO 121. The *"Esultate!"* dates from 1960 and is thus mainly a curiosity, though an imposing one. The *"Ora e per sempre"* and *"Si, pel ciel"* were recorded (badly, I might add) by Columbia in the '40s and are not especially interesting. Melchior's tone is on the heavy and logy side, his Italian slovenly and undramatic, his musical marksmanship below average. In addition, his partner in the duet, Herbert Janssen, an enjoyable performer of Lieder and of the more lyric German roles, is hopelessly wrong as Iago. The remaining two excerpts, however, are stunning—great examples of vocal art. Both are in German and date from the '20s, when Melchior's unmatched heroic tenor had all the juicy resonance and pliancy of his youthful prime. Beyond this, he brings to these excerpts a musical and interpretative integrity beyond praise. No other singing artist treated the German language so colorfully or lovingly. I would not hesitate to term his voicing of the monologue the greatest ever recorded—every note of it is sung, not ranted (very beautifully sung, and with the most poignant inflection of the words; the effect of this pure *bel canto* treatment is infinitely more moving than the most carefully conceived *parlando* "interpretation"). If the whole of Melchior's Otello was ever up to this level, then it was certainly a genuinely great achievement.

Most of the excerpts recorded in the late 1930s to immortalize Giovanni Martinelli's interpretation are long gone, but RCA Victor has recently restored two—*"Dio mi potevi scagliar"* and *"Niun mi tema"* (LM 2710). The latter is also on English Camden, along with an *"Esultate!"* dating from 1947. Martinelli was an old man, as singers go, when the Met revived *Otello* for him. Many knowledgeable operagoers who experienced his interpretation in the theatre claim it to have been a classic portrayal. The records, however, are not especially rewarding. The phrasing does have a long legato arch not encompassed by latter-day tenors, and the words are most distinctly pronounced. But the sound above the staff is so tight and labored as to make listening painful; that steely, dronelike sound heard on most of Martinelli's recordings here takes over completely. The interpretation is dignified, but on discs it does not appear striking or original, except in the bell-like declamation at the monologue's opening moments.

The part of Iago may be said really to dominate this opera until the final act—in scene after scene he is the pivotal figure, and he is accorded the most effective "set numbers," the Brindisi and the *Credo*. The tessitura does not lie quite so high as that of the other big Verdi baritone roles (the A's of the Brindisi are situated so that they can be, and usually are, just indicated); the difficulty of the role (apart from one or two really devilish passages such as the *"Questa è una ragna,"* p. 245) lies in the fact that every conversational line must be pointed and filled out and fitted into a musical continuity—for three acts, there is never a dull moment. If the role is well done, it can carry off the entire opera, despite the Act IV emphasis on Desdemona and Otello. Happily, on the complete recordings there is a selection of impressive baritones in the role.

Apollo Granforte (RCA Camden, deleted) and Giuseppe Taddei (Cetra) must be ranked as virtuosos in their dealing with the music. Granforte has the big, open sound for the *Credo* (this aria, by the way, is available on Italian Voce del Padrone QBLP 5033 and may soon be released in this country on the Odéon label), the nasty snarl for the insinuating passages of arioso, and a feeling for sharp musical definition. He does not have to resort to fakery for the mezza-voce urging of Cassio just after the *Credo* (pp. 120-23) and has enough interpretative imagination to alter his defiant laugh to the changing tone of the orchestra at the aria's conclusion. Taddei brings to the part the same fat, large sort of voice, with an appropriate

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toughness in his coloring of it; he is the only one of the contemporary baritones who can be described as vocally equal to the role. Occasionally on records he has sounded somewhat sluggish, but here he is alive and rhythmically incisive all the way. While his covering of the top tones sometimes sounds muffled, that is only infrequently troublesome in this part.

Gobbi (RCA Victor II) finds in Iago one of his best roles, and inserts many interesting touches—the military snap of his *"al posto"* (p. 123), the really nasty *"bevis"* during the Brindisi. Much of his singing is rather straightforward-sounding, and I suppose he has a point—Iago should look and sound honest and sincere—but I think he has missed some possibilities in the *Credo*, where, after all, Iago is confiding to the audience his *real* feelings. Naturally, the excessively closed and hooty sound of his upper register is at times a disadvantage, as is the relative inflexibility of his voice (the chromatic runs in the Brindisi are somewhat smeared, for example). But a good Iago, and much the best thing on the set.

Valdengo (RCA Victor I) is basically one or two grades light for this part, and he also has a closed and sometimes pinched upper register. But this performance is assuredly his best work on records, constituting a very adequate Iago, with much smooth singing and intelligent underlining in the vital accompanied recitative and with lots of rhythmic snap throughout. All it wants is a bit more stature. Protti, the Iago of London I and II, cannot of course do anything to change the basic lack of color and center in his voice, and inevitably he sounds rather routine and forgettable. It is only fair to note, however, that from an interpretative standpoint his second version is a distinct improvement over the first and the most impressive of his recorded interpretations. Very smart, well-coached, second-class singing.

Many baritones have recorded the *Credo*: among those on LP, I should mention Magini-Coletti's on Eterna 747, very strong and dark-sounding, and Tibbett's on RCA Victor LM 6705, vibrant and stentorian. Ruffo's classic rendition is presumably available on one recital disc or another, but I have been unable to locate it. Battistini's brilliantly inflected, masterfully controlled version of *"Era la notte"* is on Eterna 709, while Sammarco's, somewhat hoarse in the low register but smooth and well handled on top, is on Eterna 747, as is the recommendable if not really distinctive *"Si, pel ciel"* of Sammarco and Zenatello. Amato's imposing Brindisi is on the same disc—with the high A's sung, not faked. More up-to-date recordings of the *Credo* were made by Weede (Capitol P 8279) and Manuel Ausensi (London OS 52117), but both discs have been deleted; both versions were solid, resonant, conventional treatments.

Among performances in smaller roles, the Cassio of Piero de Palma (London I) is altogether superb, with Angelo Mercuriali's for Cetra not very far behind (Mercuriali is also the excellent Roderigo of London I). Cassio is a role for a lyric tenor of some warmth and presence, not for a scrawny-voiced *comprimario*. Both the Emilia of Nan Merriman and the Lodovico of Nicola Moscona are distinct assets to RCA Victor I, and the Roderigo of Mario Carlin and the Montano of Franco Calabrese are on the plus side for RCA Victor II.

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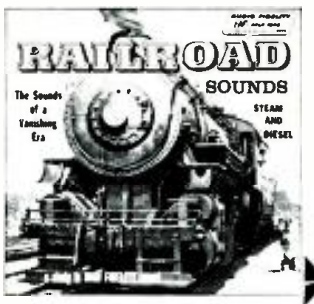

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THE NEW MUSICAL by Meredith Willson, *Here's Love*, is an old-fashioned piece of American homespun cut from the same cloth as the composer's enormously successful *The Music Man*. Although Mr. Willson, in the triple role of librettist, lyricist, and composer, does not match his earlier achievement here, he has nevertheless produced an entertainment that will greatly appeal to those who prefer his skillfully disguised corn to the sophistication of *How To Succeed* or the bawdiness of *A Funny Thing Happened on the Way to the Forum*. In adapting *Miracle on Thirty-fourth Street* (a bit of movie whimsey that starred the late Edmund Gwenn in one of his most endearing performances), Willson has hewn closely to the original story. There is a typical on-again, off-again romance running through the tale, but this is

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overshadowed by other fairly sure-fire bids for popularity, including involvements with Santa Claus and the Macy-Gimbel rivalry. A combination of fantasy and fun, it is a show that almost anyone will revel in. Visually, it is eye-filling, boasting a galaxy of drum majorettes and circus costumes of which Radio City Music Hall might be proud.

Willson's lyrics and music, however, only occasionally rise above the conventional. *The Big Clown Balloons*, in the vein of *Seventy-six Trombones*, is a long interlude of marching music, with brass, xylophones, banjos, and basses; it takes almost as long to pass by the listener as the Macy Parade it re-creates. It is a far less memorable number than *Trombones*, and is weakened by the windup with a blaring version of *Adeste Fidelis*. In *She Hadda Go Back*, the composer uses a technique similar to that employed in *Ya Got Trouble* (in *Music Man*), but the banality of the lyric proves insurmountable. *That Man Over There* is much closer to first-class Willson—a merry jingle to Kris Kringle which could easily find its way onto the Christmastide hit parade. But the ballads are sadly lacking in both melodic and lyric appeal, and in the case of *Look, Little Girl* the lyrics strike me as being in particularly poor taste.

Janis Paige, absent from Broadway since *The Pajama Game* (1956), proves that she has not lost her ability to project a song, and she does everything possible to give her numbers meaning. Unfortunately, they are not basically good songs, nor well suited to her style. Craig Stevens (of Peter Gunn fame), who makes his Broadway musical debut, is hardly impressive vocally, but I suspect the value of his name on the theatre marquee is of considerable importance to the producers. Laurence Naismith contributes a jovial, twinkling performance of the real Mr. Kris Kringle playing Macy's Santa Claus. He dispenses Willson's homey philosophy in *Expect Things To Happen* and *Pine Cones and Holly Berries* with charm, but even he can do little with a mercifully brief carol, *The Bugle*, sung in Dutch with a wee girl Hollander.

The stereo edition uses the medium to good effect, particularly in the opening number, where the parading band approaches from the left and marches off to the right. J.F.I.

"The Dream Duet." Anna Moffo, soprano; Sergio Franchi, tenor; Orchestra, Henri René, cond. RCA Victor LM 2675, $4.98 (LP); LSC 2675, $5.98 (SD).

It was a happy inspiration to team Anna Moffo and Sergio Franchi in a program of duets from musicals and operettas of the past. After Jeanette MacDonald and Nelson Eddy achieved their tremendous success in a similar repertoire, vocal duos—with the exception of Lois Hunt and Earl Wrightson—seemed to become virtually extinct. The new duo's sparkling performances should certainly restore much of this lovely music to popular favor. Miss Moffo, whose limpid tones are sheer delight, seems more at home in this milieu than her partner; but Franchi, although still plagued with some problems of pronunciation, has mastered the style quite well and uses his attractive tenor voice most effectively. The Henri René arrangements contribute much to the pleasure of the concert, although I think it was a mistake to rob the tenor of Lehár's *Yours Is My Heart Alone* and turn it into a rather awkward duet. The non-Dynagroove recording is sumptuously rich and wonderfully open in sound; there is little difference between the mono and stereo versions. J.F.I.

"A Treasury of Golden Hits." Sammy Davis, Jr.; Orchestra, Morty Stevens, cond. Reprise R 6096, $3.98 (LP); R 96096, $4.98 (SD).

These are new recordings of songs that have been in Sammy Davis' bag of tricks for some time. Never one to repeat a number in exactly the same way, even in the same evening, Davis has cut or elaborated many of them, so that they are now more compelling than ever. The sheer dynamism and vitality of these performances have a tendency both to exhaust and fascinate the listener. Davis pours all of himself into *Birth of the Blues*, *That Old Black Magic*, and *Stand Up and Fight*, yet he can be equally impressive on such quiet ballads as *Spoken For*, and *Without You I'm Nothing*. The range of the Davis voice is, as usual, fantastic: it sounds as effortless at the top as at the bottom. The Morty Stevens orchestra is well in the spirit of things, and contributes solid and powerful support. J.F.I.

"Catch a Rising Star." John Gary; Orchestra, Marty Gold, cond. RCA Victor LPM 2745, $3.98 (LP); LSP 2745, $4.98 (SD).

In John Gary, RCA Victor has uncovered a vocalist who may well challenge, in time, the popularity of the company's oldest alumnus, Perry Como. Gary, a singer who can really sing, has just about everything going for him: a sweet, yet robust, voice of quite astonishing range; a pleasant, unaffected style; and a talent for getting to the heart of a song. Gary has had extensive experience in clubs, radio, and TV, and this is quite apparent in his poise and assurance here. Admittedly, songs such as *Ebb Tide*, *Yellow Bird*, *More*, and *Somewhere Along the Way* make no great vocal demands on the singer, but they have seldom been handled with such sincerity or vocal finesse. In his own *Possum Song*, and Will Holt's *Till the Birds Sing in the Morning*, both pseudofolk songs, he shows a decided flair for more earthy and lasting material than he has chosen for this record debut. The Marty Gold arrangements are particularly well tailored to the singer's style, and the Dynagroove sound is beguiling. J.F.I.

"Musical Memories of France." London TW 91302, $3.98 (LP).

This collection strikes me as perhaps the most appealing—and certainly the most thoughtful—musical *tour de France* available on a single disc. From Brittany to the Vosges, from Alsace to the Auvergne, London Records has collated typical performances of indigenous music by highly skilled regional artists. The listener gains some appreciation of the variegated cultures that have met to form modern France: Marcel Bernard's Auvergnat ensemble sparkles in *Les Epouseux du Berry* and *La Rouergeoise*; the *La belle Catherinette* of the Musique Folklorique Alsacienne is as Teutonic as sauerkraut; a Basque group sings in its own unique idiom. Still, despite the exotic note, the most beguiling selection is that old rouser from Burgundy, *Les Chevaliers de la table ronde*, sung with a depth of admiration for *du bon vin* that does credit both to Les Cadets de Bourgogne and their province. Clean, clear reproduction throughout. O.B.B.

"Rudolf Schock Sings German Pops." Rudolf Schock; Chorus and Orchestra. Capitol T 10340, $3.98 (LP).

Only in the very broadest sense of the words can the songs Rudolf Schock sings so winningly here be called German pops. Six of them are from the operettas of Strauss, Kálmán, Kunneke, and Fall, with a couple from Friml's *Rose Marie* thrown in to give the program an international flavor. The remaining four, including Karl Bohm's *Still wie die Nacht*, are more or less light ballads which have achieved limited popularity over the years. As might be expected from a singer once considered Richard Tauber's logical successor, Schock is most successful in the operetta arias. Although his voice is not as fresh as it was a year or two ago, it is still capable of producing some lovely tones ranging from ringing *fortissimos* to *pianissimos* that float appealingly. And perfection is the word for his style. There is some rather superfluous support from a chorus in one or two numbers, and some splendid, true German operetta-style playing from the orchestra. The sound on the mono version (the only edition) tends to be muddy. J.F.I.

"Songs of a Russian Gypsy." Alya. Monitor MF 404, $4.98 (LP); MFS 404, $4.98 (SD).

The otherwise unidentified Alya, who sings the Russian gypsy songs on this disc, is of Russian parentage, born in Yugoslavia, and presently employed in

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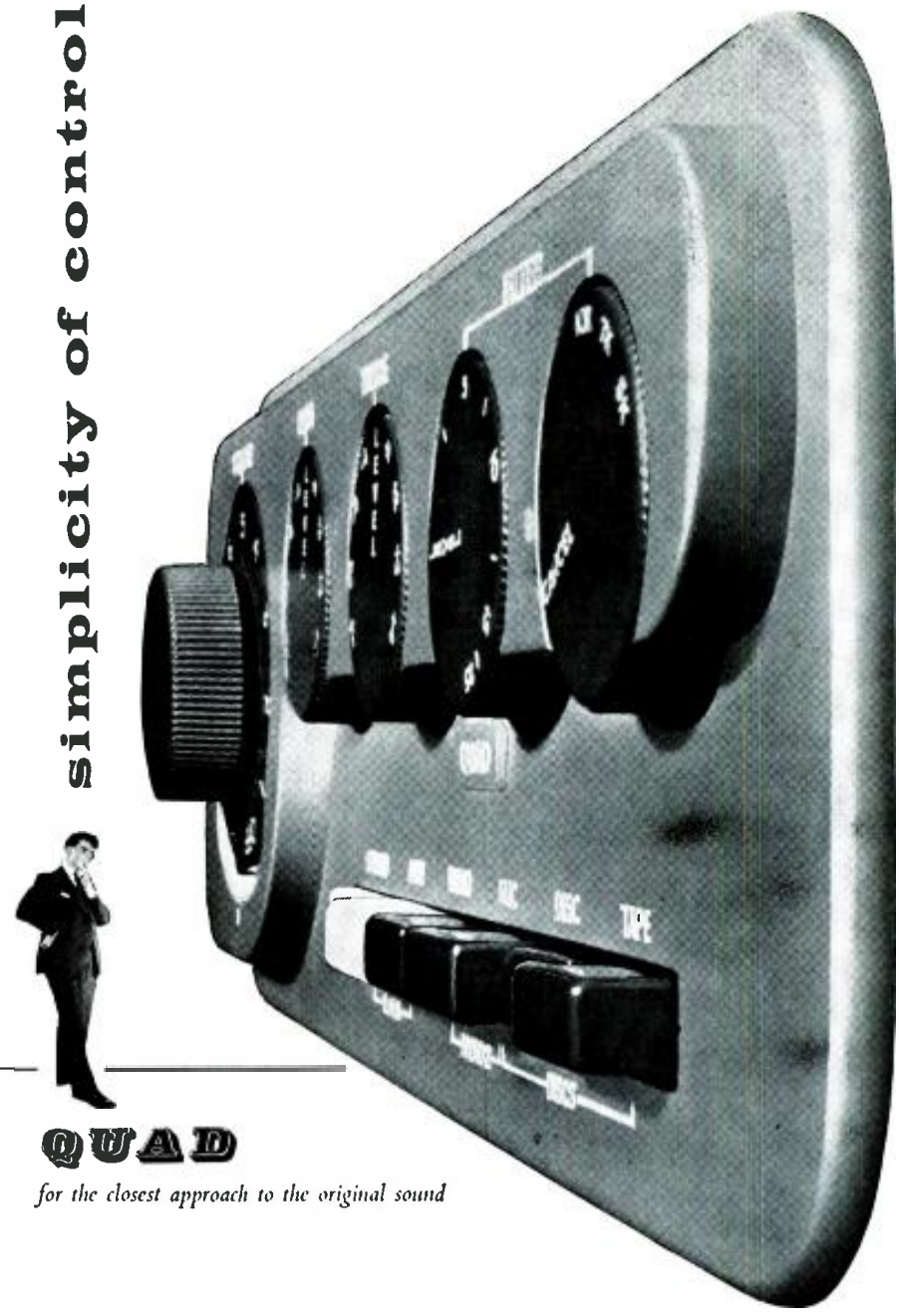

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a New York night spot. Her rich, husky soprano imparts a dark luster to *Kolyechko* (The Ring), a very moody, very effective, very Russian ballad which she acts as well as sings. She is equally appealing in *Chto Maye Gore* (No Sorrow for Me), a bittersweet comment on the consolations of wine and music in an otherwise hopeless life. Perhaps the sorrow outweighs the joy in this collection, but in a sense this is the more gypsylike and certainly the more Russian . . . and the mixture is dazzling. An unobtrusive but atmospheric accompaniment and crystalline sound round out a most attractive album. O.B.B.

"Trombone . . . Trombone . . ." Lloyd Elliott: Rhythm Section. Ava A 18, $3.98 (LP); AS 18, $4.98 (SD).

Multidubbings are nothing new, but I don't remember ever having heard any before that dared to multiply a single instrument by a factor of ten. And remarkably enough, Elliott's "solo" ten-trombone ensemble (augmented only by piano, bass, and traps) not only sounds fine but includes a surprising variety of tonal colorings and achieves a robust, jumping jazz drive. Best, perhaps, are the songful, bolero-rhythmed *Trombolero*, the richly sonorous *I Love You Porgy*, a rhapsodic *Trombosis*, a vivacious *Steppin' Out with My Baby*, and a bravura rescoring of David Rose's *Holiday for Strings*. The full-blooded recording has far less background noise than one would expect from the many master-tape generations involved, and while I expect that the stereo version (which I haven't yet heard) probably is even more impressive, the LP is excellent on its own. Elliott, his arranger Tommy Oliver, and the engineers have brought off brilliantly a well-nigh impossible feat. R.D.D.

"Fourteen 14K Folksongs." The Limeliters. RCA Victor LPM 2671, $3.98 (LP); LSP 2671, $4.98 (SD).

Following their last ill-advised venture into religious songs, the Limeliters here pick up lost ground with a scintillating program of traditional ballads. Their close harmony—counterpointed by the soaring light-textured tenor of Glenn Yarbrough—has never been projected to better advantage. Perhaps the finest of their selections is a lilting, sweetly sad *Spanish Is the Loving Tongue*. The self-mocking bitterness and disillusion of *Drill Ye Tarriers* resurrects the Western expansion of the American railroads at the expense of the Irish immigrants who drove the spikes. The trio beautifully limns the Anglo-Saxon purity of *I'm Goin' Away*, that most poignant of ballads to come to us from the high fastness of the Appalachians. They also dig back into the archives for *John Riley*, a classic encounter between two separated lovers couched in a driving, foreboding rhythm. On the whole, this is one of the finest and best-recorded programs the Limeliters have yet committed to vinylite. O.B.B.

"Mantovani/Manhattan." Mantovani and His Orchestra. London LL 3328, $3.98 (LP); PS 328, $4.98 (SD).

Skillfully blending a series of orchestral cameos that survey the island of Manhattan from the Bowery to Harlem, from Tenth Avenue to the East Side, Mantovani has painted a splendid musical portrait of the metropolis with selections that capture some of its ever changing moods. A good deal of the credit for this successful venture belongs to Roland Shaw, whose orchestrations are brisk, imaginative, and extremely effective, particularly in a rousing march-tempo *Give My Regards to Broadway*, a jangling, Gay Nineties setting of *The Bowery*, complete with barroom piano and oom-pah-pah brass, and the splendidly evocative rattle of *Take the "A" Train*. The familiar Mantovani strings are in evidence in the mood pieces, though here they are used more sparingly than on previous recordings, and are more skillfully integrated with the other orchestral choirs. It is good to hear Lew Alter's *Manhattan Serenade* again, for it has been sadly neglected in the past few years. But the real eye-opener of the program is Gustave Kerker's famous waltz from *The Belle of New York*, a musical comedy of the late Nineties more popular in London than in its own city. J.F.I.

"Piaf and Sarapo at the Bobino." Edith Piaf, Théo Sarapo; Orchestra, Noel Cammaret, cond. Capitol T 10348, $3.98 (LP); ST 10348, $4.98 (SD).

Only a pale shadow of the late great Piaf emerges from this recording of a concert she gave at the Bobino with her husband Théo Sarapo. She sings six numbers, none of them comparable to the older favorites in her repertoire, but they are wildly acclaimed by the audience present, and her admirers will surely want this last recorded documentation of her art. Sarapo's contributions, on the other side of the disc, teeter between rock and roll and ballads of love or despair, and there is nothing in his work as it is demonstrated here to set him apart from the horde of young French pop singers operating in the same musical field. J.F.I.

"Living Strings at a Sidewalk Café." The Living Strings, Johnny Douglas, cond. RCA Camden CAL 762, $1.98 (LP); CAS 762, $2.98 (SD).

The RCA Camden Living Strings are off here on a Continental tour, and have picked up such agreeable musical bonbons as *J'attendrai*, *Vienna City of My Dreams*, *Du kannst nicht treu sein*, and *Lili Marlene*, to which they have added, in the interest of good international relations, three American songs, including the wistful *Hi-Lili, Hi-Lo*. I never cease to be amazed by the musical proficiency, artistry, and good taste of this string group, and by the consistently excellent sound produced by RCA Camden engineers. The latter compares very favorably indeed with that found on recordings at almost double the price. J.F.I.

"Odetta Sings Folk Songs." RCA Victor LPM 2643, $3.98 (LP); LSP 2643, $4.98 (SD).

I did not share the general enthusiasm for Odetta's recent essay into the blues, and it is most pleasant to see her back at the old familiar stand in this new release. She opens with a driving, somewhat somber *Nine Hundred Miles*, the famous railroad man's lament, in which she very subtly imbues the song with the rhythm of a rolling train. She is not at home in the lullaby entitled *Why Oh Why*, and her moving—and clearly deeply felt—treatment of Bob Dylan's *Blowing in the Wind* is, I think, pitched rather too high for her vocal resources. With these two exceptions, however, Odetta's big, deep, mellow voice encompasses every nuance of every ballad. She is profoundly stirring in a lovely, classic *Shenandoah* and in the sad *Roberta*. Of the two

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splendidly reproduced Dynagroove editions, I rather preferred the more sharply focused monophonic. O.B.B.

"Max Monrath." Max Monrath, piano. Epic LN 26066, $3.98 (LP); BN 26066, $4.98 (SD).

Mr. Monrath, who sings and talks in a tough-voiced fashion and also plays ragtime piano, is too young to have been a firsthand student of vaudeville in its heyday, yet he has done sufficient research to justify his educational TV appearances as a resuscitator of old-time pop styles. His present program may not be as varied as its subtitle ("Waltzes, Shouts, Novelties, Rags, Blues, Ballads, and Stomps") suggests, but he does include two genuine ragtime masterpieces, the familiar Joplin *Maple Leaf Rag* and an even more fascinating *Ragtime Nightingale* by Joseph Lamb—both straightforwardly, if somewhat stiffly and vehemently played. He seems more at ease in his spoken patter and in singing (to his own deft accompaniments) World War I song medleys, plus *Take Me Out to the Ball Game*, *My Name Is Morgan (But It Ain't J.P.)*, *Heaven Will Protect the Working Girl*, and other "vodvil" divertissements. A vociferous live audience cheers everything he does—not without justification in the best numbers, particularly in an amusing skit on what were considered "dirty" songs in more innocent times, and in an inspired Prohibition hymn to the departed *Saloon*. The recording is robust, but very closely miked and hard in quality, and the strongly marked stereoism is of no particular advantage here. R.D.D.

"We Gather Together." Tennessee Ernie Ford; San Quentin Prison Choir, Gene Short, cond. Capitol T 1937, $3.98 (LP); ST 1937, $4.98 (SD).

The latest release in Ford's extensive hymn program series is of special interest for its choice of a thirty-eight-man penitentiary chorus to back up, in robust if amateurish fashion, the resonant-voiced soloist. It may be a bit ironical to hear convicts singing *A Mighty Fortress* and *Somebody Did a Golden Deed*, but there can be no questioning their fervency. The on-location recording mikes the soloist somewhat too closely, but captures the chorus in a warmly reverberant acoustical ambience (probably in the prison chapel, since a small pipe organ is used for accompaniment), and it is surprisingly broadspread even in the mono edition. The SD version is, of course, still more expansive. R.D.D.

"The Good Old Hymns." Roger Wagner Chorale. Capitol W 1923, $4.98 (LP); SW 1923, $5.98 (SD).

"Hymn Sing-Along." Mitch Miller and the Gang. Columbia CL 2063, $3.98 (LP); CS 8863, $4.98 (SD).

Always a fine chorus, but never before quite matching the musicianship and sensitivity of the Robert Shaw group, Wagner's Chorale comes closest to doing so in the present unaccompanied performances of standard hymns—*The Old Rugged Cross*, *Nearer My God to Thee*, *Abide with Me*, *Rock of Ages*, and ten others. The occasional soloists (Maurita Phillips, soprano, and James Tippey, baritone) are excellent by normal standards, though not quite so distinctive as some of Shaw's; but the chorus as a whole is superbly fresh-voiced, its enunciation is lucid, and its performances warmly expressive without any sentimentalization. Although rather close miking italicizes a few sibilants, the stereo re-

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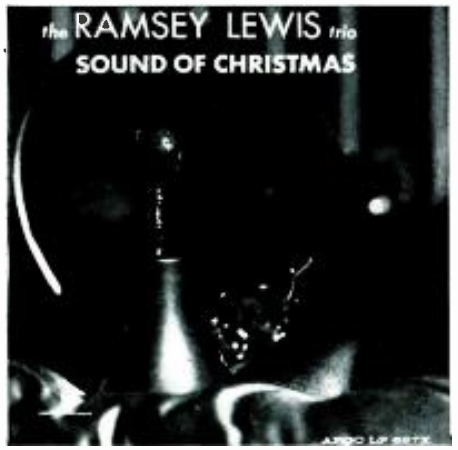

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cording is beautifully open and airily expansive. (The mono edition is good, but not so rich and "floating.")

After this demonstration of how well even the simplest and most familiar hymns *can* be sung, the Miller performances (all with organ accompaniment, except for *Whispering Hope*, done with guitar, harmonica, and string bass) sound very stolid indeed. The small male chorus sings straightforwardly enough, but its only mode of expression is, apparently, to shout a bit louder. And the extremely robust recording tends to accentuate both the tonal heaviness of the voices and the wheeziness of the small organ. Curiously enough, the "Gang" seems to come to life and achieve some real warmth only in the aforementioned *Whispering Hope*—a fact which, together with its accompaniment, leads me to suspect that it may have been left over from some earlier sing-along session when Mitch and his men were in fresher spirits. R.D.D.

"Robert Goulet in Person." Robert Goulet; Orchestra, Jerry Bresler, cond. Columbia CL 2088, $3.98 (LP); CS 8888, $4.98 (SD).

Robert Goulet's night club act, recorded live in the Chicago Opera House, contains the usual amount of musical trivia which even the best of singers find obligatory in such presentations. In his case, they are a medley of old songs, a limp trifle entitled *Melinda*, and *Concentrate on One Thing at a Time*, in which the *double-entendres* are carefully calculated to convulse any night club audience. This sort of material does not suit Goulet very well, nor do I think he has helped matters by using what I would call a Tony Bennett style for them. But when he can let his virile baritone loose on such show tunes as *What Kind of Fool Am I?*, a medley of great Lerner and Loewe songs, and his own special version of *If Ever I Would Leave You* from *Camelot*, Goulet proves, once again, that he has few peers in the presentation of theatre music. The *Soliloquy* from *Carousel* is also included, but this wonderful number is robbed of some of its appeal by the singer's rather coy handling of some of the lines. The entire act obviously delighted the audience, and their enthusiastic applause for every number is suitably presented in Columbia's stereo sound which, for this kind of location, is surprisingly clean, as well as expansive. J.F.I.

"The Second Barbra Streisand Album." Barbra Streisand; Orchestra, Peter Matz, cond. Columbia CL 2054, $3.98 (LP); CS 8854, $4.98 (SD).

Having been extremely enthusiastic about Barbra Streisand's first album (June 1963), I find it neither easy nor pleasant to report that her new album seems to me an almost unrelieved bore. I have no idea what has happened to this singer between albums (maybe she took a course in Method singing), but her work here is pretentiously arty, overinvolved and overprojected, and made further intolerable by a vocal tone best described by the Irish word "keening." There is certainly nothing wrong with her choice of songs, five of which are by Harold Arlen, and there are occasional flashes of the old Streisand. She conjures up a mood of fright in *Gotta Move*, she delivers an ebullient version of Arlen's *Down with Love*, and, except for the final notes, she gives a brilliant performance of *When the Sun Comes Out*. Her *Who Will Buy?* from *Oliver!* starts out on the credit side of the ledger, but suddenly, with a bit of wretched phrasings, the whole mood is shattered, and never recaptured. Nor can I find anything to admire in her orgiastic treatment of Romberg's tender love song *Lover Come Back to Me*, or in her handling of the remaining songs in her program. She has been skillfully abetted in this form of musical mayhem by Peter Matz's arrangements. Sound in the stereo version is well enough spread, but surprisingly opaque. J.F.I.

"Cugi's Cocktails." Xavier Cugat and His Orchestra. Mercury MG 20832, $3.98 (LP); SR 60832, $4.98 (SD).

Except for a couple of inviting bossa nova mixtures, Cugat's recipes for these musical cocktails all come from the very dog-eared bar book that has been the musical source of all his ventures over the past few years. In other words, this is a typical collection of cha-chas, mambos, guarachas, beguines, and rumbas played by the orchestra in a style which, while not authentically South American, has always found great favor with North American dancers. It is possible to note a little more orchestral spice in some numbers, a more pronounced beat or a more relaxed style in others, and in *Grasshopper*, *Mint Julep*, and *Singapore Sling* the rhythmic coloration is more vivid than usual. Although the band has been very closely miked, the stereo sound has good directionality. J.F.I.

"Mala Femmena." Connie Francis; Orchestra. M-G-M E 4161, $3.98 (LP); SE 4161, $4.98 (SD).

Connie Francis brings considerable vocal expertise, if little warmth, to her performance in Italian of this odd assortment of songs. Suffering most from this emotional restraint are the genuinely Latin numbers (only *La Paloma* is successful); even some of the songs of French or American origin are not improved by her cool approach. She is best, I think, in Bart Howard's lovely *Fly Me to the Moon* (*Portami con te*), and the two songs from her film *Follow the Boys*, which are most agreeably presented. But Tino Rossi's old hit *Violon dans la nuit* (*Violino tsigano*) sounds exceedingly tame in Miss Francis' passionless performance. The M-G-M sound is curiously variable, suggesting that the songs were recorded at different times and places. J.F.I.

"Glory, Glory, Hallelujah." Eric Rogers Chorale and Band. London "Phase-4 Plus" SP 44028, $5.98 (SD).

"Satin, Strings, and Bouncing Brass." Ted Heath and His Music. London "Phase-4 Plus" SP 44023, $5.98 (SD).

When you start to play these (or the three other new Phase-4 Plus releases), stand ready to make fast and extreme reductions in both your volume and treble control settings if you wish to save your eardrums! I have yet to hear heavier modulation levels or more razor-edged highs. It is only when these are firmly curbed that the strong low and vivid middle ranges are evident and you can safely listen to the gimmicked program materials themselves. In the first release, a sixty-voice chorus (actually sounding considerably smaller), a sixty-man military band, and an occasional big pipe organ plod coarsely through the leader's inflations of *God Bless America*, Handel's Hallelujah Chorus, *Onward Christian Soldiers*, *The Holy City*, *When Johnny Comes Marching Home*. They

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achieve a low point of sheer schmaltz in *I Believe*, and genuine sincerity and attractiveness only in the unaccompanied *My Country 'Tis of Thee* and a vivacious *Michael, Row de Boat*.

Although Johnny Keating's arrangements also tend to be fancy and spectacularly stereogenic, the performances by Ted Heath's string-augmented orchestra are much better. I liked best the richly atmospheric *Sentimental Journey*, *I Had the Craziest Dream*, and *Moonlight Serenade*, but also effective are the two Keating originals, a zestfully brisk *Mirage* and synthetically but colorfully "exotic" *Theme for Cleopatra*. This disc is notable too as the only one of the batch which is relatively free from overamplification background hum and for maintaining at least some acoustical warmth. The remaining three new releases (Ronnie Aldrich's "Two Pianos and Strings," SP 44029; Roland Shaw Orchestra's "Mexico!," SP 44030; and the Werner Müller Orchestra's "On the Move," SP 44026) are all musically inconsequential and sonically interesting only as horrible examples of the extremes to which engineering sensationalism can be carried today. R.D.D.

"Great Spirituals." Malcolm Dodds Singers. RCA Camden CAL 763, $1.98 (LP); CAS 763, $2.98 (SD).

If you can get past the opening *Just a Closer Walk*, with its wheezing electronic organ, heavily plugging rock and roll beat, and screaming sopranos, you are in for some far more pleasant surprises here. There are a good many crudities and stridencies throughout, to be sure, but also infectious fervency, some truly lovely quiet moments (in *Sometimes I Feel Like a Motherless Child*, *Deep River*, and *Nobody Knows*), and many livelier ones that are quite irresistible for their rhythmic zest. (Try *Go Tell It on the Mountain*, *My God Is So High*, and a jazzily exultant *Little David*.) Both mono and stereo editions are powerfully recorded, but only the latter does justice to the many effective choral antiphonies. This is the first time the eleven members of the Dodds group (often heard in subordinate roles in various pops releases) have been featured on a record of their own; and at its best this program is a quite successful example of the genre. R.D.D.

"At the Village Gate." Clara Ward and Her Gospel Singers. Vanguard VRS 2151, $4.98 (LP); VSD 2151, $5.95 (SD).

Clara Ward's ability to take gospel song into night clubs and yet avoid the stigma of creating "pop gospel" lies, as this collection makes very evident, in her strong sense of theatre. Miss Ward and her group are always "on," whether in surroundings appropriate to gospel song or in surroundings less fitting. They project feeling and excitement with a consistency that is part of the true performer, not of one who is expressing only religious zeal. In this set, recorded before an audience at the Village Gate, the fervor of Miss Ward and her singers is never-failing. There is, however, more than fervor here. There is the discipline that is the basis of art. It is this that enables the Ward singers to rise to a level higher than mere naturalistic exuberance. The program is a mixture of rocking, up-tempo selections, and slow, deliberate, and somewhat doleful pieces. The fun is concentrated in the lively numbers, but all of them are skillfully projected. J.S.W.

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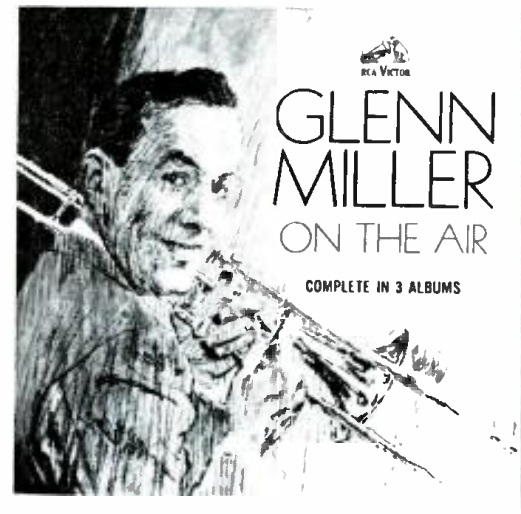

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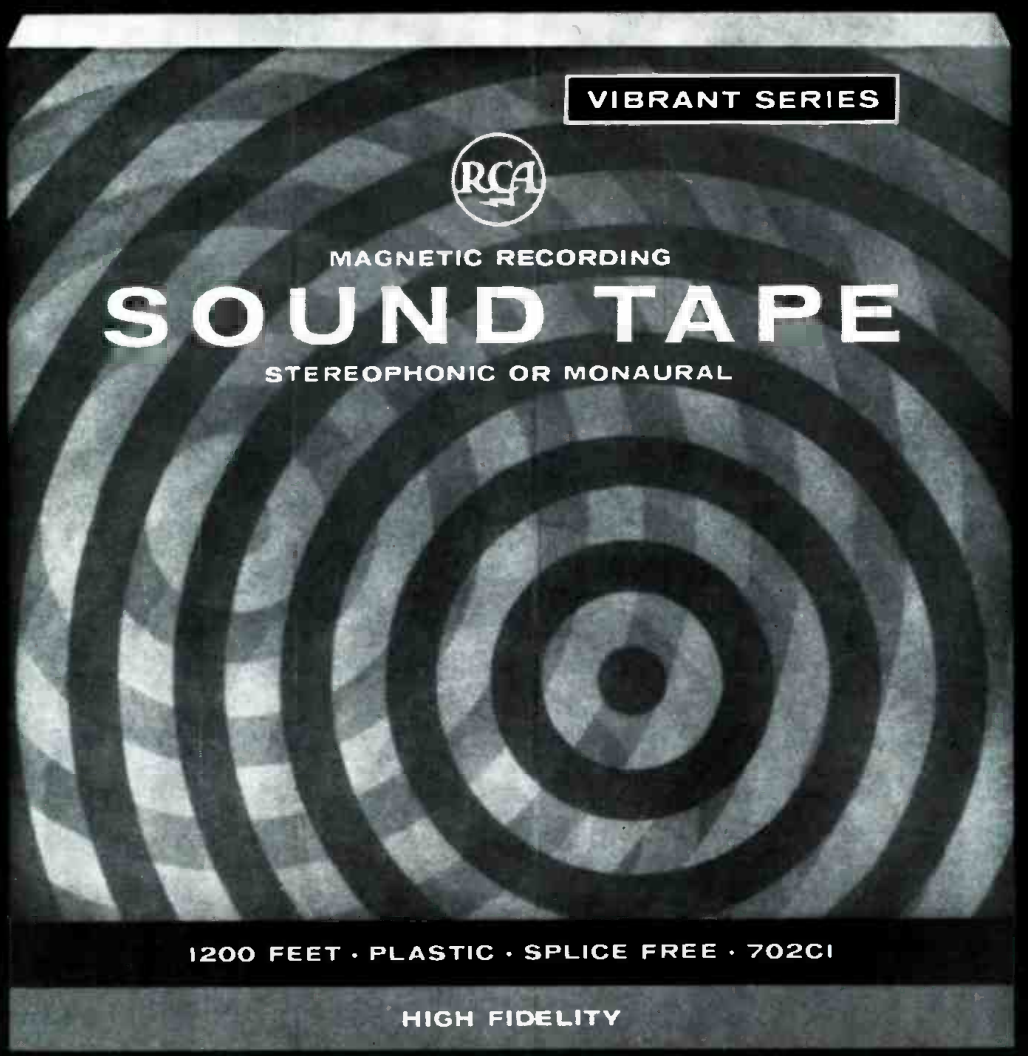

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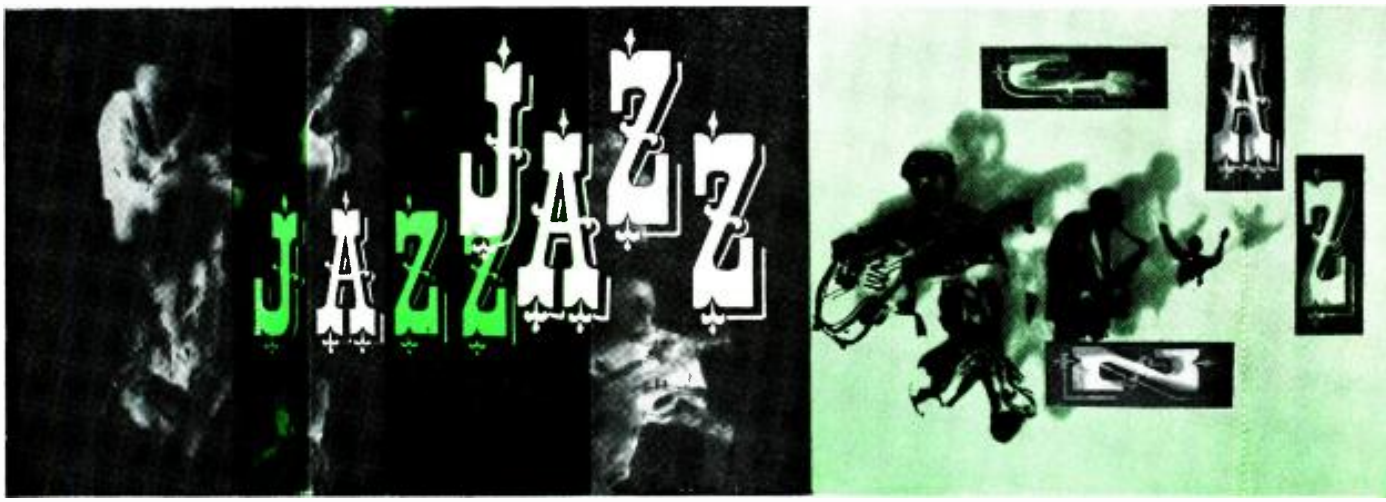

"Americans in Europe, Vol. 1 and Vol. 2." Impulse 36/37, $4.98 each (LP); S 36/37, $4.98 each (SD).

It's no secret that jazz has spread to almost every corner of the world. But the extent to which American jazz musicians have followed the music and settled permanently in foreign countries has not been quite so well publicized. These two discs, taken from a concert held in Koblenz, Germany, in January 1963, not only spotlight the number of American jazzmen scattered throughout Europe, but remind us of the level of the talent that has been withdrawn from the United States. Twenty Americans are represented here, summoned to Koblenz by the organizer of the concert, Joachim Ernst Berendt. They came from Stockholm, Copenhagen, Amsterdam, Cologne, Berlin, Munich, Paris, Rome, and Zurich. Among them are one of the great New Orleans clarinetists, Albert Nicholas; two of the men who influenced the development of bop in the early Forties, Kenny Clarke and Bud Powell; a pair of major saxophonists, Don Byas and Herb Geller; and a brilliant blues singer, Champion Jack Dupree. The high points of the concert are concentrated mostly in Volume 2. There is a rollicking performance by a group billed as "The Traditional Americans in Europe," led by the onetime Ellington trumpeter Nelson Williams; it is more of an out-and-out swing group than its name might indicate, although some of its best moments are the stride piano contributions of Earle Howard, a hitherto uncelebrated Fats Waller protégé. There is also a beautifully developed treatment of *I Remember Clifford* by Byas, and a delightfully free and easy bit of singing, talking, and piano playing by Dupree. Nicholas, who plays with the Traditional Americans and also at the head of a quartet, is disappointingly thin and routine. A large portion of Volume 1 is devoted to glib performances by Kenny Clarke's trio (Lou Bennett on organ and Jimmy Gourley on guitar contribute the glibness) and the Bill Smith Quintet (Herb Geller, however, brings this group to life in his solo spots). But this disc also includes a slow, ruminative treatment of *'Round Midnight* by Bud Powell that proves to be one of the best recordings he has made in many years.

Georgie Auld Quintet: "Plays the Winners." Philips 200096, $3.98 (LP); 600096, $4.98 (SD).

After several years of relative inactivity, Georgie Auld returns to the recording studio with a strongly rhythmic little group: Lou Levy, piano; Leroy Vinnegar, bass; Mel Lewis, drums; Frank Rosolino, trombone. They play with a simplicity and directness rare in contemporary jazz. Auld gets almost all the solo space, except for a few brief appearances by Rosolino and Levy, but he never indulges in pointless marathons. All but one of the tunes are familiar standards which Auld, Rosolino, and the rhythm section approach with geniality and with an obvious respect for the original melody. There is still a great deal of the sound and phrasing of Lester Young in Auld's willowy saxophone when he plays at a moderately fast tempo. On slow ballads he moves very effectively into a heavier, breath-tinged vein. Rosolino is an agile and perceptive foil in providing trombone fills for Auld's easily flowing lines.

Buddy De Franco and Tommy Gumina: "Polytones." Mercury 20833, $3.98 (LP); 60833, $4.98 (SD).

The seemingly unlikely team of clarinetist Buddy De Franco and accordionist Tommy Gumina is continuing to grow and flourish. Here they have left far behind the customary format of most groups (introductory ensemble, long solos, closing ensemble), and have obviously expended care, thought, and intelligent invention in preparing their material. Their ventures into polytonality broaden the color potentialities of the two instruments, and Gumina's "accordio-organ" adds a touch of cathedral-like tone quality. The color possibilities are admirably used in developing the selections. De Franco has always been a brilliant technician; Gumina is a highly complementary colleague who contributes a fire and intensity rarely produced by De Franco on his own. Their playing is original and stimulating, and demonstrates in a gratifying way that there are new directions to be explored in jazz which involve neither grotesqueness for its own sake nor a complete departure from the distinctive tenets of jazz.

Paul Desmond: "Take Ten." RCA Victor LPM 2569, $3.98 (LP); LSP 2569, $4.98 (SD).

Paul Desmond, a singularly sophisticated and witty jazz musician, has—by some stroke of genius—been called upon to write the commentary on this album. He has produced a brilliant essay full of humor, that informs even while it delights. His writing stands like a beacon of honest light in the murky, appallingly self-satisfied, and often asinine prose generally found on jazz disc liners. The music is played by Desmond, who describes himself as "this saxophone player from the Dave Brubeck Quartet"; Jim Hall, guitar; Gene Cherico and (on one number) Gene Wright, bass; and Connie Kay, drums. The program is divided between what Desmond calls "bossa antigua" and normal jazz (including *Take Ten*, a variant on his popular *Take Five*). It is calm, polished, self-possessed music in which Desmond plays with a mellowness falling somewhere between his more inspired moments with Brubeck and his emptier moments with same. His work is pleasant and amiable but never gripping; in fact, Hall actually outdoes him at the floating lyricism one would have thought to be his strongest point. Still, I have only the deepest admiration for anyone who handles words as deftly as Desmond and also plays even a moderately good saxophone. And he is considerably better than moderately good. This disc, one way and another, leaves one in a pleasant glow.

Duke Ellington: "The Ellington Era: 1927–1940." Columbia C3L 27, $11.96 (Three LP).

The years from 1927 to 1940 encompass the period when Duke Ellington was making his reputation as one of the most original talents in jazz. During that time almost all of his recording affiliations were with companies now part of the Columbia complex (except for some brief spells with Victor). As a result, this three-disc set, issued as part of Columbia's admirable jazz reissue project under the guidance of Frank Driggs and John Hammond, is drawn from most of Ellington's recorded work during those thirteen eventful years. The possibilities are numerous, and it is inevitable that many things must be omitted that somebody is bound to feel should have been included. Driggs has marked this album "Volume One," so without quibbling about what is left out, one can only relish the brilliant succession of performances accounted for here. There are, of course, the early Ellington classics—*East St. Louis Toodle-Oo, Black and Tan Fantasy, The Mooch,* and *Mood Indigo*. Of even more interest are items that have not been readily available for years, such as *Echoes of Harlem, Clarinet Lament, Boy Meets Horn, Rose of the Rio Grande*

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(with Lawrence Brown and Ivie Anderson), *It Don't Mean a Thing, Old Man Blues,* and *Bundle of Blues.* The entire program is a consistent display of Ellington's ability to create fascinating performances out of even the flimsiest material, and there is not one among the forty-eight selections I would willingly drop. We can now only anticipate the good intentions of Volume Two. Meanwhile, this set is an invaluable addition to the shelf of essential and lasting jazz recordings.

Ella Fitzgerald with Count Basie and His Orchestra: "Ella and Basie!" Verve 4061, $4.98 (LP); 6-4061, $5.98 (SD).
Probably no singer is more nearly the vocal equivalent of Count Basie's band than Ella Fitzgerald, and it is only rational to expect the two to work together exceptionally easily. They do, and the results are distinctly pleasant. The suave rhythm of the Basie band enables Miss Fitzgerald to swing in an easy manner that has often been short-circuited by the less graceful backing of other large groups. Here she can relax with the assurance that the supporting musicians are completely in tune with her. And on ballads, the blending is well-nigh perfect. More of her bubbling good humor than one normally hears on discs comes out here, as she joins the band in ad-libbing extensions to pieces, and in contributing what are essentially instrumental lines to the arrangements. All in all, this is a brilliant set. As for the Basie band, it is reduced by the nature of things to an accompanying role, which it carries out with polish.

Pete Fountain and His Mardi Gras Strutters: "South Rampart Street Parade." Coral 57440, $3.98 (LP); 757440, $4.98 (SD).
At this date, one more routine Pete Fountain disc would be scarcely worth noticing. This, however, manages to be something decidedly different without actually departing from Fountain's normal area. His group (or groups—two are represented) are built around a four-man percussion section: Jack Sperling on drums and Godfrey Hirsch on vibes —both Fountain regulars; Paul Barbarin, the celebrated New Orleans drummer; and Nick Fatool, one of the great swing-band drummers. They drum up a marching (and swinging) basis for each piece, while a normal Dixieland front line (sometimes amplified by a four-man trombone section) explores *Over the Waves, South Rampart Street Parade, Put on Your Old Grey Bonnet, Basin Street Blues,* and other well-established favorites. This emphasis on the drummers in familiar material creates performances fresh and provocative, and suggests new approaches to the tried and no-longer-so-true Dixieland repertory.

Bud Freeman: "Something Tender." United Artists 14033, $4.98 (LP); 15033, $5.98 (SD).
Freeman seems to have been wandering in limbo since the Forties, when he could be counted as part of the Eddie Condon crowd. Since then, he has been part of neither the old-fashioned nor the modern wings of jazz; he has been even more displaced than many other musicians who have fallen between these two areas. Teaming him with guitarists Carl Kress and George Barnes here has proved to be an inspiration, for it places him in an atmosphere in which he can be completely natural. This trio is somewhat suggestive of the Quintet of the Hot Club of France. It has the same direct, swinging attack, the same strong melodic feeling and, in Freeman, a primary soloist possessing the sort of authority brought to the Quintet by Django Reinhardt. The program is made up largely of carefully chosen pop standards (*Please, Mimi, Mountain Greenery, Sweet Sue,* etc.) augmented by five originals by the players. Freeman contributes a successor to his famous showpiece *The Eel: The Eel's Nephew.* It is a calmer, cooler fish than its uncle, but nonetheless has a characteristic rhythmic wiggle. Barnes takes most of the guitar solos, single string, but Kress moves out front for a charming chorded solo on his own *Golden Retriever Puppy Dog Blues.* Kress's subtle and perceptive backing is an invaluable asset throughout, providing a foundation over which Freeman is able to play with remarkably singing warmth. These are really beautiful and imaginative performances.

Harry James and His Orchestra: "Double Dixie!" M-G-M 4137, $3.98 (LP); S 4137, $4.98 (SD).
Say what you will about Harry James (and many of the remarks during the past twenty years have been less than kind, especially those in regard to the goatishness of his tone, the saccharinity of his arrangements and, latterly, his dependence on second-hand Basie), you must admit that in the past few years the James band—always a swinging group even in its most commercial days—has been trying to find logical extensions of its métier. Dixieland of the Bob Crosby big-band variety (in arrangements by ex-Crosbyite Matty Matlock), built around pieces recorded by Louis Armstrong in his Hot Five and Hot Seven days, makes sense for James. His style is Armstrong-derived, and he can still conjure up the old Armstrong phrases with a strikingly vital punch. For this occasion, several Armstrong-associated pieces (*Cornet Chop Suey, Weatherbird, Two Deuces, My Monday Date*), along with a couple of originals and other appropriate pieces, have been orchestrated to expand the original small-group performances to a big-band format. (The whole trumpet section takes over some of the Armstrong solos.) There are strong solos by James, and several by the velvet-toned tenor saxophonist Eddie Miller. The "double Dixie" of the title refers to the fact that the regular James band has been augmented by a Dixieland front line made up of Dick Cathcart, Ray Sims, Matlock, and Miller.

"Out Came the Blues." Decca 4434, $3.98 (LP).
During the Thirties and early Forties, when the blues were moving to the city (and when the classic or vaudeville-based blues style had been strangled by the Depression), Decca turned out an exceptionally good catalogue of representative material. Some highlights from this catalogue have been gathered here. The time range runs from Memphis Minnie in 1934 to Lightnin' Hopkins in 1953. (The latter is not so advanced a date as it might appear, as Hopkins' style dates back to the Thirties.) The quality is consistently high, with particularly good singing by Kokomo Arnold, Peetie Wheatstraw, and Sleepy John Estes—all in 1937; Georgia White (1938); and Cousin Joe—or Pleasant Joseph—(1947). There are striking instrumental accompaniments on a Trixie Smith performance in 1938, including a fine Sidney Bechet clarinet solo, and a 1939 Rosetta Crawford selection in which she is backed by a James P. Johnson band featuring some beautiful trumpet playing by Tommy Ladnier. Vocally and instrumentally, this set provides an unusually rewarding collection.

Billie Poole: "Confessin' the Blues." Riverside 458, $4.98 (LP); 9458, $5.98 (SD).
Billie Poole suggested in her first disc for Riverside ("Sermonette," Riverside 425) that she was an unusually capable blues singer. (It was no more than a suggestion, because the varied program contained only a modicum of blues.) She confirms that first impression in this set as, with the extremely knowledgeable and able accompaniment of the Junior Mance trio and the guitar of Kenny Burrell, she focuses to a large extent on blues of various types. Miss Poole has a warm, expansive voice, and makes unusually good use of it. It stands her in especially good stead when she delves into Bessie Smith material (*Jailhouse Blues*) or, turning from the literal blues, belts out *The Man That Got Away* in an easy, unforced fashion. Mance contributes more than apt accompaniment—his several solo piano spots add to the pleasures of the disc.

Martial Solal: "At Newport '63." RCA Victor LPM 2777, $3.98 (LP); LSP 2777, $4.98 (SD).
Solal is an Algerian jazz pianist who has built a glowing reputation in Paris during the past ten years. At first an unabashed imitator of Erroll Garner, later obviously following the path of Art Tatum, Solal has now (aside from executing a few Tatum-like runs) shed both influences. He emerges as a striking pianist who is completely his own man. This set, recorded at last summer's Newport Jazz Festival (partly before an audience, partly at rehearsal), includes several short selections showing off his technical virtuosity and his Waller-like sense of rhythm. But the high point and the prime value of the disc is an eleven-and-a-half-minute performance of *Suite pour une frise* in which Solal virtually summarizes the resources of the jazz piano in a kaleidoscopic development full of invention, fire, and song. He summons to his command an amazing variety of devices, handling them in a way that makes them seem much more than mere formulas. His use of these resources is fascinating.

Windy City Banjo Band. Pinnacle 107, $4.98 (LP).
Three amateur banjoists, a semiprofessional clarinetist, and two professional musicians on cornet and tuba make up the Windy City Banjo Band. As befits a group rooted in amateurism (in the finest sense of the word), the sextet is more notable for spirit and enthusiasm than for polish. It zips through a relatively unimaginative repertory—*Bill Bailey, Saints, Peoria, Ice Cream, Robert E. Lee,* and others—with tremendous zest and, oddly enough, it is the amateurs who are best. Jack Brown, the pro cornetist, gives thin imitations of Wild Bill Davison and is a thoroughly tasteless singer, but the banjo men are solidly in the groove. One of the latter, Phil Cartwright, is a fine, robust singer who has the good sense not to try to be cute. It's all fun, but lies a considerable distance from art.

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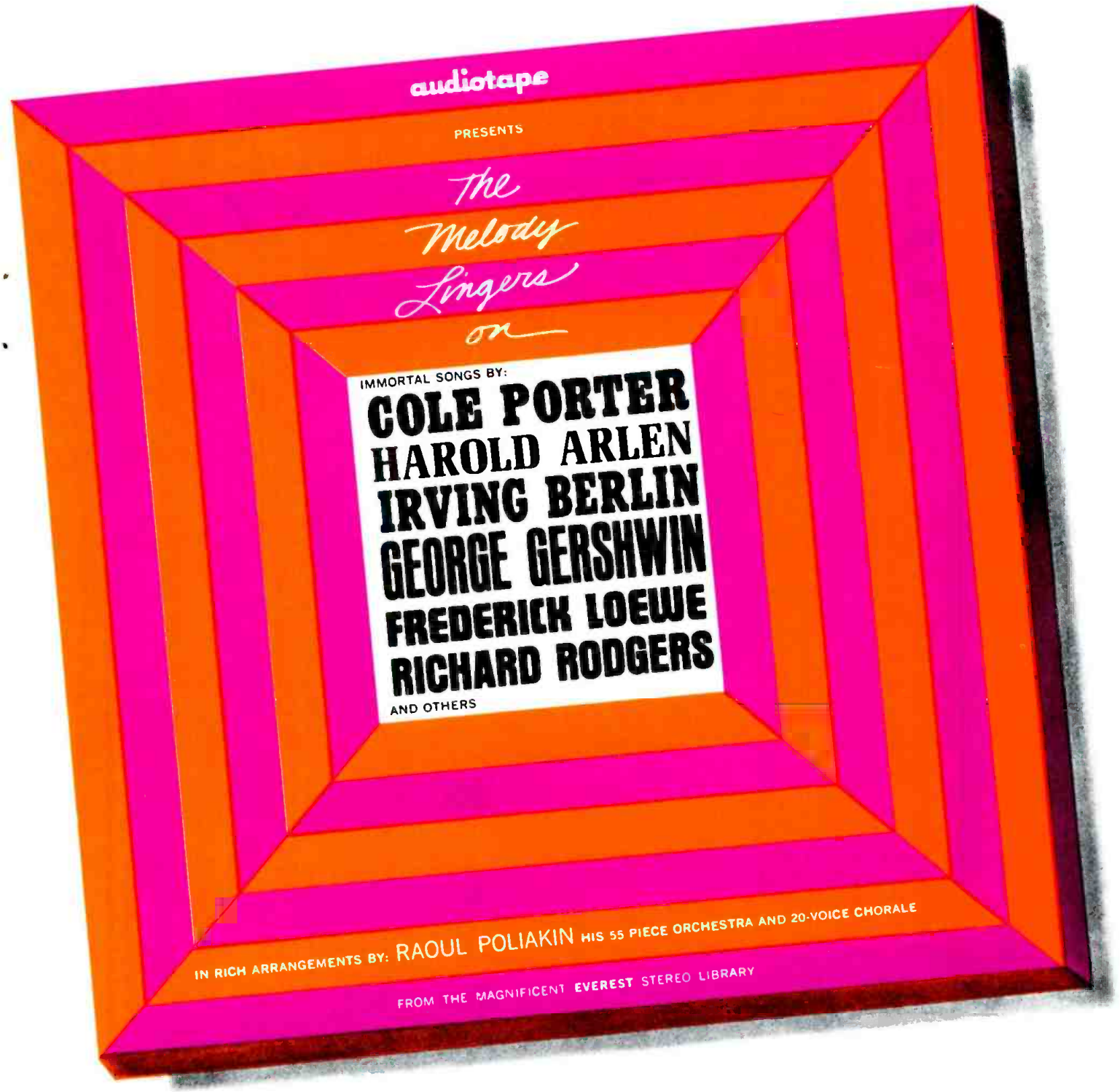

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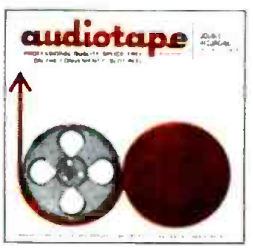

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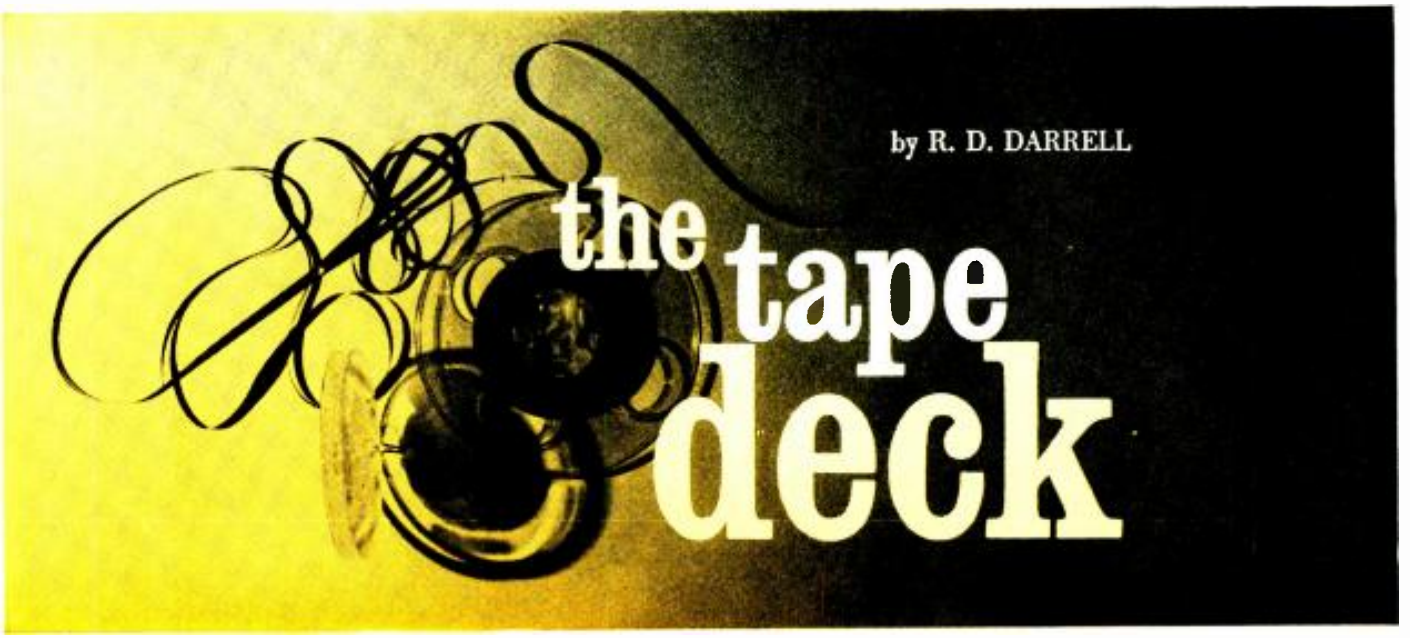

by R. D. DARRELL

the tape deck

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

BEETHOVEN: *Concerto for Violin and Orchestra, in D, Op. 61*

Jascha Heifetz, violin; Boston Symphony Orchestra, Charles Munch, cond.
• • RCA VICTOR FTC 2152. 38 min. $8.95.

There have been several outstanding recorded performances of the Beethoven Violin Concerto and there are likely to be more, but this Heifetz/Munch version is in a class by itself. No less magisterial than the 1956 recording it replaces (once available in 2-track and cartridge tape editions), Heifetz's later reading is less tense, more resilient, and more luminously poetic—and of course it benefits immeasurably by smoother-spread and richer recording. The technology is pre-Dynagroove, and at first hearing there seems to be nothing particularly remarkable, much less sensational, about it: its transparency and perfect balances become fully apparent only with familiarity, and even then their supreme virtue is to focus one's attention directly on the interpreters' superb realization of the score. The only other 4-track taping of this concerto, by Francescatti and Walter for Columbia (May 1962), is an admirable one; this Heifetz/Munch version is truly great.

BERLIOZ: *Béatrice et Bénédict*

April Cantelo (s), Hero; Josephine Veasey (ms), Béatrice; John Mitchinson (t), Bénédict; et al.; St. Anthony Singers; London Symphony Orchestra, Colin Davis, cond.
• • OISEAU-LYRE EOH 96001 (twin-pack). 87 min. $12.95.

For years I've been anxious to hear more than the sparkling overture to Berlioz's last major work, the two-act *opéra comique, Béatrice et Bénédict*. So I am particularly pleased to welcome the first complete recorded performance on disc or tape (complete, that is, except for the omission of the spoken dialogue). Granting that the work is a relatively minor example of Berlioz's genius, it is one that reveals both his fancifulness and—in the *Nocturne* and several other magical moments—his ability to create sheer musical enchantment. Granting, too, the lack of an authentic French cast and orchestra, it would still be hard to fault this performance—especially Davis' dashing yet tautly controlled reading, the attractive if somewhat small-voiced singing of Miss Cantelo, and perhaps above all the assured brilliance of Miss Veasey. She is magnificent throughout, but never more so than in Béatrice's poignant *"Il m'en souvient."* The vibrant lucidity and sonic naturalness of the unexaggerated stereoism are due high praise, and so is the remarkably quiet-surfaced, preëcho- and spillover-free tape processing. If you've been looking for something "different" yet wholly delightful in recorded opera, this novel work will be a stimulating discovery!

BRAHMS: *Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15*

Clifford Curzon, piano; London Symphony Orchestra, George Szell, cond.
• • LONDON LCL 80126. 50 min. $7.95.

Clifford Curzon is one of those rare true poets of the keyboard who is always fascinating to hear and is frequently incomparably illuminating. He endows the Brahms First Concerto with uncommon radiance, and also infuses the music with dramatic tension and rhapsodic eloquence. Perhaps the secret of this performance's magical persuasiveness is the reciprocal influence exerted between soloist and conductor: Szell brings out unsuspected power in Curzon's limpidity, and the latter thaws Szell's usual severity of approach. This is a doubly inspired version which not only outranks the previous first tape choice by Fleisher and Szell for Epic but any other currently available on discs. Both the tape processing and the recording are ideal; the sound is uncommonly dark and rich, while the relatively distant miking enhances both the warmth of natural piano tone and the strength of Brahms's lower register orchestral textures with no loss of clarity. A substantially satisfying and radiantly poetic taping.

BRAHMS: *Concerto for Violin and Orchestra, in D, Op. 77*

Jascha Heifetz, violin; Chicago Symphony Orchestra, Fritz Reiner, cond.
• • RCA VICTOR FTC 2151. 34 min. $8.95.

Like the current Beethoven concerto with Munch, this is a remake of an earlier Heifetz version (released in 1955, once available as a 2-track taping, July 1956) which benefits even more markedly by recent, albeit pre-Dynagroove, stereo technology and by the far quieter surfaces of flawless current tape processing. Here, however, the interpretation itself commands less complete conviction. Reiner's conducting is, for him, relatively routine, and although the soloist is as deftly sure-handed as ever, his finespun bravura seems at times just a bit too fleet and even slick. For many listeners, the calmer, more broadly dramatic taping by Stern and Ormandy for Columbia (released in September 1961) will remain a more satisfactorily "Brahmsian" choice.

COPLAND: *A Lincoln Portrait; Our Town; An Outdoor Overture; Quiet City*

Charlton Heston, narrator (in *A Lincoln Portrait*); Utah Symphony Orchestra, Maurice Abravanel, cond.
• • VANGUARD VTC 1668. 43 min. $7.95.

All four works here are new to tape, and the three shorter ones represent aspects of Copland's activity that, while perhaps unfamiliar to most reel collectors, may well have greater appeal than the more extroverted of his best-known ballet scores. By this time almost everyone knows the stately *Lincoln Portrait* from its annual broadcast presentations; this version has the advantages of exceptionally straightforward and uninflated treatment, both in Heston's narration and Abravanel's conducting. The *Outdoor Overture*, written originally for high school orchestras, is a somewhat synthetic but undeniably vivacious *pièce*

Continued on next page

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CIRCLE 7 ON READER-SERVICE CARD

THE TAPE DECK

Continued from preceding page

d'occasion; but the music derived from the film scores for *Our Town* and *Quiet City* reveals Copland in his most tender and evocative mood. Abravanel and the Utah Symphony men play these very well indeed, if perhaps almost too earnestly (I'd welcome a bit more zest in the lighter moments), and they are effectively recorded in a tape well-processed except for slightly more than minimal surface noise at the beginning of the first side.

HANDEL: *Arias (10)*

Jan Peerce, tenor; Vienna State Opera Orchestra. Hans Schwieger, cond.
• • WESTMINSTER WTC 163, 51 min. $7.95.

Nothing should please admirers of both Peerce and Handel more than the choice of so delectable and stirring a program as this for Peerce's first solo recital on tape. The voice itself may have roughened with the toll of the years, but it is still marvelously flexible and powerful —and as always it is handled with persuasive intelligence and artistry. Most successful here are the delightfully cheerful "Love Sounds the Alarm" *(Acis and Galatea)*, and "Enjoy the Sweet Elysian Grove" *(Alceste)*, the exultantly martial "War Is Toil and Trouble" *(Alexander's Feast)*, "Sound an Alarm" *(Judas Maccabaeus)*, and the calm "Waft Her, Angels" *(Jephtha)*. The other arias (from *Atalanta, Samson, Semele, Radamisto, Acis and Galatea*) are all eloquently done too, even when—as in the familiar "Where'er You Walk" from *Semele*—there is just not enough vocal suavity for ideal effectiveness. Schwieger's accompaniments are by a properly skillful and scaled-down orchestra, with exceptionally good harpsichord realizations of the continuo part; everything is recorded with bright transparency and just-right balances; the tape processing is immaculate; and Westminster deserves additional kudos for including the full aria texts in its program notes.

MUSSORGSKY: *Boris Godunov* (arr. Rimsky-Korsakov)

Evelyn Lear (s), Marina; Dimitr Ouzounov (t), the False Dimitri; John Lanigan (t), Shuisky; Boris Christoff (b), Boris Godunov, et al.; Chorus of the National Opera of Sofia; Orchestre de la Société des Concerts du Conservatoire de Paris, André Cluytens, cond.
• • ANGEL ZD 3633. Two reels: approx. 99 and 103 min. $31.98.

Previously represented on tape only by George London's well-sung but scarcely gripping performance of Boris' principal scenes (Columbia MQ 418 of April 1962), Mussorgsky's tremendous opera is at last made available in its entirety (in the Rimsky-Korsakov edition, sung in Russian), and with the full dramatic validity that only Christoff and a Slavic chorus seem able to provide nowadays. It is perhaps just as well, however, that many tape collectors may not know the long standard Christoff performance on 1951 LPs (originally released under the HMV label by RCA Victor, and until recently maintained in print by Capitol) —for that remains unsurpassed, both in its supporting cast and in its conductor, Issay Dobrowen. The present recording is of course far superior technically in the panoramic grandeur of stereo and in the power and lucidity of its predominantly somber yet often incandescent sonic qualities. (The tape processing, too, is well-nigh ideal, with practically silent surfaces which can be relied upon never to develop the noisiness in replaying that Robert C. Marsh encountered in reviewing the SD edition of this set.) The new performance has salient merits of its own, to be sure: several small cuts are now eliminated; Christoff's voice may show some signs of wear, but his characterizations (of Varlaam and Pimen as well as of Boris) have matured in dramatic conviction; the obviously young Bulgarian chorus sings with superb enthusiasm and precision; and while Cluytens's conducting is less virile than Dobrowen's, its competence is enhanced by the ability of modern technology to capture the thrilling authenticity of orchestral sonorities and a spacious big-hall acoustical ambience.

A remarkably handsome booklet of notes, pictures, and libretto (in Cyrillic and transliterated Russian as well as in literal English translation) is available on post card request by tape purchasers. It includes HIGH FIDELITY Editor Roland Gelatt's informative account of this work's recording plans and sessions which ran as an article, "Project Boris," in the April 1963 issue of this journal.

PUCCINI: *Tosca*

Leontyne Price (s), Floria Tosca; Giuseppe di Stefano, (t), Mario Cavaradossi; Giuseppe Taddei, (b), Baron Scarpia, et al.; Vienna State Opera Chorus and Vienna Philharmonic Orchestra, Herbert von Karajan, cond.
• • RCA VICTOR FTC 8007. Two reels: approx. 85 and 53 min. $21.95.

Like RCA Victor's recent *Madama Butterfly*, *Tosca* might have been expressly designed for tape, so well do its three acts lend themselves to presentation on one reel side each. This work, however, depends less exclusively on its soprano protagonist for dramatic effectiveness. Miss Price, again at her best vocally, sings beautifully here, but neither the role nor her own somewhat statically noble treatment of it has the heart-stabbing poignance of her Butterfly. Nevertheless, there is no loss of over-all dramatic power—thanks above all to Taddei's grimly menacing Scarpia, but in part to Di Stefano's unexpectedly con-

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trolled lyricism. (The latter's singing, by the way, impresses me much more favorably than it did Conrad L. Osborne in his October review of the disc edition.) Von Karajan and the engineers too must be credited with a considerable share of the top honors: the former for his sure yet never fussy control of the whole proceedings and for the rich lambency of the orchestral playing; the latter for the glowing authenticity of the non-Dynagroove recording and the discreet yet always theatrically pertinent use of stereogenic stage effects. Apart from a few slight preëchoes, the tape processing is excellent (apparently responsible too for eliminating the overbrightness and brassiness which C.L.O. noted in the stereo disc sonics); and happily the disc version's sixty-page Soria booklet of notes, color illustrations, and libretto is available to reel purchasers on postcard request.

This *Tosca* is worth the extra cost: it is given no serious competition at all by the only other complete taping (by Tebaldi, Del Monaco, and George London for London, May 1962). And the bonus fourth side of the present release includes two fine arias each by Price and Di Stefano, drawn from the complete *Il Trovatore* ("Tacea la notte"), *Don Giovanni* ("Mi tradi"), *La Gioconda* ("Cielo e mar"), and *La Forza del destino* ("O tu che in seno").

TERESA BERGANZA: *Spanish and Italian Songs*

Teresa Berganza, soprano; Felix Lavilla, piano.
• • LONDON LOL 90066. 45 min. $7.95.

FRANCO CORELLI: *Operatic Arias*

Franco Corelli, tenor; Orchestra, Franco Ferraris, cond.
• • ANGEL ZS 35918. 42 min. $7.98.

Miss Berganza's lovely voice has been heard on tape before (though far too infrequently), but this is her first solo program. It should be rapturously received, both for the fresh charm of the old Italian and relatively new Spanish songs, and above all for the enchanting grace of her performances. The soprano's husband, pianist Felix Lavilla, is not merely an accompanist, but a collaborator in the fullest sense of the word. An immaculately processed tape and the purest of stereo translucencies preserve every detail here. The arching melody and beautifully restrained expressiveness of Cesti's *Intorno all' idol mio*, or the soaring exultancies of Alessandro Scarlatti's *Chi vuole innamorarsi* and *Elitropio d'amor*, alone would be worth more than the price of the tape. But in addition there are two more Scarlatti arias, one each by Pergolesi and Cherubini, Granados' bubbling *El tia la la* and two other *tonadillas*, Turina's haunting *Saeta*, Lavilla's settings of four *Canciones Vascas*, and two attractive airs by Jesús Guiridi. The only possible complaint here is that such ideally recorded performances are not accompanied by the song texts and translations.

There *is* a welcome leaflet of texts

Continued on next page

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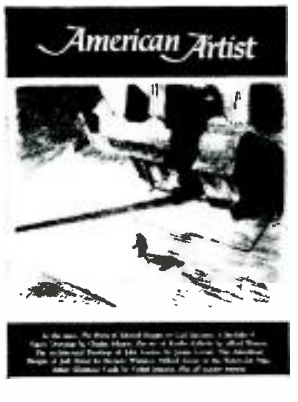

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and translations (as well as annotations) provided for Corelli's program of favorite tenor arias from Puccini's *Tosca*, *Manon Lescaut*, and *Turandot*; Bellini's *I Puritani*, Cilea's *Adriana Lecouvreur*, Donizetti's *La Favorita*, Giordano's *Andrea Chénier*, Ponchielli's *La Gioconda*; and—for something of a novelty—the recitative and aria *"Oh quale soave vision"* from Meyerbeer's *Les Huguenots*. This reel, too, is uncommonly well recorded and processed, but here the accompaniments are nondescript. And—excitingly robust as Corelli's voice may be—his uninhibitedly Italianate interpretative mannerisms prove to be far less effective on records than in the opera house. I can recommend this program only to Corelli's devotees, whereas the Berganza recital is one for every vocal collection.

"Cleopatra Feelin' Jazzy." Paul Gonsalves Sextet. Impulse ITC 307, 35 min., $7.95.

Kenny Burrell reappears in this sextet as guitar sideman (and composer of the fine *Blue for Liz* and *Cleo's Asp*), supporting the young Ellingtonian tenor sax star's rambling but often rhapsodically virtuoso solos. Performances also feature Hank Jones on piano, Dick Hyman on organ, and composer-arranger Manny Albam as an executant on the Chinese bell tree, no less! There is authentic jazz verve and inventiveness here, as well as a refreshing freedom from phony exoticism. I'm even forced to admit that an electronic organ *can* be exploited with piquancy and good taste, as it is here in the *Anthony and Cleopatra Theme* and Albam's *Cleo's Blues*. Vividly clear recording, with tape processing marred only by a few barely audible preëchoes; but the reel-side labels are reversed on my copy.

"The Comedy." Modern Jazz Quartet. Atlantic ATC 1923, 35 min., $7.95.

Like many other programs starring John Lewis and Milt Jackson, this one is a strange combination of somewhat precious delicacy and genuine lyricism. Indeed, the present cool *commedia dell' arte* impressions carry the quartet still farther from jazz (in even the loosest sense of the term) into a never-never land of chamber music fantasy. Much of this may be too fragile or *outré* for many listeners' tastes, but it is often (especially in *Spanish Steps* and *Piazza Navona*) imaginative and evocative. Particularly novel here are the now lilting, now plaintive vocals by Diahann Carroll in *Cantatrice*. The crystalline tonal qualities of the quartet could scarcely be more sweetly and purely recorded than in this luminous stereoism. If you've never before ventured into the MJQ's out-of-this-world magic garden, the present reel is an ideal introduction.

"Lawrence of Arabia." Sound Track Recording. London Philharmonic Orchestra, Maurice Jarre, cond. Colpix CXC 603, 33 min., $7.95.

The score of this immensely successful film epic (by the French composer-conductor Maurice Jarre) is outstanding for its originality and its disdain of cliché exoticisms. The London Philharmonic's kaleidoscopic color palette is

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used to excellent advantage, and the recording is brilliant and robust, though less reverberant than I, for one, would have liked. Don't miss the Miracle movement in particular—an extraordinary symphonic essay in sheer eeriness. But for that matter the whole desert-evocative score (apart perhaps from the jaunty but more conventional interpolation of the *Voice of the Guns* March by K. T. Alford of *Colonel Bogey* fame) is consistently fascinating.

New Formats: Having broken the twin-pack ice with some recent new releases, Columbia is now beginning to feature what it calls "Two-for-One" combinations at the regular twin-pack price of $11.95. Leading off is a sumptuous 106-minute coupling of Ormandy's Tchaikovsky *Swan Lake* and *Sleeping Beauty* Suites (M2Q 576) previously released on single reels in May and October 1962. Another Ormandy special (M2Q 575) joins the much older "Finlandia" program (Alfven, Grieg, and Sibelius) with the more recent "Rhapsodies" (two each by Liszt and Enesco). And in the jazz field, both volumes of Miles Davis' "Friday and Saturday Nights at the Blackhawk" are brought together on C2Q 569. Only one volume was taped before (June 1962).

The latest twin-packings of earlier UST singles are of pops only: Mantovani's Strauss and American waltzes (London LPK 70063); Roger Williams' "More Songs of the Fabulous Fifties" and "Songs of the Soaring Sixties" (Kapp KTK 45012). But there are also a number of London "condensation" reels (at $7.95 each): "The Best of Tebaldi" (LOL 90059) with a dozen of her best-known arias from complete opera sets by Boito, Cilea, Giordano, and Puccini; "Highlights" from *Il Ballo in maschera* (LOL 90060), starring Nilsson, and *Adriana Lecouvreur* (LOL 90065), starring Tebaldi, reviewed here in their complete versions in August and September 1962 respectively.

Burgess 111 Test Tape for Tuning Recorders. 2-track mono, 7.5 ips (Side A) and 3.75 ips (Side B). Burgess Battery Co. special offer: available only with a reel of Burgess blank tape for the regular price of the latter plus $4.50. Unlike the Ampex and other professional test tapes, this is essentially a semitechnical lecture-demonstration in which a narrator provides amateurs with useful information and advice (along with inspirational pep talks about Burgess tape). There are many sonic illustrations of right and wrong recording techniques (too close and too distant mikings, etc.), along with materials for checking—aurally only—your own playback response, especially in the "sizzle" zone (very high frequency), and the "celestial" and "wood" (high and mid-frequency) areas of the spectrum. Particularly valuable are the vivid contrasts between full- and restricted-range examples, but there are also helpful materials for checking zero level, balances, and playback speed. The 7.5-ips contents on Side A are repeated on the 3.75-ips Side B, which also contains an illustrated spiel on the many ways you can have "Fun with Your Tape Recorder." Novices are sure to welcome—and profit by—this reel, but they should be reminded that it is not intended to (and cannot) take the place of a true technical test tape for making azimuth and vertical head adjustments or for exact frequency response measurements.

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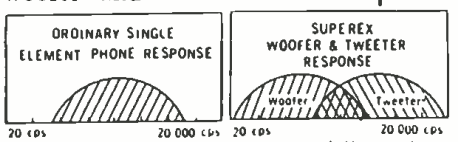

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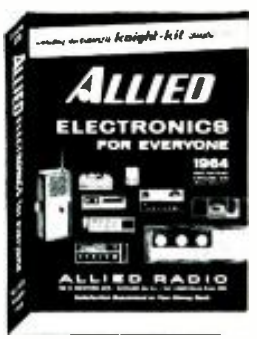

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LEINSDORF IN BOSTON

Continued from page 47

and enjoy it, and even now, this season, he's beginning to let us *play*!"

His high humanism shows in his endless cordial patience with his musicians' problems, unanimously attested by my reportorial pickets, but probably even better in his playing of the music he loves best, the tall and radiant classical symphonies. One need only cite, or urge hearing, the poignant golden glory of the *Eroica* funeral march, or the coruscant, swelling surge of Schubert's cosmic paean, the C major Symphony, as they awake at his hands. Call it dramatic: whatever it is, it is power. His Mozart is like spring grass. This, we—record listeners—have long known about him. There's been wonder about his approach to romanticism. Seemingly this is needless. James Stagliano, who has played horn to Leinsdorf's piano in Brahms trios, says the lofty nineteenth-century touch is at his fingertips.

Leinsdorf has become an ardent Bostonian in a year. He and his wife Anna, and their children (David, Gregor, Joshua, Hester, and Jenny) live in quiet elegance in Brookline. Their social life, not at all *sportif*, consists chiefly of evenings out (or in) in thoughtful conversation, a commodity in which the Boston-Cambridge area, to put it mildly, abounds. Leinsdorf says the children are totally American except, perhaps, in that they prefer wine to liquor. (He himself, musically, is just as American: there is no trace of Teutonism in his crisp, metrical style.) Probably what Leinsdorf likes best about Boston is a group of eighteen leading business and professional men who still firmly feel, in its finest sense, *noblesse oblige*—the Trustees of the Boston Symphony Orchestra. It is they who guide the people of Boston in supporting, and offering to the world as a boon, the best orchestra anywhere.

Did Leinsdorf's vectorial view show him Boston as destination? Perhaps not, but someone else may have seen it. That was Doriot Anthony (not yet Dwyer), a very youthful flutist in California in the late 1940s. Convinced that the only sure way to a first-flute chair was through a conductor's direct support, she coaxed Leinsdorf, who was guest-conducting at the Hollywood Bowl, to audition her. He did, at a friend's house nearby. She passed brilliantly, and then explained why she had asked the favor.

Leinsdorf laughed, a little ruefully, and said: "Why me? I don't even have an orchestra." Whereupon the flutist in her twenties very seriously said to the conductor ten years her senior:

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TEST RECORDS

Continued from page 51

(101 Second St., Stamford, Conn.), RCA Victor (Custom Record Sales, 155 East 24th St., New York 10, N.Y.), Westrex Corporation (6601 Romaine St., Hollywood 38, Calif.). Here I need only summarily list some of the latest stereo releases which have struck me as valuable for either general or specialized testing.

CBS Labs: STR 120 "Wide-Range Pickup-Response Test" (up to 50 kc!); STR 130 "RIAA System Frequency-Response Test" (similar to parts of STR 100 but with RIAA equalization); STR 110 and 111 "Square-Wave, Tracking, and Intermodulation Test" (which differ only in that the former is cut with a 2.5-degree modulation slant and the latter with the RIAA recommended standard of 15 degrees); BTR 150 "Broadcast Test" (for mono and stereo broadcast station measurements and calibrations); and the recently released STR 160 "Vertical Tracking-Angle Test" (for measuring the effective vertical angles of playback styli over a range from −6 to +43 degrees). List price, $10 each.

Cook Labs: Series 300 "Intermodulation-Distortion Test"; Series 301 "Crosswalk and Interaction Test" (for detailed checking of interchannel leakage and interference); and Series 302 "RIAA Frequency-Calibration Test." List price, $4.98 each.

RCA Victor Custom Record Sales: 12-5-71 and 12-5-73 (respectively for low and high frequency response measurements); 12-5-75 (an all-vertically modulated version of the long standard 12-5-49 all-lateral RIAA frequency test record); and the 12-5-77 "Stereo-Level, Balance, and Phase Test Record" (with bands of 1-kc tones in all-left, all-right, lateral, and vertical modulations). Price and quantity-discount schedules available on request.

Admittedly there never can be a "perfect" test record. Even the best current examples are strictly limited in usefulness, especially for subjective ear-checking rather than instrumental response measurements. And cartridge manufacturers well may be justified in protesting that some test materials make far more rigorous demands on playback equipment than would normally be encountered in musical recordings. Yet used intelligently and skeptically, many of the available tests offer valuable information on the fallibilities of both playback equipment and human ears.

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Continued from page 56

I want to come out as white and pure as antiquity itself."

The musical means employed in *Socrate* are amazingly simple. The texts are for the most part declaimed rhythmically in a sort of measured recitative; the contours of the melodic lines correspond in general to the rise and fall of the spoken words. More particularly, however, there is a distinct resemblance between the undulating rise and fall of Satie's melodies and those of Gregorian chant. The harmony of *Socrate* is deceivingly artless: fundamentally diatonic and generally consonant. It has a special flavor, stemming from the use of modal scales and harmonies that sometimes recall Satie's early works, and it shows a predilection for the harmonic intervals of the fourth and seventh. The fact that the harmony never becomes banal testifies to Satie's powers of musical invention. The rhythmic procedures are in themselves no more obtrusive than the harmonic. Satie deliberately avoids strong rhythmic contrast, which would have destroyed the desired quality of objectivity. In each of the work's three parts the orchestra sets and maintains the basic rhythm, while the voices derive their rhythmic motivation from the text itself. Only in the second part, "On the Banks of the Illyssus," does the pastoral rhythm of the orchestra appear to influence that of the voices.

Socrate is scored for four soprano voices and small orchestra, consisting of one flute, oboe, English horn, clarinet, bassoon, French horn, trumpet, harp, timpani, and strings. There is nothing even remotely spectacular about the orchestration—no tricks and no effects—yet the sonorities are fresh and often quite beautiful. If there is any principle underlying this unorthodox orchestration, it is that of keeping the instrumental timbres distinct.

In the last analysis, however, *Socrate*, as indeed all of Satie's music, presents a case of the whole being greater than the sum of its parts. The simplicity of the utterance and the modesty of the means employed transcend and evade exact description. So, indeed, does the remarkable kind of abstract tension that is built up without recourse to what we usually understand as "expressive" means.

The premiere of *Socrate* took place in January 1920, some five years before Satie's death. By its very nature *Socrate* didn't create anything like the stir *Parade* had made. Some considered it a good joke; others were less charitable. One critic earned for himself a dubious brand of immortality by writing: "Unimportant would be too strong a word to characterize this completely nonexistent work." Satie himself had foreseen such results. In the *Guide de Concert* published immediately before the premiere, he had written: "Those who don't understand this work are requested, by me, to adopt an attitude of complete submission and complete inferiority."

Satie's music appeals to an epicurean minority who are able to enjoy its particular kind of static objectivity. Satie ignored—or rather chose deliberately to exclude—those expressive and dynamic qualities which constitute an essential part of most music. In so doing he created works that stand quite apart from main musical currents—that are, in fact, unique.

While I was pondering the enigma of Erik Satie, dusk had fallen over the garden, where he so often sat and, perhaps, passed the time designing those curious little slips of paper, with their surrealistic drawings and inscriptions, which are his trademark. As I returned to the drab streets of Arcueil, I recalled the words written by Albert Roussel, "Satie was prodigiously musical," and those of Satie himself: "It is unfortunately a fact that I have no taste and no talent: I have been told so often enough." Surely not the words of a charlatan—rather, of a skeptic who could also write, "When I was young, people told me: wait until you are fifty—you will see. I am fifty: I have not seen anything."

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GENERAL INDEX, 1963

Continued from page 117

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Index of Equipment Reports, 1963

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A. Total No. Copies Printed	142,800	150,000
B. Paid Circulation		
1. To term subscribers by mail, carrier delivery, or by other means.	105,736	111,780
2. Sales through agents, news dealers or otherwise.	14,300	15,000
C. Free distribution by mail, carrier delivery or by other means.	3,293	2,965
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(Signed) John W. Ross, Secretary
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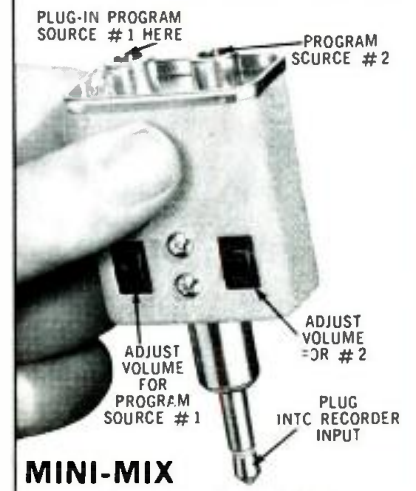

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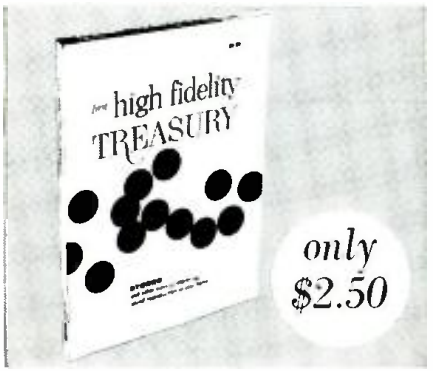

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ADVERTISING INDEX

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If this sounds like a new E-V doctrine, let's clarify a bit: we have always said — and still say — that, the larger the system, the better the sound in the fundamental first three octaves. While great strides have been made in reducing the limitations of small woofers and enclosures, a good big system is, all other factors being equal, much to be preferred over an equivalent small system. We know. We make them both. And now, with the E-V SIX, a third size emerges that combines the advantages of both sizes.

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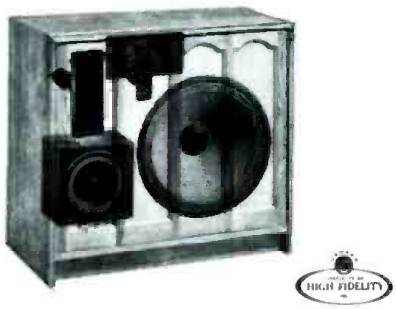

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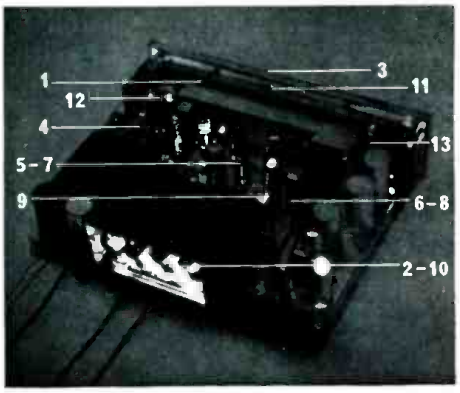

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