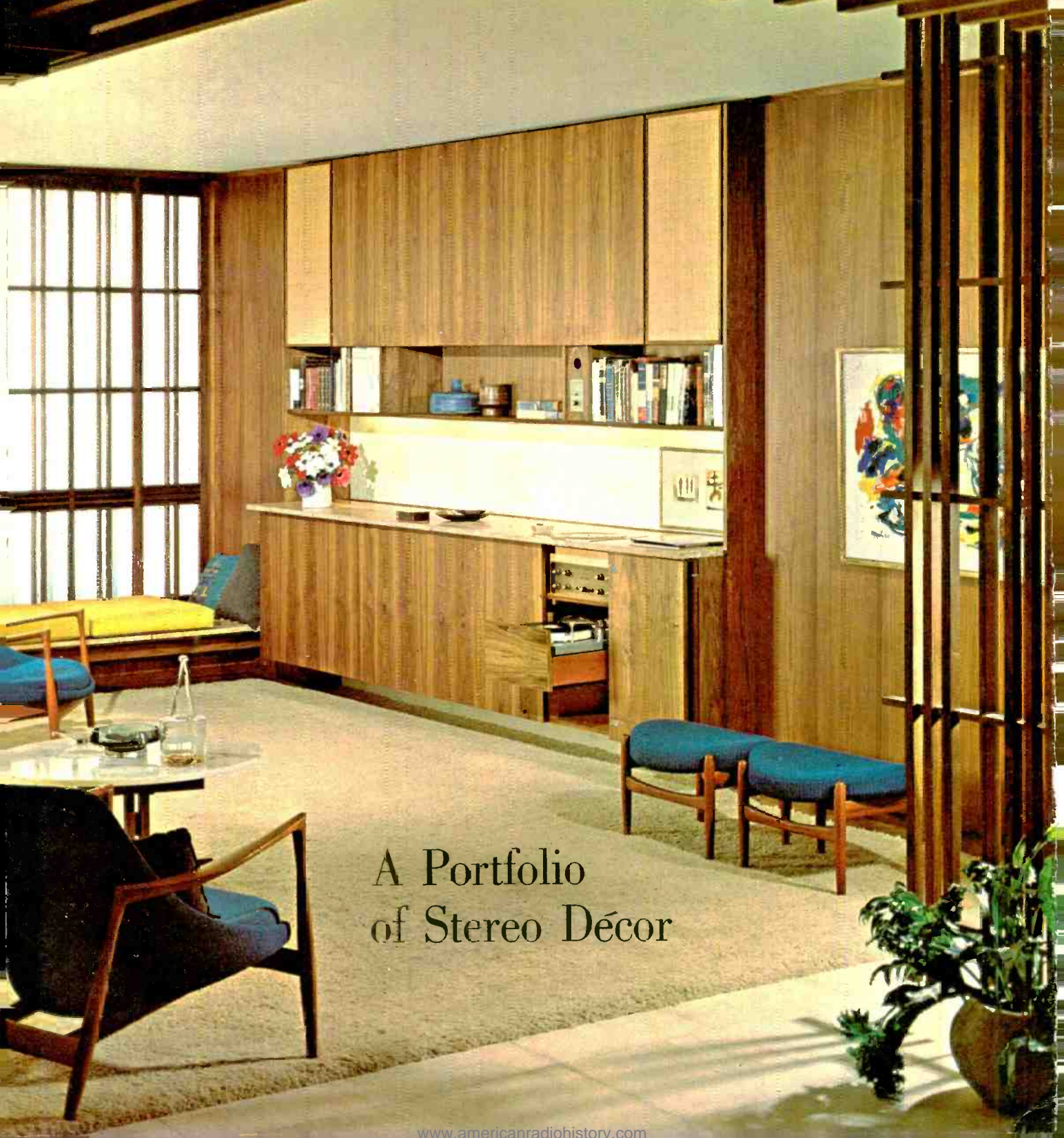


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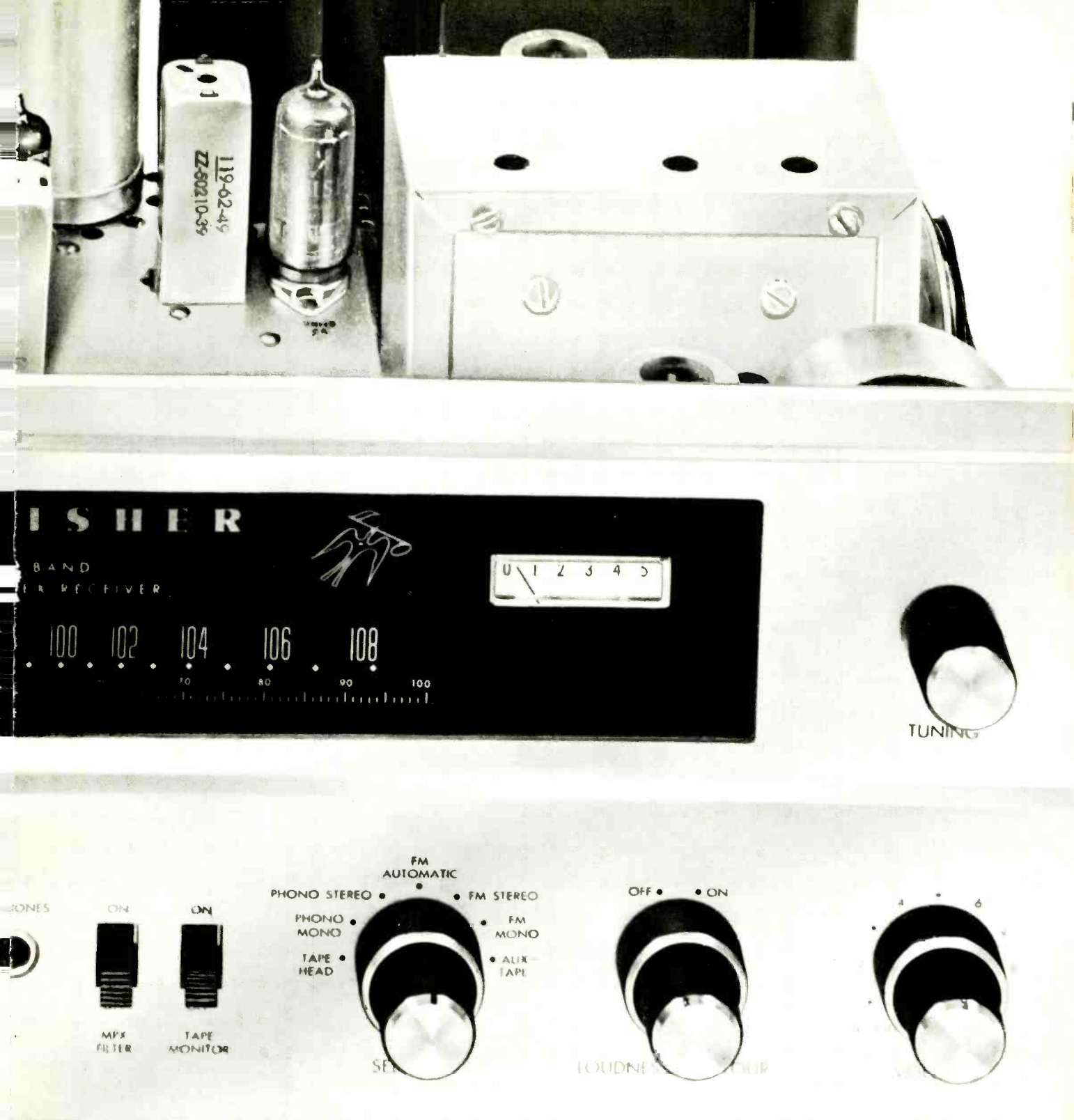
high fidelity

FEBRUARY

THE MAGAZINE FOR MUSIC LISTENERS



A Portfolio
of Stereo Décor



ers to this all-in-one Fisher receiver!

Most important of all, each of these three sections is just as ruggedly built, just as reliable in operation, just as free from overheating and other life-expectancy problems as any *separately* sold Fisher component. No other manufacturer has gone quite that far in single-chassis stereo receiver design. (That is undoubtedly the reason why the Fisher 500-C is *the* best-selling high fidelity component in the world today.)

In areas where AM stations are still an important source of music, most users will prefer the new Fisher 800-C, which is completely identical to the 500-C except for including, in addition, a high-sensitivity AM tuner section with adjustable (Broad/Sharp) bandwidth plus a ferrite-rod AM antenna.

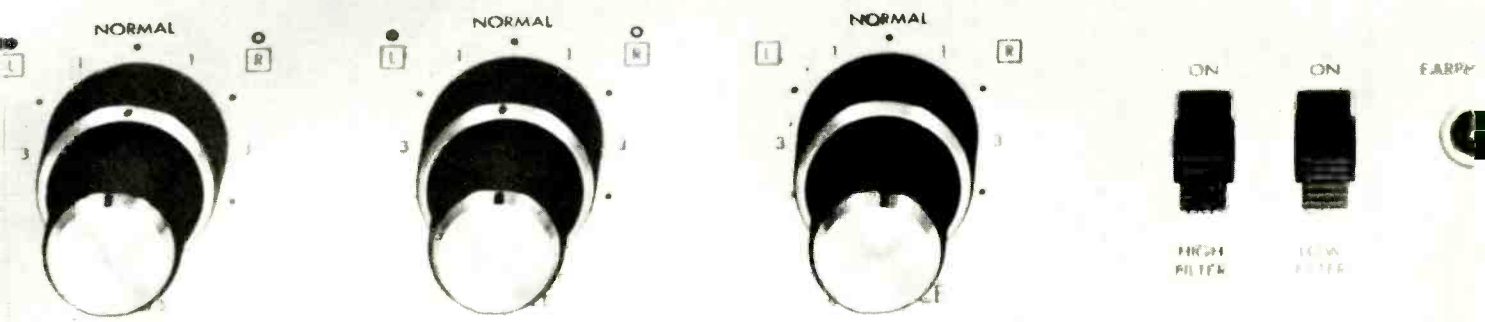
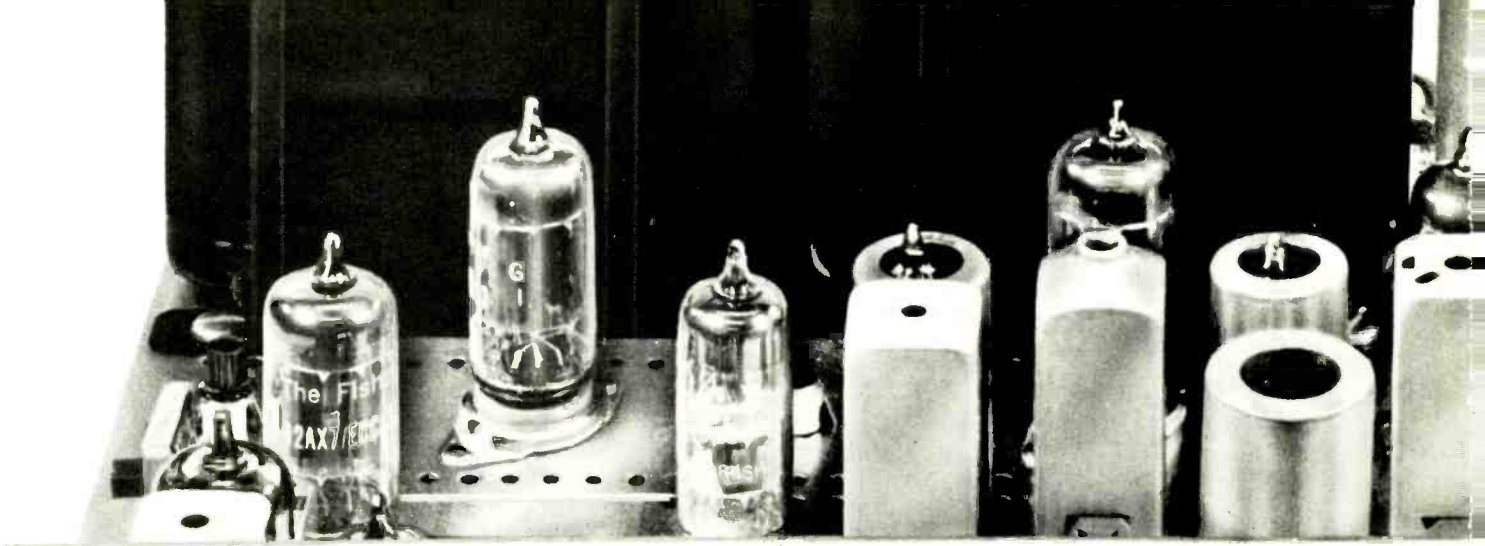
Also available is the new Fisher 400, an only slightly more

modest version of the 500-C at substantially lower cost.

Any Fisher stereo receiver is ready to play as soon as you take it out of its shipping carton. Simply connect a pair of good loudspeakers to it—preferably as good as the Fisher XP-4A's shown on the right. The famous XP-4A is a 3-way system that has been called "one of the best, most truly musical reproducers available today" by no less an authority than Julian D. Hirsch. There is no better 'marriage' in stereo today than that of a Fisher 500-C with a pair of these superlative speakers.

Prices: Fisher 500-C, \$389.50; Fisher 800-C, \$449.50; Fisher 400, \$329.50; Fisher XP-4A, \$199.50; walnut or mahogany cabinet for any of the three receiver models, \$24.95. All prices are slightly higher in the Far West.

*PAT. PENDING



Simply connect your Fisher speakers

The new Fisher 500-C stereo receiver, shown here actual size, incorporates all of the electronics of an advanced stereo system—*everything* you need, on *one* compact chassis. It is, in effect, three professional-caliber Fisher components in one: a high-sensitivity FM Stereo Multiplex tuner, a versatile stereo control-preamplifier and a heavy-duty stereo power amplifier.

The FM tuner section features the new Fisher GOLDEN SYNCHRODE* front end and has the remarkable IHF Standard sensitivity rating of 1.8 μ v. There are *four* wide-band IF stages and *three* stages of limiting, including the wide-band ratio detector. The Multiplex circuitry is of the superior time-division type; critically accurate tuning is assured by the new d'Arsonval-type signal strength meter. An exclusive feature is

the famous STEREO BEACON*, the Fisher invention that instantly indicates FM Stereo broadcasts and *automatically* switches between the mono and stereo modes.

The master control section has provisions for every function required by the advanced high fidelity enthusiast, yet it is simple enough to be used by the entire family. New features include a four-position speaker selector switch and a front-panel earphone jack. The exclusive Fisher DIRECT TAPE MONITOR* permits both recording *and* playback with full use of all applicable controls and switches—without any change in cable connections.

The power amplifier section has 75 watts total music power output (IHF Standard) at only 0.5% harmonic distortion.

These are the speakers of a great stereo system.

All the other components are shown life-size under this fold.

(First, open the fold. Then mail this card.)



FREE! \$1.00 VALUE! Mail this post card for your free copy of the new 1964 Fisher Handbook, a lavishly illustrated 52-page reference guide to custom stereo. It includes complete data and specifications on all Fisher high fidelity components.

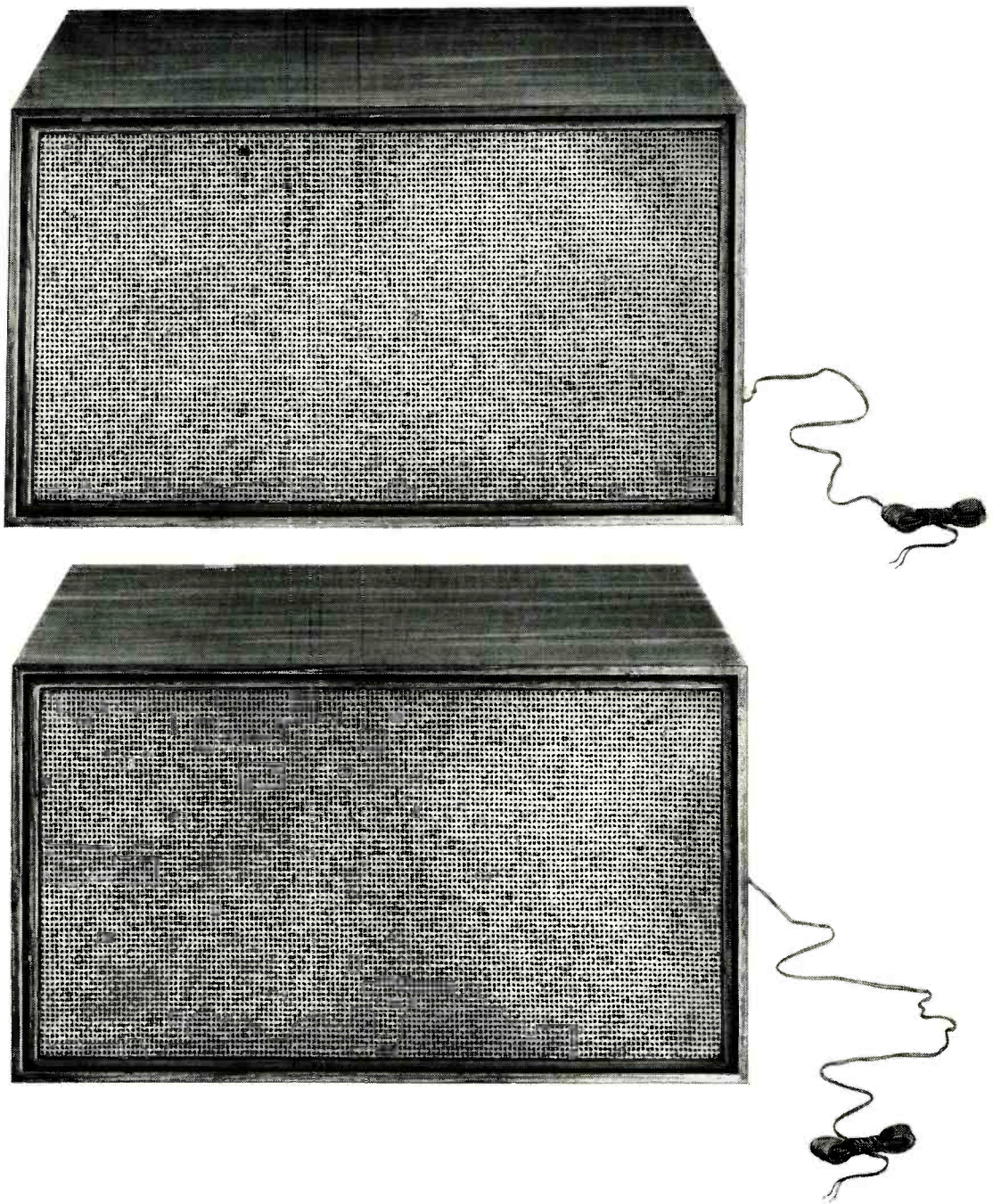
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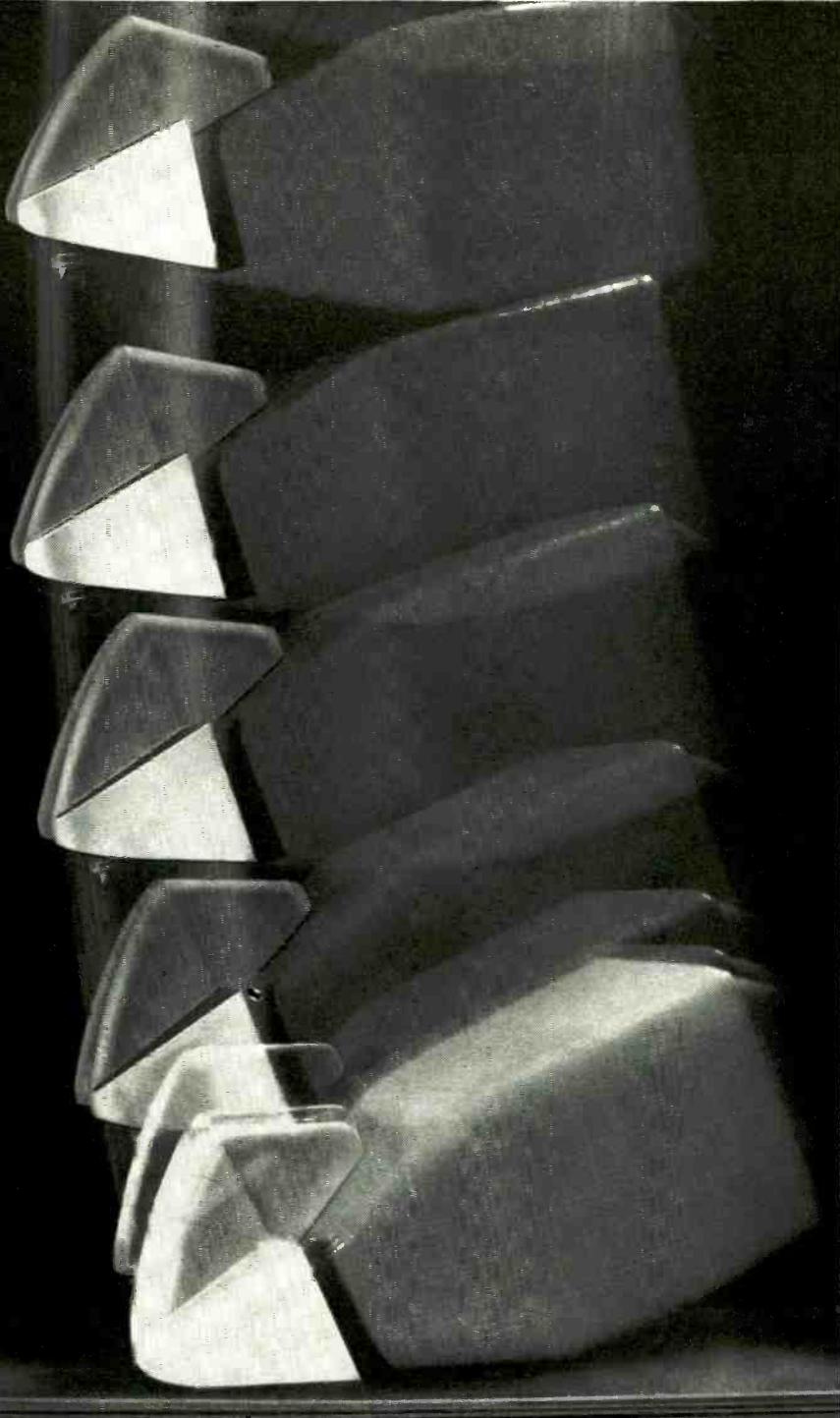
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what makes
an automatic sound
like a turntable?

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expressly designed
for automatic
turntables

The new generation of automatic turntables tracking and tripping at lower and lower forces demands this new kind of cartridge. Demands a "floating stylus" that protects your diamond and record as it plays...demands complementary electrical characteristics which maximize the use of forward-looking circuitry whether vacuum tube or solid state. The U-38 meets these demands and makes your automatic **sound like** a turntable. With Pickering's famous plug-in replaceable stylus assembly you get a cartridge with a life-time of trouble free performance. Pickering and Company, Inc., Plainview, New York.

Pickering



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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Joan Griffiths
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Contributing Editors

Claire N. Eddings
Director of Advertising Sales

Walter F. Grueninger
Circulation Director

Warren B. Syer
Publisher

ADVERTISING

Main Office

Claire N. Eddings, The Publishing House
Great Barrington, Mass., 01230
Telephone: 1300

New York

165 West 46th St., New York 10036
Telephone: Plaza 7-2800
Seymour Resnick, Andrew Spanberger

Chicago

The Billboard Publishing Co.
188 W. Randolph St., Chicago 60601
Telephone: Central 6-9818
Jerry Taylor

Los Angeles

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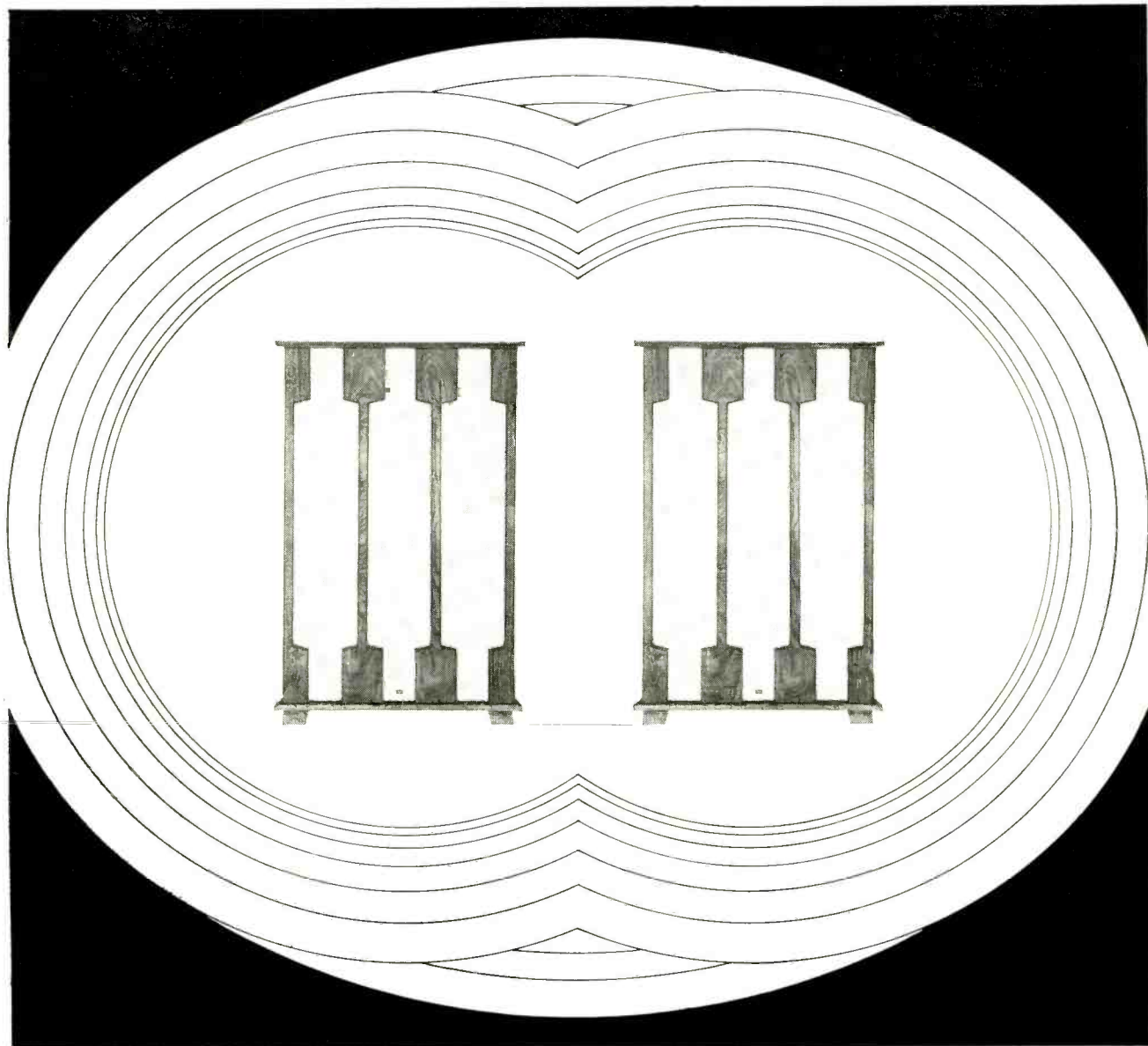
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Symphony No. 1

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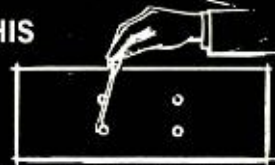
We DARE YOU to do this

Disconnect speaker outputs



OR THIS

Short speaker outputs



to any solid state amplifier, integrated or not, while the power is on.

You can on the PARALAN and you will not blow any fuses, activate any relays or ruin any expensive silicon-semiconductors . . . why?? Because in the PARALAN THERE ARE NONE . . . THEY ARE NOT NEEDED.

Forget any amplifier you have ever seen or heard about.

Now a completely new concept, the Paralan 730 is ready for you after years of intensive research.

Don't even think about other amplifiers — now or to come; because the Paralan 730 is years ahead of its time, and the 5 Patents Pending will keep the critical factors of the totally new circuit construction exclusively for Paralan and for Paralan owners . . . for years to come.

Yes, entirely new planning, designing and building give Paralan 730 the newest, never before used, all solid state circuit for a major breakthrough in perfection of audio reproduction.

The Paralan 730 sets a high goal for others to shoot at —but not reach—the 5 Patents Pending insure Paralan's leadership.

THE PARALAN CARRIES A 3 YEAR DOUBLE WARRANTY. Paralan Electronics Manufacturing Corporation of New York will repair at no charge for parts and labor any unit returned in accordance with the warranty instructions enclosed with each Paralan unit for a period of THREE YEARS. WE WILL SHIP THE UNIT BACK PREPAID AND INSURED ANYWHERE IN THE CONTINENTAL UNITED STATES.

A 20 DAY MONEY-BACK GUARANTEE IF YOU ARE NOT DELIGHTED AND COMPLETELY SATISFIED.

The almost unbelievable low price of the Paralan 730 (not a kit)
Shipped Prepaid and Insured **\$249.50**
Complete with metal enclosure

Oiled Walnut enclosure (optional) **\$14.90**

Also available at 50 cycles, 220 volts for export. On special order.

Exclusive

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DEVELOPMENT CORPORATION

Paralan

ELECTRONIC CORP.
New York, U.S.A.

Designers and manufacturers of solid state circuitry.

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CIRCLE 79 ON READER-SERVICE CARD

SPECIFICATIONS LISTED BELOW ARE GUARANTEED

POWER OUTPUT TOTAL BOTH CHANNELS: 100 WATTS INTO 4 OHMS IHF MUSIC RATING.

Most low efficiency speakers are 4 or 8 Ohms; the Paralan 730 will deliver 100 watts total and 75 watts total, respectively, into these low efficiency units. 16 Ohm speakers are high efficiency and require only a few watts to drive them; the 50 watts total for 16 Ohm speaker systems usually exceeds their power requirements. THE PARALAN 730 WILL DRIVE ANY SPEAKER SYSTEM MADE, WITH THE FINEST TRANSIENT RESPONSE AND CLARITY.

100 WATTS into 4 Ohm Speakers
75 WATTS into 8 Ohm Speakers
50 WATTS into 16 Ohm Speakers

FREQUENCY RESPONSE
±2 db from 5 cps to 100,000 cps at 100 Watts
±0.5 db from 20 cps to 20,000 cps at any power up to 100 Watts

TOTAL HARMONIC DISTORTION
Less than 0.2% at 100 Watts
Less than 0.7% between 20 cps to 20,000 cps up to 100 Watts

TOTAL INTERMODULATION (IM) DISTORTION
Less than 0.2% at 100 Watts

HUM AND NOISE

At least 80 db below 1 volt, high level inputs
At least 60 db below 10 mv (1,000 cps), Phono Input

TONE CONTROLS

±20 db of range at 20 cps to 20,000 cps

INPUT SENSITIVITY FOR 100 WATTS

2 mv, Magnetic Phono (1,000 cps) RIAA Equalization
2 mv, Tape Head (400 cps) NAB 7 1/2 ips equalization
0.3 volt High Level

INPUT IMPEDANCES

47K Magnetic phono
220K Tape head
220K All high level inputs

SIZE

15 1/4" wide x 6 1/4" high x 8" deep with enclosure

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150 Ninth Avenue
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authorities
agree . . .



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CIRCLE 36 ON READER-SERVICE CARD

AUTHORitatively Speaking

John Anderson, who has written the account of some handsome stereo installations which accompanies "A Portfolio of Stereo Décor" (p. 38), was for some eight years Managing Editor of *Interiors*, a professional journal published for interior designers. After leaving that post, he made himself a present of an extended tour abroad (visiting such countries as Egypt and Jordan as well as western Europe) and then returned to work as a free-lance editor and writer specializing in interior design, furniture, and architecture. A onetime enthusiastic tenor with a large metropolitan choral society, he has lately had to curtail his musical avocations in the interests of a perhaps more important duty: as a quasi-employee of the State Department, Mr. Anderson can frequently be found escorting around the country visiting dignitaries from other nations. Many of them are from the new African republics, and their cicerone finds himself acquiring a new perspective on American interiors.

Journalism professor and writer **John Tebbel** began life as a violinist but at an early age switched to the newspaper business because he was so clearly not a prodigy. At present a member of the faculty at New York University, Mr. Tebbel has also been employed in magazine and book publishing and has written many volumes of both fiction and non-fiction. Currently, he has the distinction (unique even among our more prolific writer friends) of bringing out three books within the brief period of four months; *The Compact History of the American Newspaper* (Hawthorn) and *David Sarnoff* (Mr. Tebbel's first juvenile, published by the Encyclopaedia Britannica Press) just appeared this winter; *From Rags to Riches: Horatio Alger, Jr.* and *The American Dream* (Macmillan) will be forthcoming any day now. We don't know how he found time for "The Hardy Independent" (the story of Vanguard Records, p. 46) but he did.

Edward Downes, author of "The House That Wagner Built" (p. 49), became a devoted Wagnerite as a small boy when he first read the libretto of *Siegfried* and became fascinated by the dragon. In 1930 he made his first visit to Bayreuth (this was the summer that Toscanini made his debut there) and has returned every year since 1959 to teach in Friedlind Wagner's master classes. Mr. Downes's other activities as a teacher and music critic are a matter of general knowledge.

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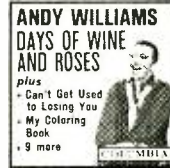
9034. Also: A Taste of Honey, My Honey's Loving Arms, etc.



9004. "The most adventurous musical ever made."—Life



9048. "A treat, a delight all over again."—N.Y. Journal-Amer.



9033. Also: What Kind of Fool Am I?, May Each Day, etc.



9060. Ramona, Ruby, Fascination, Mack The Knife, 12 in all



9047. "Brilliant performance... lush... rich."—Musical Amer.



9006. Also: Wasn't the Summer Short?, Marianna, etc.



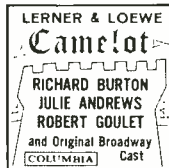
9015. Be My Love, Unchained Melody, Volare, 12 in all



9038. "Superb... best of many performances."—Wash. Post



9025. "It soars and swings... a breakthrough."—Playboy



9003. "Most lavish, beautiful musical; a triumph!"—Kilgallen



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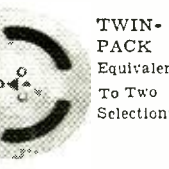
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Just drop the end of the tape over this reel, start your recorder, and watch it thread itself! Unique Scotch® process automatically threads up tape of any thickness, releases freely on rewind.

IF YOU ARE ONE OF THE FORTUNATE PEOPLE who own 4-track stereo tape playback equipment, you know the thrill of the near-perfect fidelity, the unsurpassed sound of tape. Now you have an exceptional opportunity to build an outstanding collection of superb stereo tapes at great savings through the most generous offer ever made by the Columbia Stereo Tape Club!

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T3 48-IV



1. I used to think people looked down on me, even my wife. I felt like one of those husbands on TV.



2. I felt suppressed, repressed, depressed . . . incapable of greatness.



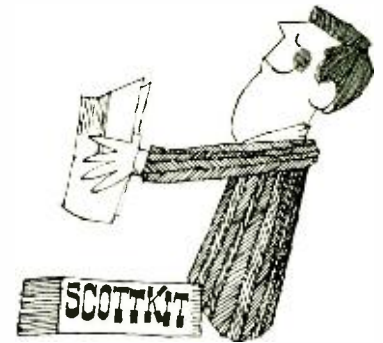
3. Clyde was my friend. I admired him. He was big, strong, capable. I said "Clyde . . . what's new?" — everything was always new with Clyde.



7. I ran . . . slowly . . . to my neighborhood hifi dealer. He was like Clyde . . . confident. "Of course you can build a Scottkit," he said. "You'll have fun . . . save money . . . gain knowledge and skill . . . and get professional results.



8. So I did it . . . I bought my Scottkit and took it home . . . wrapped in plain brown paper. I went up to the attic and locked the door.



9. I opened the kit. I started reading the instruction book . . . I began to feel confident. "Me!", I exclaimed. "Me, building a Scottkit!" A sense of power crept upon me.



13. I listened. I was Clyde-like in my pride. I said aloud, "That's great!" "What's all the enthusiasm?" my wife asked as she climbed the stairs. "Are you reading Playboy?"



14. "I built my own Scott hifi amplifier!" I said, gaining confidence as I listened. "And what's more, I'm going to build a Scott tuner next week!" Music soothes the savage beast . . . and my wife looked up at me with awe.



15. "I strongly recommend Scottkits. They give you self assurance . . . pride . . . and they're fun. And besides, they give you the world's most reliable, best-sounding stereo!"

CIRCLE 100 ON READER-SERVICE CARD



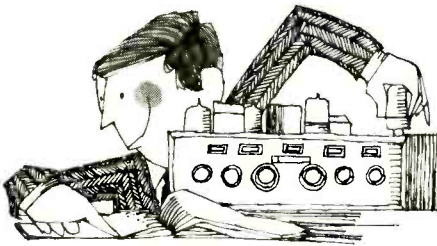
4. Clyde said, "I'm proud." He didn't have to, he always was. He said, "I just built my own hifi." Without a moment's hesitation (Clyde never hesitated) he played it for me. It sounded great.



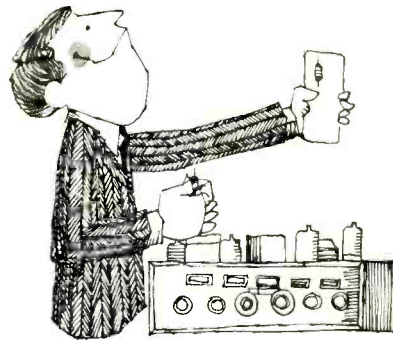
5. I said, "What kind is it?" "A Scottkit," he answered. I shouldn't have asked. Clyde never does anything halfway.



6. "Gosh," I said, "Do you think I could?" Clyde smiled confidently. "Sure," he said, "Sure . . . you can build a Scottkit." I felt all choked up . . . Clyde had shown confidence in me!



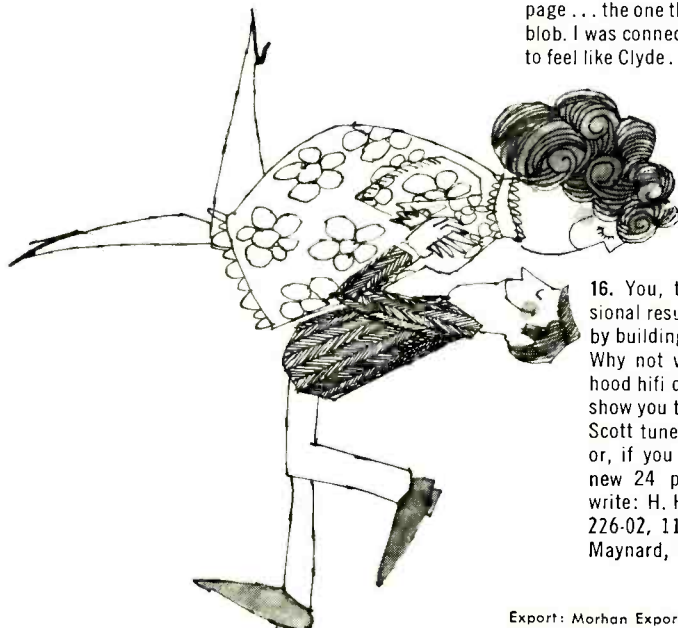
10. I went right ahead. The book said "go slow, read completely and carefully . . . have fun." I always do what I'm told. So I turned to the first diagram slowly. Everything was in Technicolor. I could see by color which wire to use. It was no harder than falling off a log . . . which I had done well as a child.



11. The next page, B-7, had all kinds of black, orange, purple and gold blobs. I got nervous. The colors were so vibrant. But the book said to pick up Part-Chart B-7. And suddenly everything became clear. The first part on the card was the one needed in the first direction on the page . . . the one that went with the purple blob. I was connecting a CC-680! I began to feel like Clyde . . . confident . . . assured!



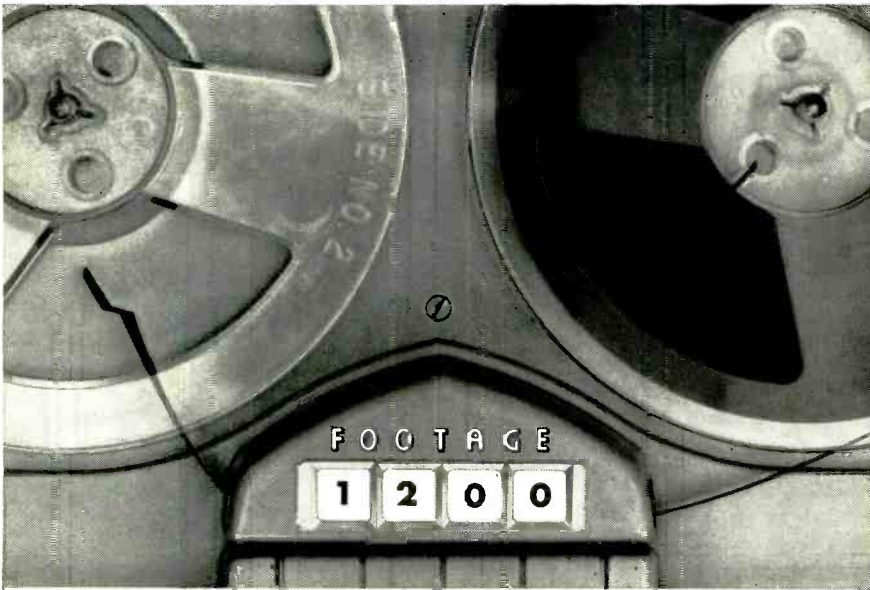
12. I kept going. The hours slid by . . . and I was finished. I was nervous as I plugged in my Scottkit . . . but with me nervousness was natural. This was my moment of truth. I turned it on. It worked!



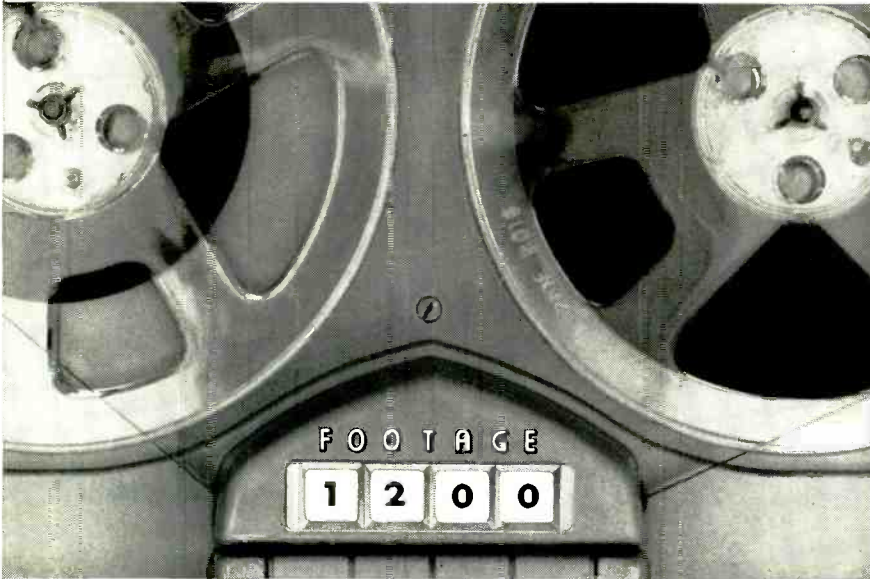
16. You, too, can get professional results and save money by building your own Scottkit. Why not visit your neighborhood hifi dealer and have him show you the full line of seven Scott tuner and amplifier kits, or, if you want a copy of the new 24 page Scott catalog, write: H. H. Scott, Inc., Dept. 226-02, 111 Powdermill Road, Maynard, Mass.



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Letters

Cool Water for Schoenberg

SIR:

Since ignorance and passion seem to ignite so often at the mention of Arnold Schoenberg's name, please permit me to pour cool factual water on a letter from Steven R. Simels ["Letters," November 1963].

In attacking Peter Heyworth's excellent article on Schoenberg [August 1963], he states: "Berg's *Wozzeck*, for example, is as twelve-tonal as anything written in the past sixty years, and it is popular nonetheless." For the record, *Wozzeck* was written between 1914 and 1920 and thus completed three years before Schoenberg's first twelve-tone compositions. Aside from this chronological factor, it is not a twelve-tone composition and no knowledgeable musician has ever claimed it was. Berg's first flirtations with this technique appear in the *Kammerkonzert* and the *Lyric Suite*, which came six years after *Wozzeck*.

Further, Mr. Simels attributes Schoenberg's neglect to "the paucity of ideas that Schoenberg's serialism only partially conceals." Anyone who has looked at a Schoenberg score knows that one of his pages often provides more ideas than many composers have in an entire symphony. Indeed, part of the problem with Schoenberg's music is that most listeners are not yet able to handle so many ideas at once. Four- and six-part polyphony is not an easy thing for the casual listener, whether it is written by Bach or by Schoenberg. But "paucity" is very funny.

John McClure
Valhalla, N.Y.

SIR:

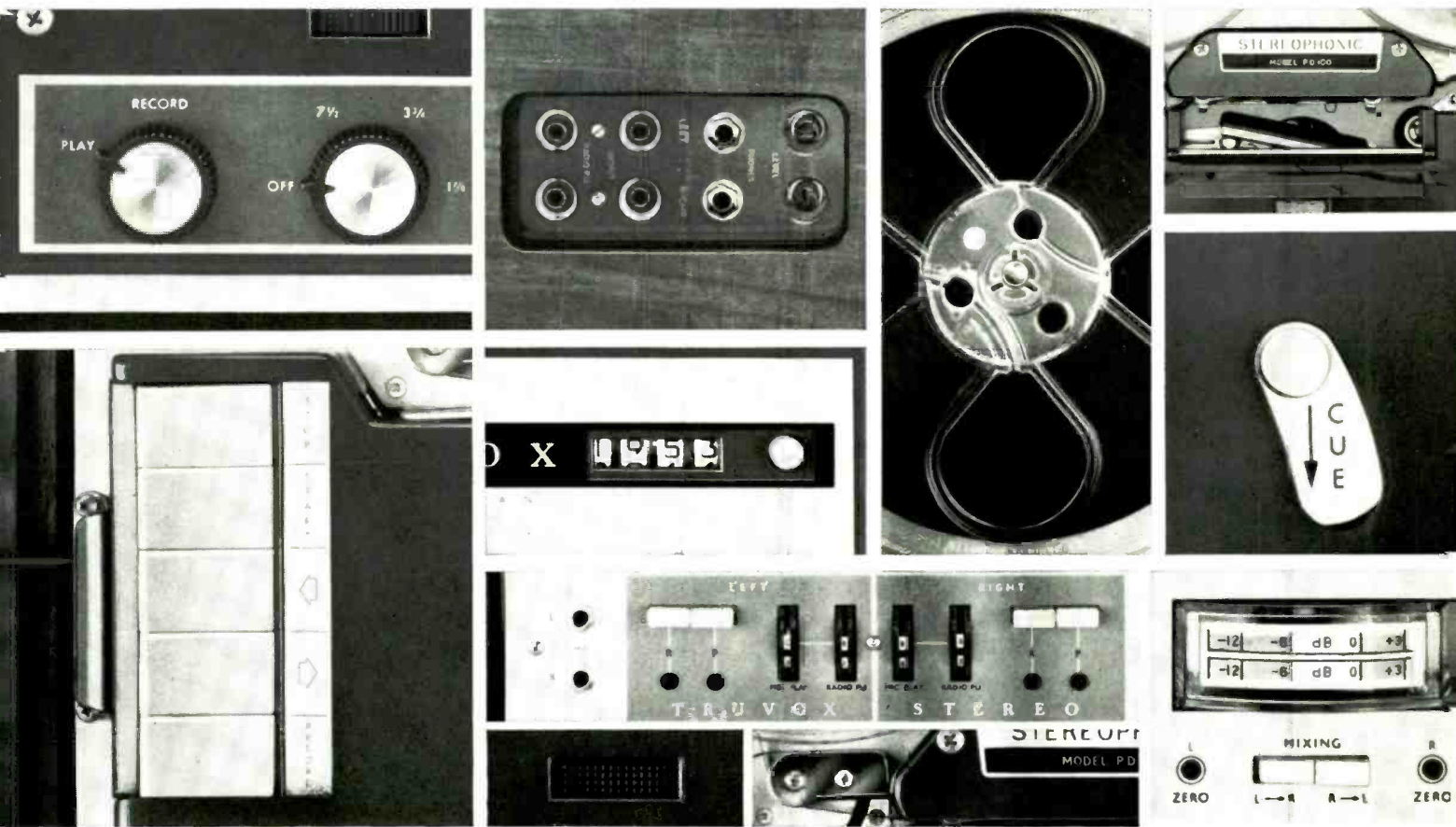
Steven R. Simels says I am wrong to suggest that Schoenberg's lack of popular acceptance stems from controversy over the twelve-tone system, because "Berg's *Wozzeck*, for example, is as twelve-tonal as anything written in the past sixty years." It isn't, and for the simple reason that it isn't "twelve-tonal" at all.

In any case, Mr. Simels has missed the main point of my article. Perhaps

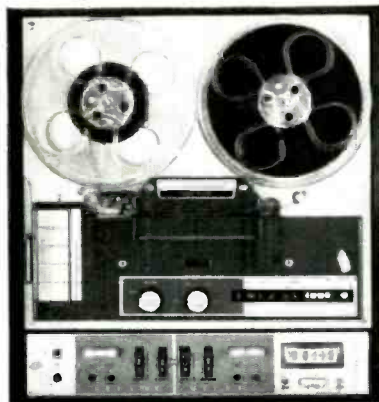
Continued on page 16

HIGH FIDELITY MAGAZINE

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

cat-hode-follower outputs □ transistor pre-amps 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.

CIRCLE 14 ON READER-SERVICE CARD

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:

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Mr. Peter Pritchard, President and Chief Design Engineer, Audio Dynamics Corporation.

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Can a new magnetic cartridge be *that* different? The ADC Point Four Stereo Cartridge is. It embodies a concept sufficiently unique to establish a new type of playback head. We call the Point Four an "Induced Magnet Transducer". But that is not the only reason for putting it in a class by itself. We also believe it to be the most advanced cartridge available anywhere today.

Although there are many "magnetic" cartridges, the term embraces a wide variety of variable reluctance, moving coil, moving magnet, and moving iron designs. Each is a distinct type, with advantages and disadvantages unto itself. Much hard thinking has gone into ways of wedding the virtues while skirting the drawbacks. The result, in this case, was something more than the best balance of compromises and reconciliations. The "Induced Magnet Transducer," in achieving new and impressive goals, goes about the business of reaching them in its own way.

The cold specifications are here. Proof of what they mean is up to your own ears. Some of the points, however, to which we'd like to call special attention are the significantly reduced mass of the moving system, the optimum tracking angle of 15°, the extremely low distortion, and the high compliance.

As to the mass, let's remember that the first duty of the stylus is to track the shape of the recorded groove as accurately as possible. To the extent that it falls short here, we cannot have complete fidelity. Unfortunately, to finish its job, the stylus must also push a load that will ultimately produce an electrical signal. Whatever the load — it may be a magnet, a set of coils, or a bit of iron or steel — it has mass. And this mass must inhibit the freedom of the stylus to track the groove. Mass of the moving system in the Point Four is reduced to half or less that of systems previously regarded as low-mass designs.

How was this done? Consider the usual load on the stylus. Sometimes the cantilever or stylus arm is itself the heavy, steel armature that must be moved. Sometimes the arm is a desirably light, aluminum tube — which must nevertheless,

The Induced Magnet Transducer

in turn, move a heavy magnet or set of coils. The Point Four stylus is mounted at one end of the desired aluminum tube — but the other end extends into a light armature of soft, magnetically permeable, iron tubing.

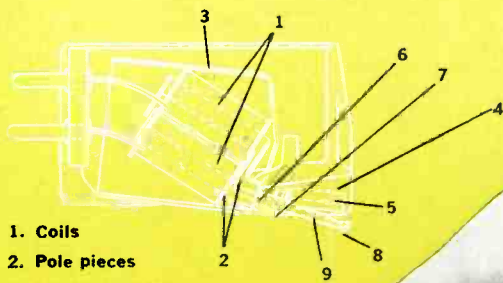
A heavy magnet is on the premises, but it has no physical connection with the moving system. It is completely outside the cartridge body. In fact, it is mounted on the easily replaceable stylus assembly, and positioned to induce high density of magnetic flux in the armature. The efficiency of this method actually assists in permitting armature weight to be reduced.

The end of the pivoted armature away from the stylus is near the pole pieces of the pickup coils, with the coils being well back into the cartridge. The remote position of the magnet with respect to the main structure, including the coils, ensures freedom from saturation and hysteresis distortion — serious effects that are beyond control by conventional shielding.

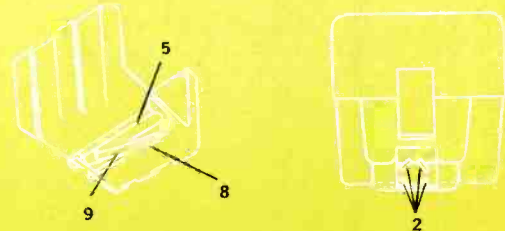
The physical configuration of the stylus assembly yields another important advantage. With the pivot point brought close to the record surface, obtaining the now established tracking angle of 15° is no problem. This requirement may seem simpler than it is, at first. But the pivot point of the stylus assembly is often high above the surface, because the assembly must move something well up into the "guts" of the cartridge. It is well understood that the most important factor in the tracking of a tone arm is the location of its pivot point. The analogy holds true for the pivot of a stylus arm, as well.

Its angle of vertical motion is not the only feature of the stylus. We use a nude diamond, which we grind and polish to a radius of .0004 inch. We have found this radius optimum for all modern recordings, both mono and stereo.

On the practical side, the stylus assembly is exceptionally easy and convenient to replace. The stylus itself is retractable to protect itself and your valuable records. As to the quality of the sound, we have already said that it is up to you and your ears. We can only hope that you try it with equipment that will do it justice.



1. Coils
2. Pole pieces
3. Mu-metal shield
4. Stylus assembly
5. Magnet
6. Armature
7. Pivot block
8. Stylus
9. Aluminum cantilever tube



ADC Point Four Specifications

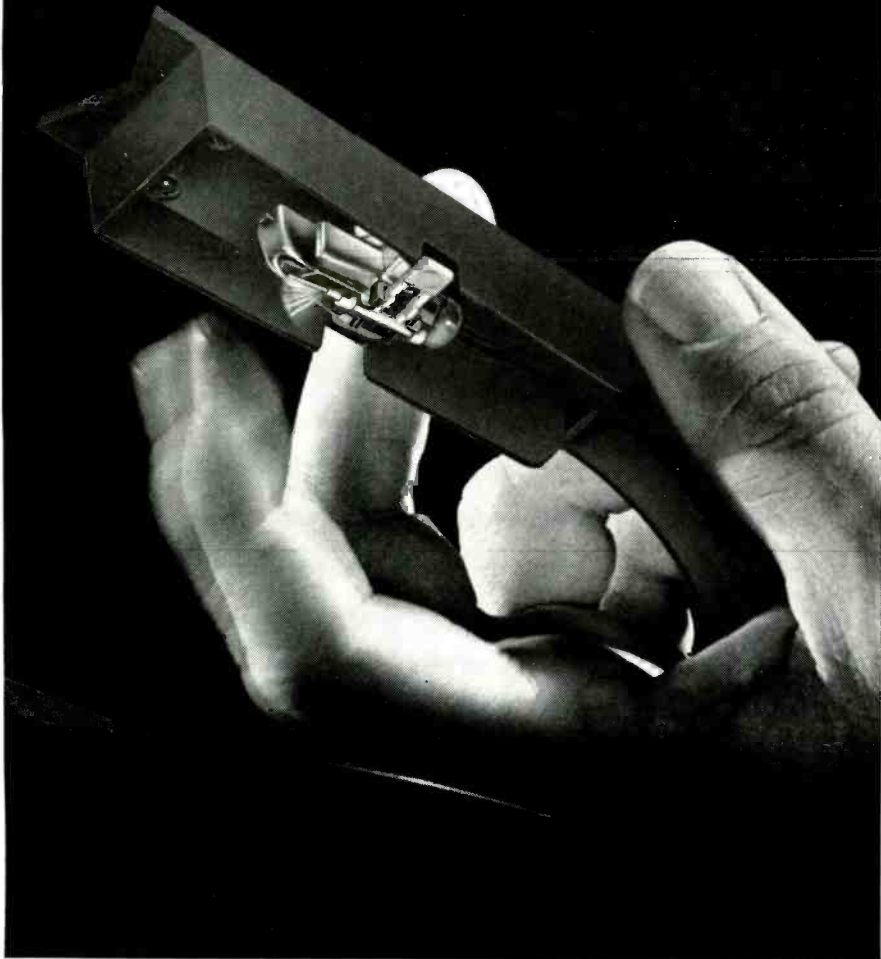
Type	Induced Magnet
Sensitivity	5 mv at 5.5 cm/sec recorded velocity
Channel Separation	30 db, 50 to 8,000 cps
Frequency Response	10 to 20,000 cps ±2 db
Stylus Tip Radius0004 inch
Vertical Tracking Angle	15°
Tracking Force Range	¾ to 1½ grams
IM Distortion	Less than 1%, 400 and 4,000 cps at 14.3 cm/sec velocity
Minimum Compliance	30 x 10 ⁻⁶ cm/dyne
Price	\$50.00



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CIRCLE 9 ON READER-SERVICE CARD

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Here's another reason why the Velocitone Mark IV is the finest cartridge you can select for your record playing system — added protection against stylus damage. The Velocitone Mark IV incorporates a major new development in stylus design, the Sono-Flex[®]. This new assembly grips the stylus shank in a resilient butyl rubber mount. This means you can flex the stylus shank in a 360-degree orbit without breaking it — pluck it, flick it, bend it, bump it — it will spring back and perform as good as new.

Moreover, the Sono-Flex increases the performance capability of the Mark IV by providing higher compliance, wider and flatter frequency response, lower IM distortion — longer stylus and record life.

The Mark IV, newest in the Velocitone series, comes with the new Sono-Flex stylus. However, if you are one of the many of thousands of music lovers now using any cartridge in the Velocitone Series, you can replace your stylus easily with the new Sono-Flex. You'll not only notice the marked improvement in performance, you'll enjoy added protection against stylus damage. The Mark IV with dual diamond styli, \$24.25; diamond/sapphire, \$20.25. At high fidelity dealers everywhere.

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CIRCLE 80 ON READER-SERVICE CARD

LETTERS

Continued from page 12

this is my fault; but I certainly did not mean to give an impression that the theoretical disputes that have surrounded twelve-note music since its first appearance in the early Twenties (why does Mr. Simels attach importance to the quite irrelevant figure of sixty years?) was the *only* reason for the failure of Schoenberg's music to win popular acceptance. Its innate complexity and the composer's historical position, spanning two epochs, are, as I thought I had made abundantly plain, far more crucial factors.

Peter Heyworth
London, England

Genesis, Giants, and Pygmies

SIR:

Reviewing the Robert Craft recording of Schoenberg's Prelude to *Genesis* [December 1963], Alfred Frankenstein reports that when this musical symposium came to performance, the prelude "was switched to the end and played as a postlude." This may have been true at some performances, but not, as I remember, at the premiere in Los Angeles on November 18, 1945.

As a symposium of seven pieces by seven composers, *Genesis* was doomed to be an artistic failure. But Mr. Frankenstein is most ungenerous when he says that Nathaniel Shilkret, the film composer, commissioned the work in order "to buy his way into good company." If he "bought in," then six other composers "sold out." This kind of slanted language places the whole transaction on the wrong level. All the composers knew who their colleagues were to be, and they accepted the conditions of the commission for the two best reasons in the world: (1) they wanted to compose, and (2) they wanted to be paid for composing.

If *Genesis* should be revived in the old Werner Janssen recording, a whole new generation of listeners would discover what some of us knew twenty years ago—that, in the company of Schoenberg and Stravinsky, Nathaniel Shilkret was by no means the only pygmy. No surprise, however—for who remembers Beethoven's fifty colleagues in the little symposium conducted by Diabelli a century and a half ago?

Lawrence Morton
Los Angeles, Calif.

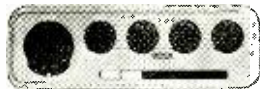
Old Heifetz, New Mastering

SIR:

R. D. Darrell's reviews of Heifetz's Beethoven and Brahms violin concertos [December 1963] state that these are re-makes of the earlier 1955-56 recordings. According to all of the recent RCA advertising blurbs, the new releases are still the original recordings, reissued and repackaged as a special Heifetz promotional series. If this is so, one wonders

Continued on page 18

HIGH FIDELITY MAGAZINE



To provide for all reasonable requirements a control unit needs a certain minimum number of controls. It is essential, however, that their function and purpose are immediately obvious.

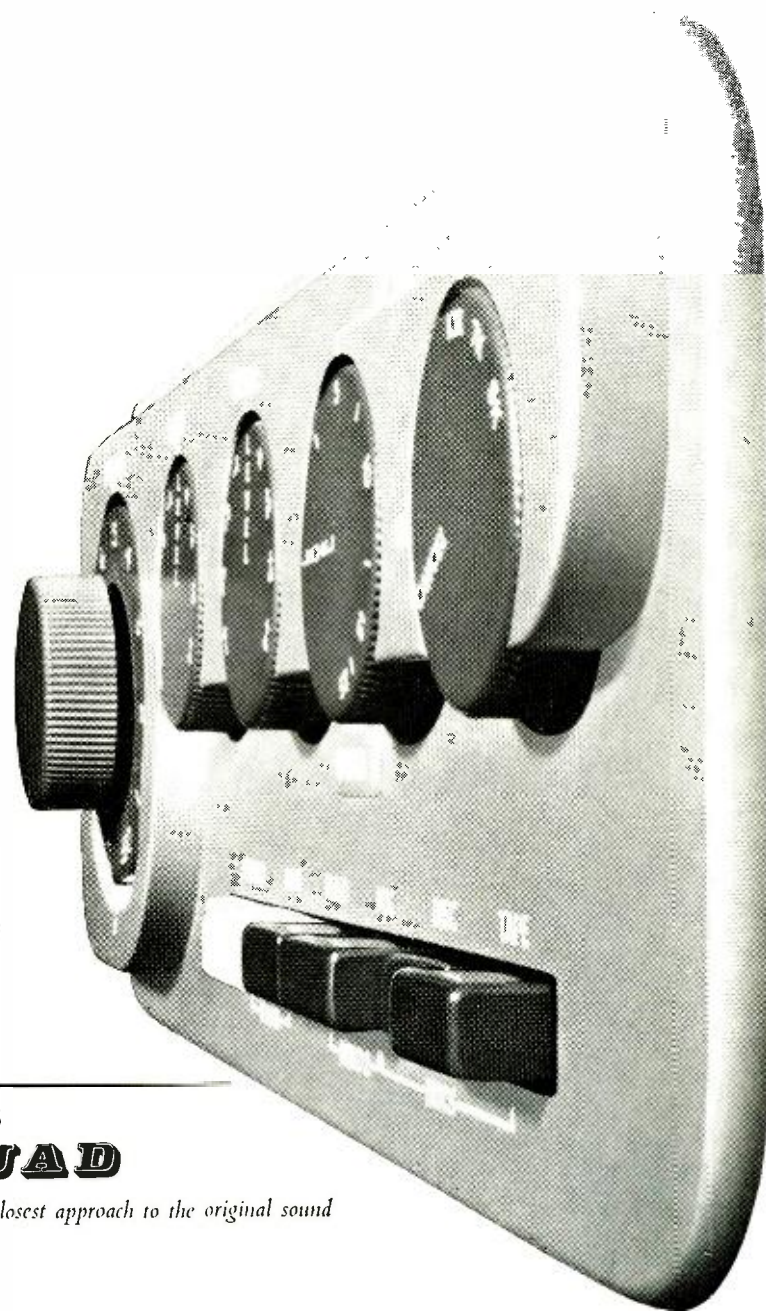
Every control on the QUAD 22 fills a basic and essential purpose, and moreover its caption indicates exactly what it does.

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Tarzian Tape won't turn up its nose at any recording job you care to give it. Some manufacturers claim that their "premium" tapes are so good that you shouldn't use them for your fun activities, but only for the greatest music.

Why should you pay premium prices to have someone tell you what you should record? Tarzian Tape gives you unsurpassed quality at a price that makes it excellent for any recording session—from children's birthday parties to the latest version of Beethoven's Ninth.

As long as you have the practical good sense to avoid damaging your recorder with cheap "white box" and "special" tape, but you don't want to pay premium prices for a fancy box, come along with Tarzian. In case your local hi-fi or photographic equipment dealer cannot supply you, send us his name and we'll see that your requirements are supplied promptly.

Meanwhile, send for a free copy of Tarzian's illustrated 32-page booklet, "Lower the Cost of Fun With Tape Recording." It's full of tips to make your tapes more enjoyable and more valuable.



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CIRCLE 60 ON READER-SERVICE CARD

LETTERS

Continued from page 16

how your reviewer finds the "newer" edition "less tense, more resilient, more luminously poetic. . . ."

Alex M. Klein
Montclair, N. J.

R. D. Darrell replies: "Mea culpa! I blundered egregiously. Yet in pleading guilty I must point out that when I directly compared the new 4-track and the old 2-track versions the marked aural differences convinced me that something new was at hand. The 4-track sound has a much smoother spread than the original, is generally much lighter and brighter in texture (with the former tubbiness eliminated), and even seems to have warmer acoustical ambiances. So evident are the sonic improvements that they bewitched me into thinking that even the performances were more vital, vibrant, and eloquent. For whatever consolation it may be, I've certainly proved to myself that the influence wielded by a reediting engineer can be quite as potent as that of the original recording director."

Bachauer Not the First

SIR:

Shirley Fleming errs when she gives Gina Bachauer credit for being the first woman to record Stravinsky's *Pétrouchka* Suite [November 1963]. There was a magnificent recording of the work on an old Haydn Society LP by Marcelle Meyer.

Leslie Gerber
Brooklyn, N. Y.

On Behalf of Victor Cousin

SIR:

I wish to compliment you on the excellent and most revealing article on Erik Satie by Everett Helm in your fine magazine [December 1963]. I feel, however, that Mr. Helm unnecessarily and wrongly slipped in calling Victor Cousin "an unimportant writer." The fact of the matter is that Victor Cousin was a philosopher and scientist of the greatest importance, recognized as such not only by his contemporaries but also by the thankful community of Paris which named a street after him.

Erwin Silbur
Lyndhurst, O.

In Tune with Partch

SIR:

We would like to thank you for introducing us to the music of Harry Partch by way of Peter Yates's article [July 1963]. Not for several years have we discovered new music that we have enjoyed as much. Partch's music is not difficult to get used to. Our children, ages five and six, have been requesting *Castor and Pollux* and *Ring Around the Moon* almost daily. The only drawback to too much Partch is that afterwards everyone else sounds slightly out of tune.

Donald Matteson
Pullman, Wash.

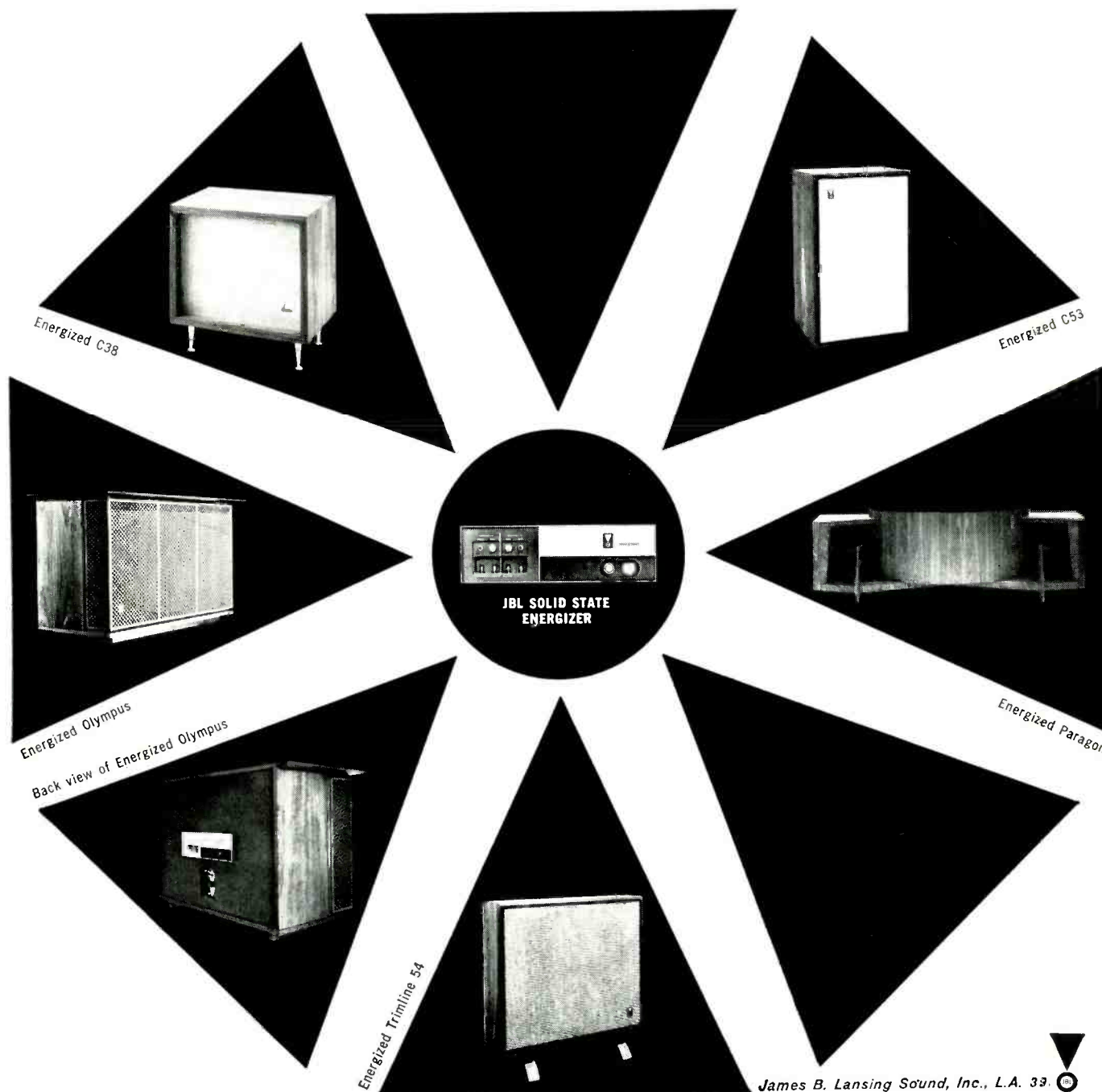
The JBL Energizer/Transducer raises audio reproduction to a degree of perfection and precision never before available to the home listener. You hear music re-created in all its detail, rich and splendid, life size, without hum or distortion. The Energizer/Transducer sets new standards for fully controlled bass, completely realistic mid-range, immaculate highs, and transient reproduction without equal.

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— Nor will you find that McIntosh amplifiers are limited to 15 seconds at full treble power as are some of today's transistor amplifiers.

— You will not be oversold by McIntosh exaggerating the importance of square wave response or useless extension of high-frequency response.

— The promise to you in McIntosh specifications is not based on a single "LAB MODEL." The maximum realizable performance of a McIntosh instrument is well above the written McIntosh specifications.

For example, our MC 240 Stereo Amplifier which is rated at 40 watts per channel, both channels at the same time, will actually deliver 50 watts 20 cycles to 20,000 cycles at less than ½ of 1% harmonic distortion. There is no other commercial audio amplifier with this margin of performance above specifications coupled with such low power dissipation in its output tubes as the McIntosh MC 240.

— If you want stereo amplifiers and tuners in your home that give life-like pleasing sound, you can trust McIntosh to fulfill its promise to you.

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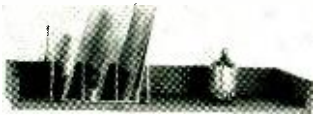
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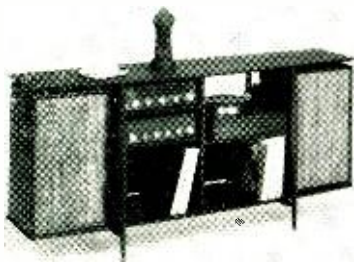
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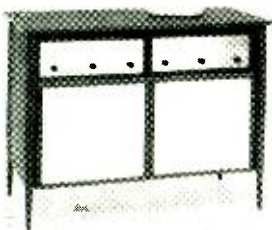
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NOTES FROM OUR CORRESPONDENTS

LONDON

For his latest operatic-aria sessions at Kingsway Hall, Boris Christoff made his bow in a smartly tailored gray suit, looking every inch the cosmopolitan businessman. This I found an agreeable change from the beach slacks, sunglasses, and crew-neck jerseys which commonly infect recording studios nowadays. On the part of those who had not previously worked with the celebrated Bulgarian basso, there were the usual unvoiced questions as to whether he would prove craggily temperamental, would be terribly hard to please, would break off and sit despairingly, head in hands. . . .

Imperial Ambience. Nothing of the sort. Tests, rehearsals, takes, playbacks, and retakes succeeded each other blandly, to the accompaniment of mutual beams and congratulatory murmurs. Only once was Christoff exigent. Contrary to usage in such cases, he insisted on the full orchestral prelude to "*Ella giammai m'amò*" (Verdi's *Don Carlo*). Without the prelude, or with only a fragment of it, the listener does not, he argued, get the proper tragic build-up.

After "*Ella giammai*" came three other numbers—the Dream Scene from Verdi's *Attila*, one of Agamemnon's arias from Gluck's *Iphigenia in Aulis*, and Khan Konchak's big aria from *Prince Igor*. To this sequence is being added a "lift" of the Death Scene from Christoff's historic Salle Wagram recording (1962) of *Boris Godunov*. Planned by recording director Peter Andry to exemplify the unique weight and authority which Christoff brings to great regal roles, the album is being released by HMV-Angel under a splendidly apt general title of Mr. Andry's own devising—"Tsars and Kings."

The orchestra was the Royal Philharmonic, led by the young Polish conductor Jerzy Semkow, whom Christoff "discovered" in Italy. Semkow's career, like that of certain other artists lately come to prominence (among them the singer Nicolai Ghiaurov) is an interesting case of Curtain-straddling and Soviet nursing.

During the late 1950s he conducted in Italy—on the La Scala and Santa Cecilia podiums, among others—after training at the Cracow and Leningrad conservatories and after serving with the Leningrad Philharmonic Orchestra under the wing of Eugene Mravinsky. For three years he was head of the Bolshoi Theatre orchestra, then, in 1959, returned to Poland as chief conductor and director of the Warsaw Opera.

Sinfonia Domestica. In Decca-London's big studio at West Hampstead, the London Symphony Orchestra tuned up for sessions under Pierre Monteux. They were down for the second (D major) flute concerto of Mozart, Bach's second orchestral suite, and Gluck's *Dance of the Blessed Spirits*. That ebullient and incomparable extrovert Doris Monteux, the Maestro's third wife ("I am the *Eroica*," she explains), sat alongside. On her lap was a *gros point* cover, three parts finished, with design of drums, garlands, hautbois, and manuscript scrolls. Her needles were unresting. The cover was for a footstool to accompany the big leather armchair in the Maestro's study at Hancock, Maine.

On came the Maestro himself. He lifted his baton and winked. The orchestra leaped to their feet as one man and played not Mozart, or Bach, or Gluck but *Happy Birthday to You*. At its conclusion Mme. Monteux put down her *gros point*, stepped forward, and made a short speech: "Thank you so much. I'm wondering what you'll do next year, when I shall be seventy." That was met by her husband's prompt rejoinder, "We'll play it twice." (General laughter.)

After this, Mum (as the I.S.O. men affectionately refer to Mme. Monteux) handed round a box of Dutch liqueur chocolates, urging everybody to take the biggest ones in sight. "I like people who are greedy," she said. "What I don't like is people who always say they aren't hungry and ask for small helpings."

Filial View. In the Mozart concerto and the Gluck item—as also in *Happy Birth-*

Continued on page 24

from

SERVICE...WITH A SMILE?

by IVAN BERGER

in the May, 1963 **HiFi/Stereo**
review

HIGH-FIDELITY servicing is a headache for everyone—for the manufacturer, for the dealer, and most of all, for the consumer. Breakdowns can range from cases of subtle distortion to the smoke-billowing catastrophe, but in any of these, the repair of the component cannot be considered complete until the unit meets its original specifications. Getting such critical servicing done competently is a far bigger problem than getting a washing machine fixed—and even washer repairs are a problem these days.

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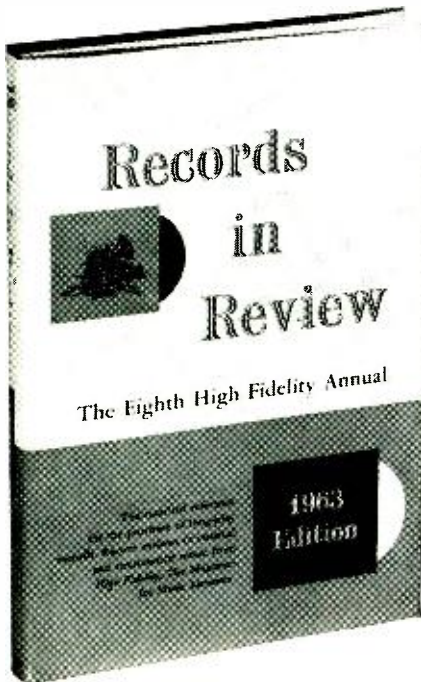
NOTES FROM
OUR CORRESPONDENTS

Continued from page 22

day—the flute solos were played by forty-three-year-old Claude Monteux, son of Pierre Monteux by his second marriage. Born in Boston and reared in France, Monteux the younger took up the flute at seventeen, and has been playing professionally since he came out of the United States Army in 1946. These Decca sessions were the first time he had played solo for his father. "But," he told me, "it isn't the first time I've played under his baton. For three summers in a row, I acted as second-flute replacement in the New York Philharmonic at Lewisohn Stadium—thirty concerts all told, new program every night, hardly any rehearsal. I have played under many conductors. Playing under Pierre Monteux is—how shall I put it? Comfortable: that's the word. You feel safe."

The Maestro, now eighty-eight and no longer nippy on his feet, is completely alert of mind and ear. To show the violins how to phrase Gluck, he sang to them with an incisive, unquavering baritone. Having finished the LSO sessions, he started out on a widespread tour that was to take in five Amsterdam concerts with the Concertgebouw, a flip back to London for concerts with the Royal Philharmonic Society and his LSO friends, three assignments in Boston, and then Hamburg, Tel Aviv, Rome, Milan, Florence, Amsterdam again, London again. . . .

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rose to the top of that company's best-seller list this winter. It was originally estimated that sales, with luck, might reach the 3,000 mark within the first three months of release. In fact, some 10,000 copies of the set—that is, 130,000 records—have already been sold.

No one could have been more gratified at this turn of events than Walter Legge, the veteran EMI recording director, who—as a very junior employeee thirty-odd years ago—had persuaded his company to record the complete Beethoven piano sonatas for release on a subscription basis. Mr. Legge happened to be visiting in this country at the height of the recent Schnabel-Beethoven sales boom, and over lunch in his New York hotel he reminisced about the gestation of the project. "We were considering three pianists—Wilhelm Backhaus, Harold Bauer, and Artur Schnabel—and I made it my business to hear each of them in recital as close together as possible. That was in 1931. The company already had Backhaus under contract, but I found him discouragingly anonymous as an interpreter—despite his enormous pi-

Continued on page 26

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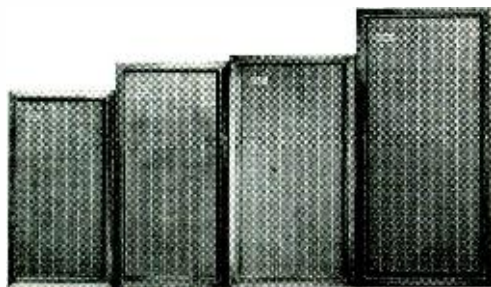
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NOTES FROM OUR CORRESPONDENTS

Continued from page 24

anistic skill—and because of this I voted against his selection. Bauer was a much more potent possibility. He had a high reputation as a Beethoven player and was in fact a very accomplished artist. But after hearing a couple of Schnabel recitals, I was convinced that he was the man to make our records, even though his reputation was then restricted mainly to Central Europe. The Schnabel idolatry really began after the records appeared. I wonder what would have happened if we had chosen Bauer instead . . .” R.G.

Straussian Sweeps. It was 10 p.m. when Lisa Della Casa sang the final note of a recent New York recording session for RCA Victor, but the lateness of the hour and the chill setting in the deserted ballroom of Webster Hall had not dimmed her enthusiasm for the composer to whom her newest disc will be devoted—Richard Strauss. “I like singing Strauss best of all,” she said as she gathered her scores from the music stand. “Even more than Mozart. But I do feel that it is very important to sing both—they are so diametrically opposed. Mozart’s arias are built up—almost block on block—and each one becomes more and more difficult towards the end. For Mozart you must sing clearly and cleanly. But Strauss sweeps in with a long melodic line, with so much feeling that your heart goes right out of you and you are in danger of losing control.”

Miss Della Casa, known to opera audiences all over the world and particularly for her portrayal of Mozart and Strauss heroines, explained that she found operatic roles much less subject to variation in performance than art songs. “The way you feel affects a song so greatly. If you are in balance, the song will be smooth and happy; if you are disturbed in your personal life, that will put a dark shadow under the notes.” Whether preparing opera roles or Lieder, however, this soprano holds fast to one rule: she never listens to recordings. “I really do not want to be influenced by anyone, in any way,” she said decisively, “even though I may feel that another artist can sing something better than I can. In singing a Strauss song, I try to go inside the poem. That way it is my own.” S.F.

VIENNA

As is true for many large-scale recording sessions, the sequence in which a score is taped often is determined by who’s available when. In the case of RCA Victor’s *Carmen* sessions at the Sofiensaal here, work began with those parts of the opera that required the presence of Mirella Freni, the young Italian soprano who has been much acclaimed

Continued on page 28

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NOTES FROM OUR CORRESPONDENTS

Continued from page 26

at La Scala—and elsewhere—during recent seasons. Miss Freni had been assigned the part of Micaëla, but at an early date she was also due in Milan, where she was to sing in Donizetti's *Elisir d'amore* (together with Giuseppe di Stefano) and in Jean Vilar's new production of *Le Nozze di Figaro*. Fortunately, recording director John Culshaw was able to schedule proceedings so that she got off on time. Miss Freni, incidentally, is so fond of the role of Micaëla that she even named her little daughter after Bizet's village girl.

Carmen at the Sofiensaal. Later sessions saw Leontyne Price and Franco Corelli on this stage where so many RCA Victor and Decca-London opera recordings have been made. Miss Price, I might say, brought to Carmen (her first interpretation of this role) a restraint which I personally found very attractive. The *Seguidilla*, for instance, is begun in a subdued tone and only gradually rises to the climax. Corelli as Don José would also seem to be happily cast. Occasionally, this singer has been criticized for "turning up the volume" at the slightest excuse. When he arrived in Vienna some time before the *Carmen* sessions started, he intimated to the press that they might have a surprise in store. "You are going to hear quite a lot of *piano* and *mezza-voce* singing from me," he said. Certainly when he appeared at the opera house as Manrico in *Il Trovatore* he kept his word.

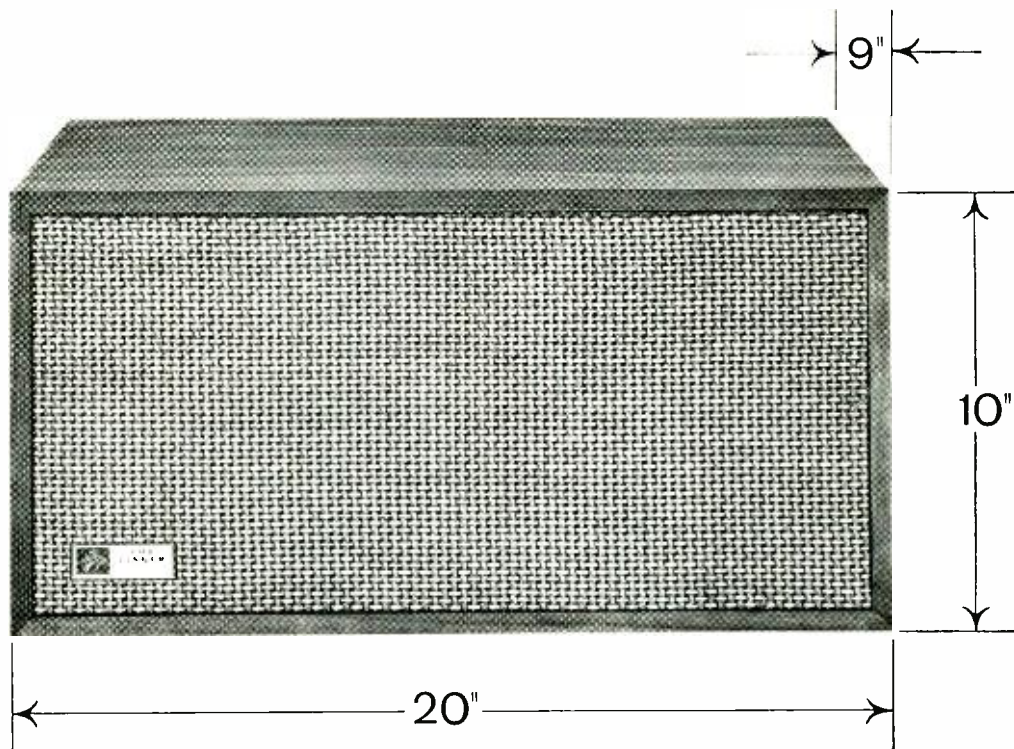
And what about Escamillo? Well, at the time of writing, the Vienna Philharmonic, Herbert von Karajan, and most of the *Carmen* cast were still ensconced in the Sofiensaal. The Toreador, in the person of baritone Robert Merrill, was to arrive the next day.

KURT BLAUKOPF

STOCKHOLM

Flying in from Bayreuth last summer for a television recital and a concert at the Tivoli open-air theatre in Stockholm, Birgit Nilsson also found time for her first recording session in Sweden since 1955. Decca-London had approached the singer some eight months earlier and had waited patiently for a break in her busy schedule. As it turned out, only four hours of Miss Nilsson's time were needed for the taping of the four numbers she recorded: Franck's *Panis angelicus*, the Bach-Gounod *Ave Maria* (sung in Latin), Gruber's *Silent Night*, and Adams' *O Holy Night* (done both in Swedish and in English). The session was held in the Gustaf Vasa church, which boasts a Cavallé-Coll organ. This instrument can also be heard on a Swedish Decca recording of works by Handel, Campra, Gigout, and a num-

Continued on page 32



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A 60 watt FM/AM stereo receiver . . .

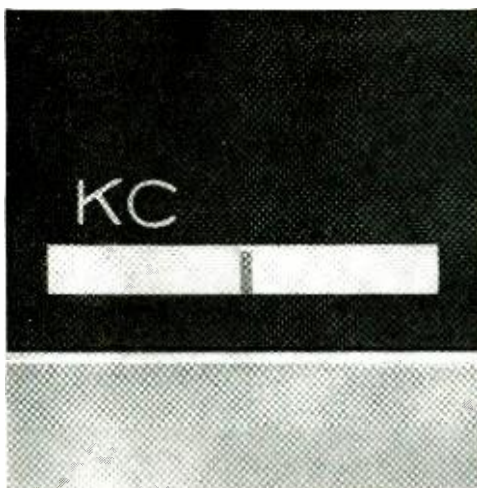


with stereo-minder indicator light . . .

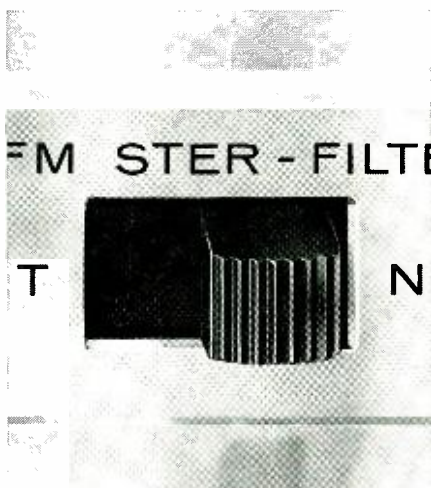
PHONES



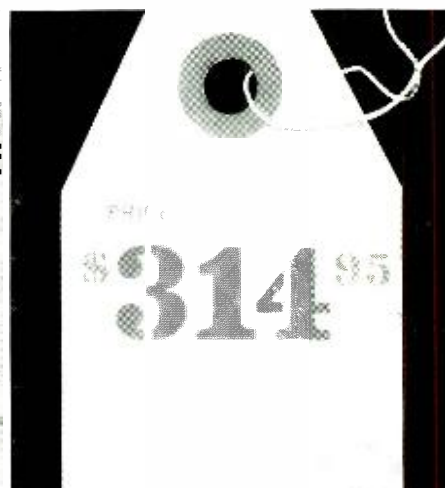
front panel stereo headphone jack . . .



electronic tuning eye . . .



three filters . . .



all in one unit for less than \$315 . . .

...that's what!

These six features, plus proven superb performance, combine to put BOGEN's RP60 in a class by itself. The RP60 represents, unquestionably, one of the finest units available and your best value. 1) 60 watts power, more than enough to drive all low efficiency speakers. 2) Stereo-minder lights up, indicating when FM stereo is being transmitted. 3) Front panel, switched stereo headphone jack assures private listening; flick of a switch cuts off loudspeakers. 4) Electronic tuning eye also serves as tuning meter indicating strength of received signal. 5) Rumble and scratch filters . . . and tape recording filter in the multiplex circuit which eliminates

whistles and beeps while taping off the air. 6) \$314.95 a price no other receiver with the RP60's features can match. BOGEN's entire line of Stereo/Hi-Fi components is long on performance, short on price, tops in value. Receivers, amplifiers and tuners from \$99.95, turntables from \$59.95. Why not spend less and get more for your money? Write for BOGEN's free, fact-packed Stereo/Hi-Fi catalog.

BOGEN  **LEAR SIEGLER, INC.**
COMMUNICATIONS DIVISION
DESK H-2, PARAMUS, N. J.

CIRCLE 15 ON READER-SERVICE CARD



Command Performance at your fingertips ...

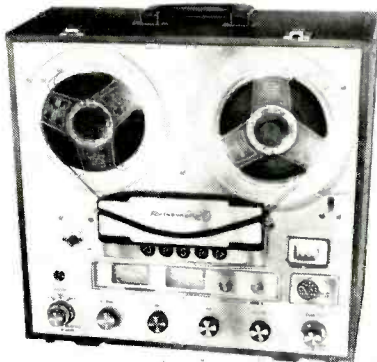
... every time you capture the magnificent world of full fidelity sound on tape.

Taped sound retains full fidelity even after hundreds of playbacks ... yours to enjoy always ... on VIKING tape components, naturally.

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.

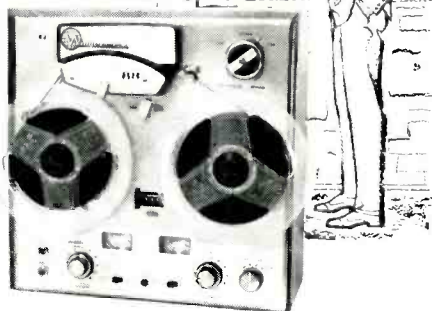
Retro-matic 220 — ultimate performance with tomorrow's features for discriminating audiophiles and professionals only.

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 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.
9600 Aldrich Avenue South, Minneapolis, Minnesota. 55420

Your assurance
of Quality in
Tape Components

CIRCLE 75 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 28

ber of Swedish composers, played by the Gustaf Vasa's organist, Ake Leven.

Sweden's Busy Ladies. A recital disc from another internationally known Swedish singer, Elisabeth Söderström, will also be in the Stockholm shops this winter. Ever since her debut at the Royal Swedish Opera Miss Söderström has been a great favorite with local audiences, singing major roles in operas from Gluck onwards (including all three leading soprano parts in *Der Rosenkavalier*) and establishing a considerable reputation as a concert singer, particularly in the modern repertoire. During the past few years she has also made frequent appearances at the important music festivals abroad and for two seasons sang with the Metropolitan. It was in New York as a matter of fact that she recorded the program—sung in Norwegian, French, German, and English—now being given a belated release here on the RCA Victor label. Among Miss Söderström's current plans are a visit to the Bolshoi in Moscow and a projected recording of the *Missa Solemnis*, under Klemperer, in England.



Sweden's pretty pianist Wikström.

It's not only singers, of course, who are enhancing this country's musical reputation outside of Scandinavia. Pianist Inger Wikström made so auspicious an American debut last spring with a recital at Town Hall that this winter she is embarking on an extensive tour of the States. In spite of her youth, Miss Wikström (a pretty blonde, by the way) is no stranger to foreign concert halls: she's been applauded in London and in various cities on the Continent. After participating in the Spoleto Festival this past summer, she interrupted her vacation to record, for RCA Victor, some short pieces by Scarlatti, Schubert, Debussy, and Wilhelm Stenhammar. The disc is called "Capri Encores"—and in case the significance of that title eludes you, it refers to the fact that Miss Wikström has a particular penchant for San Michele and makes a practice of spending a week or two there every year.

FRANK HEDMAN



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).

NEW IN APPEARANCE, TOO!

The 360A is the first "keyboard" amplifier. Named for its unique musical-instrument type front panel keyboard control arrangement, the 360A offers operating convenience at one central front panel location, eliminating the universal objection to a miscellany of switches.

POWER • 70 watts (IHFM); 35 watts per channel.

INPUTS • 12, stereo or mono: magnetic or ceramic phono, tape head, stereo microphones, tape, radio, auxiliary.

OUTPUTS • 7, stereo or mono: left, right and center speaker outputs, left and right channel recorder outputs, center channel voltage output for auxiliary amplifier, headphone output jack.

KEYBOARD CONTROLS • Rumble filter, stereo-mono switch, tape monitor, channel reverse, hi-low gain, volume contour, scratch filter, phase reverse, headphone-speaker output switch.

OTHER FRONT PANEL CONTROLS • Input selector, channel reverse, independent bass and treble controls (friction coupled), blend control, balance control, volume control.

REAR PANEL CONTROLS • Magnetic-ceramic phono input selector, speaker impedance selector.

PRICE • \$366.00 including cabinet. Only 5½" H, 15" W, 11¼" D.

SPECIAL FEATURES • Automatic reset circuit breakers for over-current protection of each channel and AC line. Diffused keyboard illumination plus daylight power indicator. Both headset and speaker monitoring for tape recording on front panel. Variable crossover type bass tone control for bass boost independent of mid-range.

PERFECT PARTNERS



FAVORITE OF BROADCASTERS
The 314A Emperor Royale FM Multiplex Tuner.

For FM stereo that will do justice to the Royale II, the 314A Emperor Royale FM Multiplex tuner is the answer. The 314A is a fully professional component which is offered in the **PLAYBACK** catalog for network relay and rebroadcast applications. Among its distinctive features is a monophonic output for feeding a 351B all-transistor power amplifier for single-channel music distribution throughout the home. Price: \$359.00, including cabinet.

Hear Altec's complete line of genuine studio **PLAYBACK** components soon at your nearest Altec Distributor (see your Yellow Pages).

Also, be sure to ask for your courtesy copy of the Altec Catalog, "**PLAYBACK** and Speech Input Equipment for Recording and Broadcast Studios," which illustrates how the big name record companies and broadcast networks use Altec equipment to achieve **PLAYBACK** perfection. Or, write for your free copy to Dept. HF-2



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ANAHEIM, CALIFORNIA

CIRCLE 1 ON READER-SERVICE CARD



A Troubador is a Troubador is a Troubador

TROUBADOR TABLE OF CONTENTS

When Empire first built the Empire Troubador 398 it was strictly for professional and studio use—The thought of a highly technical, precision company, kept busy with industrial and laboratory products 24 hours a day, entering the consumer field was unreal. However, as the Troubador was seen and heard, the demand became quite great, and a new consumer product came into being. Now we had a professional record playback system, second to none — too handsome to

Empire 3-speed "silent" turntable; 980 dynamically balanced playback arm with sensational Dyna-Lift*; 880p mono-stereo cartridge featuring the virtually indestructible Dyna-Life* stylus. 488 complete with walnut mounting board: \$192. Walnut base optional (\$15); 398 complete with handsome walnut base: \$210.

*Patent Pending

hide behind cabinet doors, too technically perfect for a whisper of distortion. And its components, used by more FM Stereo Stations than any other brand. "But what about my cabinet..." came the cry of a new breed. Enter the Empire 488—no larger than a record changer... every inch a Troubador. Same motor... same belt... same arm... same cartridge... same weight platter, only the size has changed.

For Complete Literature Write:

EMPIRE

"... world's most perfect record playback system."

Empire Scientific Corp. • 845 Stewart Ave., Garden City, L. I., N. Y. Export: EMEC, Plainview, L. I., N. Y. • Canada, Empire Scientific Corp., Ltd., 1476 Eglinton West, Toronto

CIRCLE 34 ON READER-SERVICE CARD

HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

New Plant, New Kits, New Look. Aside from nearly doubling the company's working space (from 60,000 to 100,000 square feet), Eico's new plant in Flushing, N.Y., has been designed with a layout that puts unusual emphasis on quality control. The Q.C. department, in fact, actually "straddles" the incoming materials operation: that is to say, the conveyor belt, on which parts for Eico's kits travel to be arranged and packaged, passes first through Q.C., whose inspectors can stop everything in the plant at a moment's notice. "With the growing complexity of audio kits," explained vice-president Philip A. Portnoy during our recent visit, "a manufacturer must do everything possible before the kit gets into the builder's hands, in order to assure successful assembly and performance."

As we chatted with various company officials, we heard about a number of recent developments at Eico. Product designer Ike Rosenstein briefed us, for example, on the firm's new Classic series. "These units are not merely old products with restyled front panels. We've actually reexamined basic engineering design concepts, and in many instances have come up with what we feel are real improvements. For instance, the new amplifiers do not have the conventional loudness contour. Instead, the bass tone control provides the desired effect. This innovation not only simplifies the circuit, but it actually conforms to the Robinson-Datsun curves which we feel are more accurate than the well-known Fletcher-Munson curves. The curves we use were worked out in 1956—at Britain's National Physical Laboratory—while the older curves were derived in 1938."

The new look of Eico's quarters and the restyling of Eico's equipment coincide with new packaging and instructions for the company's kits. Now featured is an easel-type stand that holds the manual and the various parts in the sequence in which they will be assembled. "We've made kit building as pleasant and as foolproof as we know how," Portnoy told us.

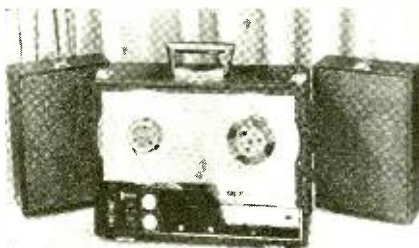
New Indoor Antennas. Two new antennas for those FM listeners who for one reason or another cannot use outdoor types have lately come to our attention: the Multitron by Antronics, Inc., and the Rembrandt by All-Channel Products Corp. The Antronics unit, housed in a plastic box, is composed of tuned circuits, mounted on printed boards whose physical spacing and lay-

out are calculated to represent the equivalent of a dipole antenna in sensing FM signals and whose electronics provide gain for those signals. In a difficult, distant reception area, the Multitron we tried gave somewhat better results than a conventional indoor folded dipole on some stations, and equivalent results on others. In an apartment in New York City, where FM stereo reception had been difficult, it improved things considerably. With the aid of the Multitron, one station that had been coming in noisily was received with complete clarity; two other stereo stations we had never received strongly enough for acceptable stereo listening we heard clearly for the first time.

The Rembrandt, resembling the familiar rabbit-ears, comprises a pair of telescoping arms that form a dipole and are adjustable for different angles as well as length. It also has a control that varies the basic inductance of the dipole. Thanks to its adjustable arms, tuning control, and the directionality of the whole array, the Rembrandt can be set up to provide a signal that is somewhat stronger than what is obtained from an ordinary indoor dipole.

To anticipate the inevitable question that now rises in the reader's mind, it is impossible to state categorically which of the two—the Multitron or the Rembrandt—is the better. Depending on reception conditions, either might prove somewhat superior to the other, or both could be equally effective. The Multitron is priced at \$29.95 and is compact enough to be tucked away out of sight. The Rembrandt costs only \$6.95 but does occupy a fair amount of space, particularly when its arms are extended.

Literature, All Free. "All New from Sony"—a new catalogue listing tape recorders, microphones, and accessories—is available from SuperScope dealers. . . . Speakers, enclosures, networks, and systems are described in Catalogue



Estey: from organs to tape recorders.

165-J, offered on written request by Jensen Manufacturing Co., 6601 So. Laramie Ave., Chicago, Ill., 60638. . . . H. H. Scott, Inc., Dept. P, 111 Powder Mill Rd., Maynard, Mass., is offering a brochure describing its new line of stereo consoles. Also available from Scott is a booklet titled "Scott Stereo" that—with its photos, diagrams, and informative text—seems more like a magazine feature article than a product catalogue. . . . Acoustic Research, Inc., has reprinted from *American Record Guide* an article by AR president Edgar Villchur. Entitled "What the Consumer Should Know About Record Players," it may be obtained for the asking from the manufacturer at 24 Thorndike St., Cambridge, Mass., 02141. . . . Do-it-yourself speaker components and kits are described in a new brochure available from Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif. . . . The 3M Company has two offerings: its Sound Talk Bulletin No. 39, discussing the pedestal height adjustment in tape recorders, will be mailed on request to the company at 2501 Hudson Rd., St. Paul 19, Minn.; a 16-mm color film explaining sound recording and the many uses of magnetic tape is available on a free-loan basis to organizations (for details, write Dept. Z3-580 at the company address). . . . From Heath comes word of its new catalogue describing over 250 do-it-yourself kits. For a copy, send to Heath Co., Benton Harbor, Mich., 49023.

New Products from Old Hands. Estey, a name known in music and organ circles since 1846, has entered the rapidly expanding tape recorder field with a line of monophonic and stereo machines starting at \$99.95 and going up to \$339.95. In addition to claims of high performance, a major reason for bringing out a new line in a highly competitive field is, according to Estey vice-president William Souweine, the conviction that "we have solved what is generally considered to be the biggest weakness in tape recording design—malfunction during use." Mr. Souweine allows that "our tape recorders have been made almost foolproof," and explains that, with only fourteen moving parts, an Estey recorder's potential for error and malfunction has been so reduced that "the possibility of breakdowns caused by the user's failure to follow directions has been virtually eliminated. . . ." Nonetheless, Estey has established 250 service centers throughout the country—just in case.

consider this...

Whatever the other components—most music systems today start with a Garrard Automatic Turntable!



What makes the Garrard so special?

Is it creative engineering, quality control, Garrard's 50 years of experience?

Is it features?

Admittedly—the counterweight-adjusted tone arm; the heavy balanced turntable; the Laboratory Series® motor; the ability to track your choice of cartridge at the lightest specified pres-

sure; the convenience of single and automatic play, either at your service when you want it—all play their parts.

But a Garrard is more than the sum of such parts.

A Garrard is a pleasure to own.

A Garrard is an enduring source of pride and satisfaction!

This is why more dealers recommend Garrard, and more people are buying Garrard, than any other high fidelity component!

There is a Garrard Automatic Turntable for every high fidelity system. Type A, \$79.50; AT6, \$54.50; Autoslim, \$39.50. For literature, write department GB-24, Garrard, Port Washington, N. Y.



Garrard[®]
WORLD'S FINEST

CIRCLE 17 ON READER-SERVICE CARD

www.americanradiohistory.com

Towards the Total Installation

AS EVERYONE KNOWS, stereo has changed the method of recording music, modified our playback equipment, and revised our listening habits. It now appears that it has also worked a very real change—functional, aesthetic, perhaps even metaphysical—in the point of view we take towards the room in which we listen.

Many of us are audio hobbyists; most of us regard our high fidelity equipment as a source of family entertainment; but very few of us these days would define high quality sound reproduction categorically as “hobby” or “entertainment.” It can be both; it is certainly much more than either. More and more, the enjoyment of music is being seen as part of the total experience of living; less and less, as a purely detached and self-contained activity. By the same token, the means for that enjoyment—the mechanical and electronic equipment—cannot very well be relegated to workshop or playroom. Whatever area is designated as the “listening room,” it is today likely to be a place of multifaceted attractions for the pursuit of multifaceted pleasures.

On the most obvious level this means that audio components are no longer simply deposited in a room wherever they will fit, in disregard of other functions it may shelter or aesthetic ends it may be expected to serve. Rather, there is a trend to integrate stereo equipment with the furnishings and décor the room’s owners have chosen to express the ambience of their leisure life. Nor is this merely a matter of setting up sound equipment to be as unobtrusive as possible; on the contrary there is a growing feeling that stereo components can be installed, and without danger of sonic compromise, in such a way as to enhance a room’s visual attractions and to increase its potentialities as a center for those activities that delight the mind and refresh the spirit.

Although signs of this approach—which may be called that of the “total installation”—have been evident for some time, it has recently become a widespread phenomenon. Last fall, for instance, a prominent feature of the New York High Fidelity Music Show was an exhibit of model rooms that had been “decorated” around, with, and for audio

components. These rooms, and dozens of photographs of others, attracted crowds of admiring visitors—significantly, of both sexes. Furthermore, exhibitors in general had abandoned the old strategy of merely displaying their wares haphazardly on a table in favor of tastefully planned arrangements which were, in effect, exercises in interior design.

But the most telling documentation of this trend is the growing number of music listeners who in their own homes are fitting rooms with and for stereo components, who are modifying their décor and sometimes structural details for the acceptance of stereo, and who in some cases are building rooms—literally, in terms of size, proportions, and materials—expressly for the installation of stereo. Most of these rooms constitute the household living room (in our time, neither a Victorian front parlor nor the *démodé* “rumpus room”), but the principle according to which they are designed—the union of artifacts and environment in a harmonious whole—is relevant to any area bounded by walls.

In line with this changing concept of the “listening room,” HIGH FIDELITY publishes this month “A Portfolio of Stereo Décor,” illustrating in photographs some outstanding examples of rooms where music can be heard in a setting that invites the eye, and explaining in the accompanying article by design specialist John Anderson how such rooms can be created. The stereo installations shown and discussed were chosen on the basis of how well they exemplify the application of acoustic and technical considerations essential to the proper functioning of any high fidelity sound system and how well they demonstrate the integration of such a system into the total pattern for living desired by men and women of widely differing tastes and needs.

Our presentation here is of course by no means the last word on the subject. It is a safe assumption that—as, increasingly, the question becomes not whether to install a high quality music system but how to install it—interest in the symbiotic relationship of sight and sound will continue to flourish. We expect that future issues of HIGH FIDELITY will herald new achievements in this direction.

AS high fidelity SEES IT



BY JOHN ANDERSON

A PORTFOLIO OF
Stereo
DÉCOR

IN THIS CORNER we have the stereo buff, who worshipfully installs his equipment in his listening room with the most minute concern for acoustic factors—and total disregard for such considerations as beauty and convenience. Woe betide the housekeeper who moves his chair two feet from the exact spot where the sound from the speakers converges, or who even

sends a rug to the cleaners. And in this corner we have the interior designer, who resists with every T-square and fabric swatch any attempt to turn the living room into a concert hall, much less a sound studio. The living room, says he, is the gracious center where all the themes of domestic life should be played out harmoniously.

In the first days of high fidelity, many interior designers were caught up in the common enthusiasm for the new equipment, and they found a measure of elation in spotlighting the components that delivered such lifelike reproduction of music. Some still maintain this viewpoint. But among many designers high fidelity is taken for granted these days, and it's considered *de trop* to make a big deal, visually, out of the equipment. Granted they are needed for the sound, there is nothing beautiful, says the interior designer, in a pair of unblinking 15-inch eyes staring out at you from the wall; nor in a pair of huge boxes, if the speakers are in enclosures. Amplifiers, preamps, tuners, and turntables—even when models of industrial design (as they often are)—are not the sort of thing the eye enjoys turning to again and again in search of new aesthetic rewards. "They're nice, but they're not *objets d'art*," says Daren Pierce of William Pahlmann Associates. With this in mind, today's interior designer feels that the machinery for stereo should take a more modest place. The best thing is to build the stereo into the room as a whole.

"Building in" means more, to the interior designer, than cutting holes in the walls to receive the speakers, or tucking the other components into a closet. It means incorporating stereo into the architectural and decorative idea of a room. It means planning an interior in which listening to music is one, but only one, of the activities the room invites, taking its place with the relaxed conversation, the parties, the quiet reading—and sharing the available space with the pictures, the books, the conveniently placed end table. To integrate stereo into the decorative



In a suburban house designed by architect George Nemeny, a stereo system is integrated with storage walls flanking the entryway between living room and dining area. Floor-to-ceiling walnut panels fold back, accordion-fashion, to reveal, on the left, a bar and one of a pair of speakers; on the right is housed the second speaker, with space for record storage and stereo components below it. Speakers are 15-inch Tannoys; other equipment consists of a Leak stereo amplifier, Sherwood tuner, and Garrard Type A record player.





A modern drop-leaf cabinet-desk forms the visual center of this shelf installation, in which all elements are supported by cantilevers. To the right of the desk are a Scott tuner and a control amplifier; just below them is the turntable. Speakers, by Acoustic Research, provide satisfactory stereo for someone seated at the desk as well as for other people in the room.

scheme of such a room, the wisest approach is to plan the stereo installation at the room's very conception.

At this beginning stage of planning, a designer can approach the problem of stereo in a number of ways: as architecture, as cabinetry, as furniture, or as an invisible presence. It all depends on the size and proportions of the room, the availability of closet space, the general decorating plan; but most of all it depends on the tastes and habits of the client. Interior designer Virginia Whitmore Kelly recently designed two very different, though equally fine, stereo installations, tailored to the pleasure spectrum of the owners. The first was for a young family with an arsenal of equipment, including turntable, changer, and tape deck. Besides the components themselves, there was a large library of records and tapes to deal with. Since it would have been impossible to minimize the tangible existence of this array, Miss Kelly

deliberately made the stereo center the most visually prominent feature of the room—but prominent *as architecture*. She constructed a walnut-sheathed column to house the tape library, two amplifiers, preamp, and tuner; she built a large counter to hold the two record players and the tape deck, and gave it an imposing walnut front decorated with brass and ebony strips to participate in a handsome pattern of horizontals and verticals with the walnut column and cherry vertical panels of the wall behind. The record players and tape deck, of which the owner is justifiably proud, are easily visible under Plexiglas shields—but only when one steps up to play them; they do not affect the visual design of the room.

The second project was undertaken for a music-loving couple who yet wanted the mechanical and electronic sources of their music to be out of sight. For them, Miss Kelly conceived a room in terms of light and color and form, a poetic space



At right is the main listening area of an installation designed by Leslie Larson and depicted on the cover of this issue of *HIGH FIDELITY*. Close-up above shows the components used: Fisher X-1000 control amplifier and MF-300 tuner, Neumann turntable, and Ampex tape deck. The XP4-A speakers (pictured in the cover photo) are spaced ten feet apart—which distance helped determine cabinet proportions. Cantilevered cabinets, of walnut with travertine tops, were made by the Master Craft Cabinet Shop of Hoboken, New Jersey.



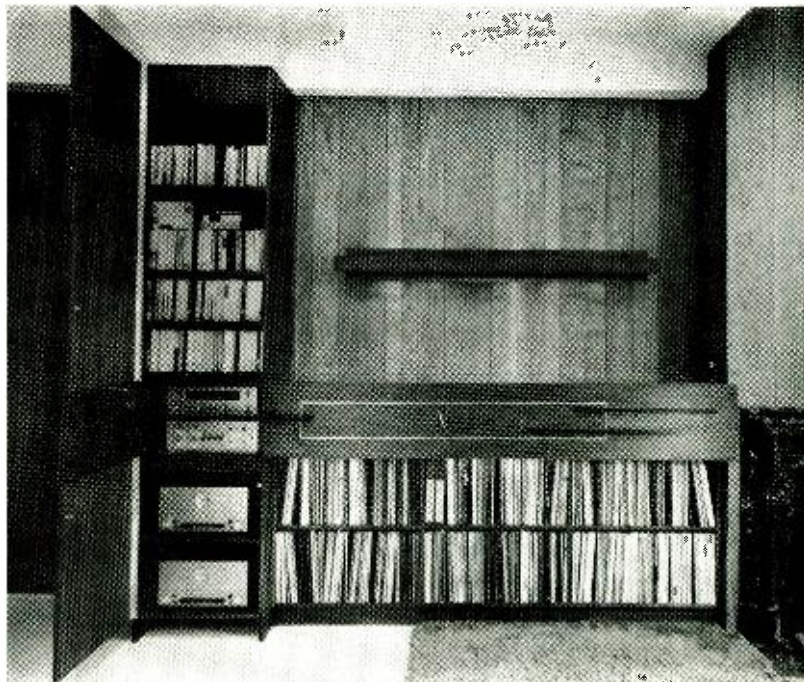
in which the machinery for living never intrudes. Miss Kelly banished the stereo control center to a booth off the foyer and imbedded the stereo speakers behind a wall in the living area, the wall completely covered in a linen and reed fabric.

Another way of building stereo into an interior is to associate it, visually and functionally, with other aspects of the good life. Television is an obvious companion. And it is interesting to observe how often a bar joins the TV and stereo system to create a pleasure center for the living room, family room, leisure room, or study. Paul Lester Wiener and Ala Damaz created an elegant trio of floor-to-ceiling white lacquer cabinets for stereo, television, and bar in the leisure room of a suburban house; and Schainen-Stern Design Associates combined the three felicities in an arrangement of English oak cabinetry that creates an interesting pattern on the walls of a windowless interior room.

The storage wall is another popular device for solving the stereo problem, and there are any number of ways of handling such a wall. One such installation is pictured on the cover of this issue of *HIGH FIDELITY*: in this instance, Leslie Larson designed for one end of a long living room a cabinet wall in which a counter-high bottom section houses all the equipment except the speakers, installed in a fitted top section. Architect George Nemeny planned the storage walls as integral structural parts of a suburban house, where they divide the living room from the dining room and kitchen. On the living room side, floor-to-ceiling walnut panels conceal the stereo, television set, and bar when they are not in use.

Decorator Peter Prince took the opposite approach with a storage wall in his own apartment, making it one of the highlights of the space. Stereo is integrated into a decorative wall arrangement that also in-

The work of Virginia Whitmore Kelly, this stereo center features a floor-to-ceiling walnut column which houses a tape library as well as a Fisher tuner, Marantz preamp, and two power amplifiers. The horizontal cabinet in center holds an Ampex tape recorder, Weathers turntable, and Miracord automatic, each under its own Plexiglas lid. A walnut-shielded lighting fixture is on the wall above this cabinet; records are stored under it. KLH-9 electrostatic speakers are located behind sheer curtains set forward across window bays.



cludes books, a collection of Chinese porcelain, and a painting that lifts up on hinges to expose a television receiver. This installation is a good example of planning a sound system along with the room, inasmuch as the proportions of the decorative wall were determined by the size of the speakers.

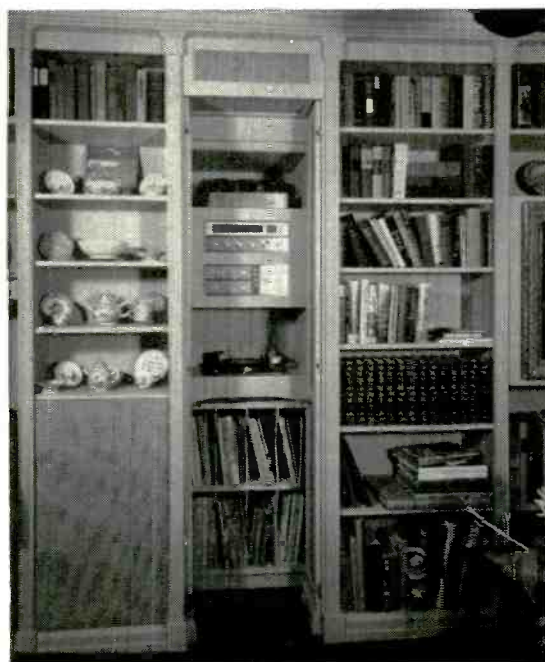
ONE AREA where the stereo enthusiast and the interior designer do agree most emphatically is in their mutual preference for audio components over package units. Individual components afford much more flexibility, more room for ingenuity in building in. Few things are more dampening to a designer's spirit than to decorate around an object as unwieldy and impersonal as a commercial console.

But if they resist the mass-produced varieties of cabinetry, interior designers sometimes do treat a stereo installation as furniture, by fitting the equipment into antique or modern pieces. These furniture items often tell no tales of what they hold: Spanish chests in which the lid lifts up to reveal a record player and a vertically mounted control panel; Oriental cabinets and Venetian commodes that betray no sign of vibrating diaphragms behind their elegant fabric coverings. And there is no rule that says the two speakers can't be in two totally different kinds of hideouts; many a decorator has put one speaker in a French armoire and another under a draped occasional table.

Because, as a rule, the interior designer is not also a high fidelity expert, he usually engages an audio specialist to handle the technical aspects of an installation. One audio engineer who makes a career of installations for interior designers is Holly Neill in New York. Mr. Neill's services sometimes include the selection of the components, but more often he sees to the proper installation of the client's equipment and advises the designer on correct placement of speakers and on ways to improve the room's acoustical characteristics. Again, Mr. Neill emphasizes the importance of the audio engineer's being consulted at the very beginning, since the stereo installation, especially the location of speakers, can affect the organization of an entire interior.

For the best stereo sound, says Mr. Neill, the speakers should be placed according to the following calculation: distance of speakers from listening area should be one and one-half to two times the distance between speakers; for example, if the speakers are to be located twelve feet from the major listening area, they should be from six to eight feet apart. According to Mr. Neill, the listener can get the full stereo effect if he is seated anywhere within the large area in which sounds from the two speakers overlap.

Speakers—or at least the midrange and tweeter units of multidriver systems—are preferably located from two to four feet above the floor, because they are then near ear level when people are seated. If speakers are set at floor level in a carpeted room,

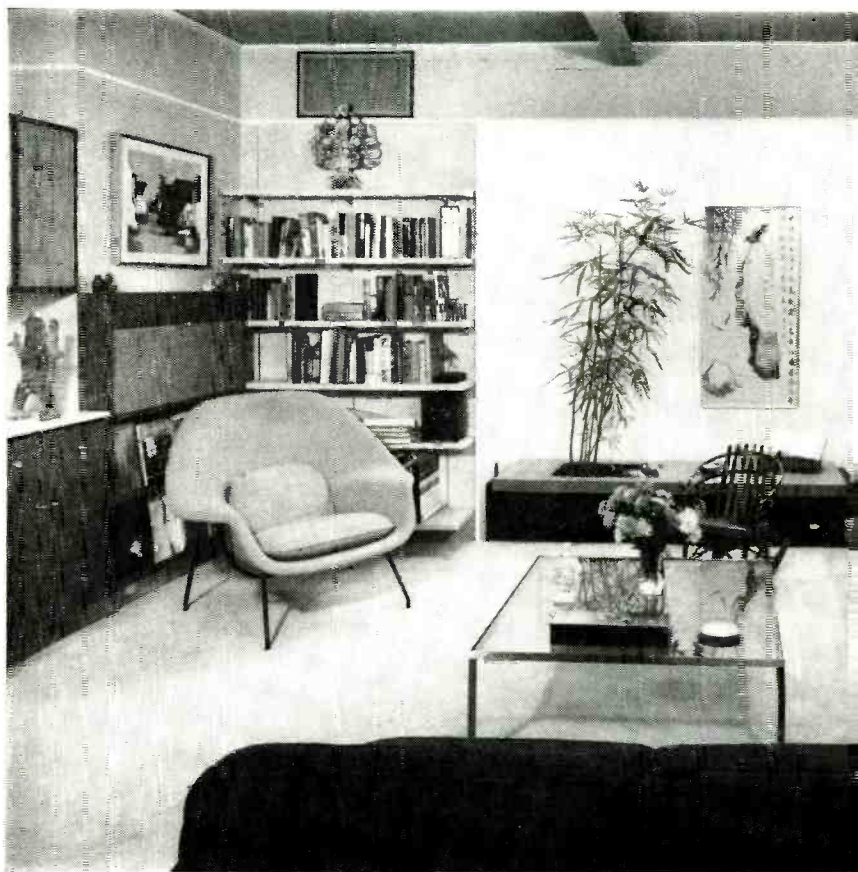


For his own apartment, Peter Prince integrated a stereo system with a decorative wall holding a collection of books and Chinese porcelain, and a television set hidden behind a painting that lifts up on hinges. Proportions of the wall were determined by the elements to be incorporated, especially the piano and speaker enclosures. Audio components were built into an existing closet, which forms part of the design. Its cane-paneled doors open inward, thus not intruding on that part of the sitting area. The power amplifier, a Citation V, is set highest, so that its heat will be dissipated; below it are shelved a Citation III-X tuner, Citation IV preamp, and a Garrard changer. At the bottom of the closet there is space for record storage. Tannoy speakers flank the recessed piano. Equipment was chosen and installed by Holly Neill.

the carpet may absorb too much sound. At the opposite extreme, some speakers, when placed too near the ceiling, often produce an echolike effect unless the room includes an unusually high proportion of sound-absorbing materials.

On the subject of speaker size, Mr. Neill holds that for clear, full-bodied bass, big speaker systems are essential; they, in turn, require enclosures of considerable size. Large boxes, however, are not easily concealed. The obvious solution, where possible, is to build the enclosures into nooks or crannies, spaces under windows, in closets, and the like. This is obviously more difficult to do with stereo than with mono because it doesn't often happen that a room possesses a made-to-order pair of hideaways, properly spaced, which afford the correct cubic footage. As an alternative, the designer usually builds the speakers into cabinets of some kind. These may be cabinets he designs specifically for the room; or they may be any kind of decorative furniture pieces, so long as they allow sufficient interior space, are given proper padding with acoustic materials, and have a covering material porous enough not to impede the movement of sound waves. Metal grilles, wire mesh, cane, pandanus cloth, and many fabrics are all suitable. A client may not crave the large speakers Mr. Neill prefers—and, indeed, there are many who find that some of the smaller speaker systems are equal to the giants in bass delivery. These more compact speaker systems come in their own enclosures; in fact, the enclosure is an integral part of the acoustic design. The decorating problem is of course simplified by objects of more modest size. Virginia Whitmore Kelly often places such speaker enclosures on or somewhat elevated from the floor in front of the windows and simply moves the curtains out from the windows and into the room to hide the speakers. Or, attractively fronted with cane, the speakers can participate in a pattern for a decorative storage wall, as they do in Peter Prince's apartment.

Placement of stereo components other than speakers is much freer; they can be set wherever they will be most convenient to use. If they reside out of sight, say in a closet, they can simply rest on shelves. But if they are to be on view, the interior designer usually creates a housing of some kind for them. Designing and constructing a cabinet, a wall installation, or other type of housing for high fidelity components is a delicate operation, and it is usually achieved by a collaborative effort between the interior designer and the audio expert. Left to himself, the interior designer is apt



In her office-den, Geraldine Nicosia used a decorative wall to hold miscellany as well as stereo components. Equipment, installed behind doors near the window, includes Harman-Kardon tuner, amplifier, and Garrard changer. Bozak speakers are behind the cane valance at the top. Glass shelves, lighted from above, add a sense of depth.





Room at left, created by Schainen-Stern Design Associates, has Jensen speakers installed near ceiling to cover a large, comfortable, L-shaped seating area. Below, the equipment wall is composed of a cabinet system designed for general storage as well as for audio components. Scott 500-B tuner/amplifier is fitted into front cut-out. Rek-O-Kut Rondine II turntable is on steel plate, recessed into the white marble counter top. The cabinets are made of English oak and cane, and provide storage space for bar equipment, television set, records, and other items.



to cram the record player, tuner, amplifier, and preamp into the most compact unit possible, overlooking the necessity for providing ample ventilation for the equipment—especially important in connection with the power amplifier, which generates a great deal of heat. Inasmuch as heat rises, Holly Neill wherever possible places the amplifier above the other equipment. All cabinets or other housings for components should be constructed with openings and air passages to allow as free a flow of air around the equipment as possible. In locations where insufficient ventilation cannot be provided by means of openings or ports, a silent cooling fan may be installed. The need for subsequent servicing should also be anticipated when the cabinet is built. Not all the panels should be nailed or glued: at least one should be clipped or hinged in a way that makes it easy to remove.

If speakers are incorporated into the cabinet or wall installation, the danger of vibrations ("feedback") from the speakers to the record player must be guarded against. The latter must be carefully shock-mounted to isolate it from any vibrations caused by movement of the speakers.

A really thoughtfully designed cabinet is not only technically sound and handsome to behold, it is a pleasure to use. Controls should be placed at a comfortable level, and this will depend on whether the owner is in the habit of sitting or standing while operating the set. Good illumination should be provided at sensitive spots, especially for the record player.

A final consideration in building stereo into an interior is that of room acoustics. Holly Neill suggests that at least twenty per cent of the surfaces in a room should be sound-absorbent. He holds that the average room is more likely to be overly than underly brilliant, especially in new apartment buildings where walls are almost always long, smooth, and unbroken. Bookshelves, an irregularly shaped decorative screen, a large tapestry, or any other device for breaking up a sheer wall can help the carpeting, draperies, and upholstery to absorb and deflect sound and so reduce the tendency of such spaces to echo.

As it happens, the decorative interest of a room usually increases with efforts to improve it acoustically. The converse also is true: an interior that is designed with a concern for a variety of textures and an interplay of masses and forms almost automatically induces good acoustics. "It's really very simple," says designer Virginia Whitmore Kelly, "to achieve a beautiful interior and wonderful stereo, too. Just think of them together—as lovers."

The Hardy Independent

*At Vanguard Records the brothers Solomon concentrate on "music we like by people we respect."
The formula seems to work. . . .*

BY JOHN TEBBEL

WHEN ITS SEATS are removed, the Mozartsaal in Vienna's great gray Konzerthaus loses some of its elegance—but it's deprived of none of its superb acoustical qualities. Artists like to perform in this intimate setting, and apparently they also like to make records there. Such, at least, has been the experience of the Vanguard Recording Society, Inc., which every year conducts a spring recording session in these favored precincts.

Vanguard Records is a small independent company located on New York's somewhat tarnished Fourteenth Street, next door to the Salvation Army's national headquarters, and its association with one of the most celebrated recording halls in Europe is only one of the anomalies in its history. The biggest, in fact, is its existence, in a business dominated by giant combines and involving fiercely competitive strategies. That for nearly fifteen years it has not only survived but been remarkably successful is directly attributable to two young men who, when the LP era began back in 1948, chose to stake out a claim in the new, unexploited territory: Seymour Solomon, a violinist who had studied to be a musicologist, and his brother Maynard, who had been a music student and later done graduate work in literature. Together, they set up shop in a small bleak office at Broadway and Eleventh Street as the Bach Guild—and hoped for the best. Happily, the numerically small audience of Bach lovers was a devoted one, and the brothers' recordings were successful enough to encourage them towards their own kind of expansion, which meant the formation of Vanguard on the foundation of the Guild.

It happened to be Bach that was being recorded—complete harpsichord concertos with Anton Heiller and Antonio Janigro's Solisti di Zagreb—when I visited Vanguard's sessions in the Mozartsaal last May. To old hands at such affairs, the grueling striving for perfection might not have been surprising; to me it was a marvel. Both the soloist and the orchestra had been rehearsing for these sessions for six months, but they approached the music now as though it were a new work. Janigro, a thin, dark, intense man, was suffering from acute neuritis in

one arm but in spite of intense pain continued to drive himself and his seventeen men hour after hour. Heiller, a large man, perspiring from his exertions, followed suit with the same assiduous attention to detail. Discussion followed discussion, take followed take, and in the center of things Seymour Solomon moved back and forth, soothing frayed nerves, settling debates, delivering a final accolade—"that was beautiful"

Thus the days went in Vienna—and the evenings too. Problems increased when the time came for the recording of the Concerto for Four Harpsichords ("When they are out of balance, they sound like a swarm of bees," Seymour Solomon said, "or a sewing machine"), but this difficulty too was solved. Eventually, before total exhaustion had set in, everything was committed to tape, the performers departed, the engineers packed up their equipment, and there remained only the chore of editing.

The perfection of performance for which Vanguard strives in its recordings is matched by the company's attention to recorded sound per se. All record firms vaunt their products' superior sonics, but Vanguard's engineers are freely acknowledged even by competitors to be among the best in the business. For its sessions in Vienna (where it has recently installed itself with a permanent control room in the Konzerthaus) the team is headed by Karl Wolleitner, a professor of music at the Vienna Academy; Mario Mizzaro, a bearded young Italian who was instrumental in helping to select the advanced equipment Vanguard uses and in setting it up; and Gerhard Schuler, a Viennese technician usually found at the control board. Seymour Solomon, who has by this time become a proficient engineer as well as musician, presides over all.

IN THE BEGINNING, the Solomon brothers were interested primarily in classical music and particularly in repertoire then rare on records. The audience for the glories of the baroque is, however, a limited one; and while Vanguard's recordings in this field have paid their way, the company faced the same

basic problem as other small independents: how to establish a few substantial bread-and-butter items which would compensate for recordings with a smaller sales potential. Since no Mantovani nor Mitch Millers were likely to join its roster, Vanguard was compelled to develop specialities that might (hopefully) have fairly wide sales appeal but which the big companies would not preempt. The imaginative resourcefulness of the Solomons in this respect has led to the very lucrative part of their business which Maynard supervises from Fourteenth Street.

Ten years ago, when folk music was still a highly specialized part of the catalogue and the making of guitars not yet a major industry, Vanguard had begun to record it on a small scale, carefully selecting in a repertory already beginning to show signs of wear among the comparatively few artists specializing in it. In the mid-Fifties the Solomons were perceptive, and courageous, enough to sign up the celebrated Weavers, who at that time had fallen a victim to the McCarthy era terror and who were being blacklisted by television and recording companies alike. In 1955 the Weavers gave a historic concert at Carnegie Hall which has been widely credited with sparking the great revival of folk music, now as much a cult as it is an industry. Vanguard released a recording of the concert. That album put the Weavers on top again—and caused Vanguard's cash registers to jingle harmoniously. Soon after, the Solomons found themselves the leading impresarios in folk music recording.

As the company developed its artists and repertory, classical and pop, the Solomons continued to follow their own ruggedly individual way. "We only work with people we really believe in," Seymour said the other day. "We issue music we like by people we respect."

And a good many people respect the Solomons. Early in the company's career, the preoccupation with high quality sound noted earlier in this account began to attract a wide variety of artists. All record companies, of course, strive for the best possible sound, but some strive harder than others and make fewer mistakes. This fact was noted in 1954 by John Hammond, the jazz impresario and critic, now an executive of Columbia Records, who wrote a *Saturday Review* article deploring the bad recording meted out to good jazz. When the Solomons assured him that they could record jazz as though it were Bach, Hammond began an association with Vanguard which brought to its lists many of the finest jazz artists on the scene. They were, incidentally, recorded in the Brooklyn Masonic Temple—a locale that would seem highly unlikely to anyone except recording engineers. The engineers—and the jazzmen when they heard the Brooklyn playback—professed themselves so pleased with the Temple that Vanguard recorded there for some time.

In both the classical and the pop fields, Vanguard has its own method of developing artistic potentialities,



The Solomon brothers, Seymour and Maynard.

ties, to the benefit of the artist himself and the company's exchequer. Currently, one of the most impressive examples of its technique is the career of Netania Davrath, a young Russian-born soprano who is, in the opinion of some knowledgeable critics, on the verge of a spectacular success. Little more than four years ago, Miss Davrath was not far out of the student class when she auditioned for Vanguard, singing arias from *Tosca*, *Aida*, and *Così fan tutte*.

"We knew we had what was potentially a major talent to deal with," Seymour Solomon recalls. "The question then was, what to do with her? We are not in the business of recording operas, and in any case to do an album of operatic arias with a completely unknown singer would have been hazardous commercially, to say the least. Everybody knows that a 'working' artist exposes himself to the public on the concert stage, which thus becomes a market for his records, while the records in turn create an ever expanding demand for concert appearances. Everybody benefits from this neat and practical cycle, which operates as well for the great luminaries as it does for the comparative newcomer. But as for Netania, she was not yet 'working.'

"We knew we had a chance to record someone who seemed certain to become a really important artist, though, so we talked to her and found out that she had a broad repertory of folk songs—in Russian, Israeli, Yiddish, and French. Now *that* was a field in which we had experience, and we concluded that people might buy beautiful folk repertory even by an unknown singer if she were good. We therefore presented Netania, somewhat cautiously, in an album of Russian folk songs."

The critics confirmed Vanguard's judgment.

and the company followed up Miss Davrath's debut recital with a disc of Israeli songs. She was then assigned minor roles in a Bach cantata and a Haydn Mass, and later was recorded in an album of Musorgsky art songs. Then came a singularly bold step. As Seymour Solomon tells it: "By this time Netania had been established, on records at least, and we decided to stick our necks out. It was quite an extension. We meant to record our artist in Canteloube's *Songs of the Auvergne*, which Columbia had done twenty years before with Madeleine Grey in an album which became such a legend among collectors that other attempts to duplicate it had been dismal failures. Canteloube's music is a cross between pure folk music and art song, and it requires an artist who is versed in the folk idiom and yet with sophisticated vocal technique and training. This we thought we had in Netania."

What Miss Davrath did with this assignment is now a highly satisfactory part of Vanguard history. Her *Auvergne* became a best seller in its field, and it was recently followed by a second album of Canteloube's songs. In Vienna last June the singer was extending her recorded repertory further, with Tatiana's "Letter Song" and other Russian arias. Meanwhile, she has been enhancing her reputation by widespread concert appearances.

Another, and one of the most spectacular, results of the Vanguard method has been the career of Joan Baez, the dark young folk singer who was completely unknown three years ago and whose fame is now such as to need no repeating here. Long before the Newport Folk Festival which brought her into the limelight, Maynard Solomon had been aware of Miss Baez as he traveled about the country looking for fresh talent and repertory. He was certain he had made a find.

It might be supposed that a record company would have to do no more with such an artist than put a microphone in front of her and let her sing. At Vanguard, however, the intent was to bring out the best she had to offer rather than to settle for something merely commercially viable. To make Miss Baez's third album, for example, she was recorded in several live performances, the tapes of which were then accorded the most careful and critical editing. For the forty-five minutes or so of music on the disc, engineers had followed Miss Baez from Bangor, Maine, to Carmel, California, and several hundred man hours had been spent. From Vanguard's point of view the job was obviously more than "just recording a girl with a guitar."

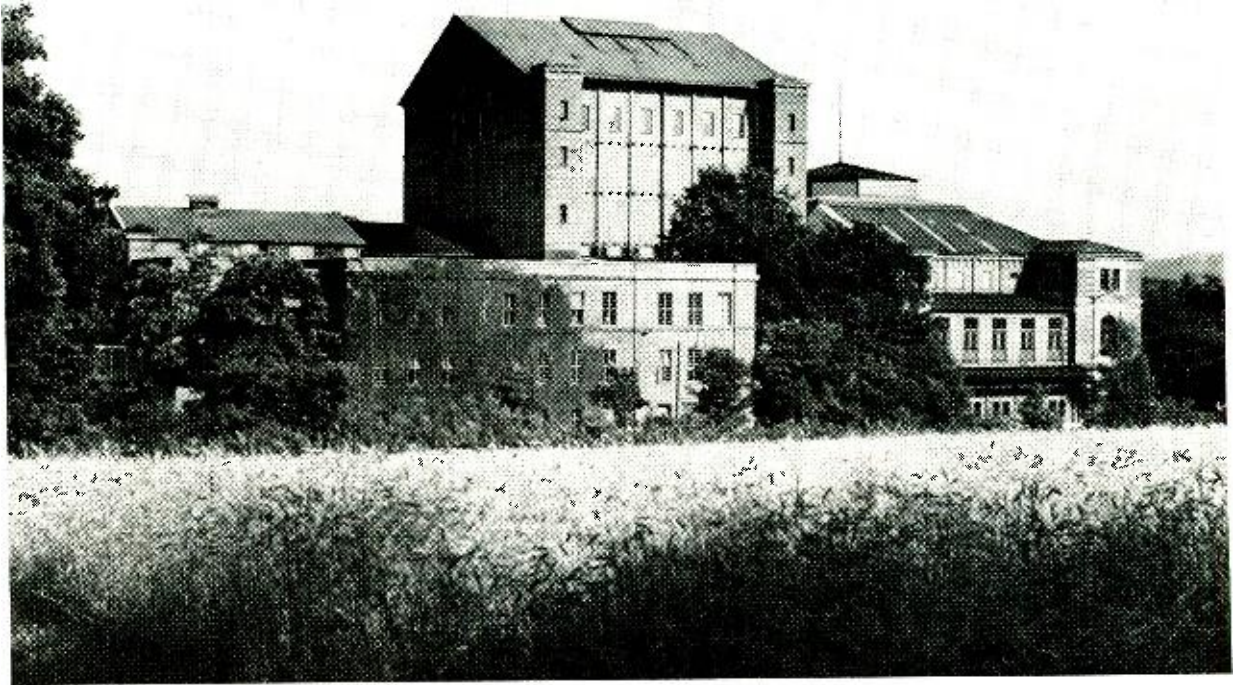
THE Solomon brothers' peculiar genius for dealing with artists—notoriously temperamental whether they're jazz trumpeters or lutanists—has paid off in a number of ways. Recording artists always work hard, but Vanguard's seem to give themselves completely to the project in hand. Last May in Vienna, for instance, after Miss Davrath had gone through both a sustained morning and afternoon session,

she announced that she'd like to keep right on—and another hour resulted in that rarity, an entire recording made without retakes. (At another time during the spring sessions this process worked in reverse. Alfred Deller, the countertenor, gathered with other singers to record Handel's *Birthday Ode to Queen Anne*, remarked briskly, "Let's rehearse this thing once before we start." As they began, Seymour instinctively pressed the recording button and the result was a near perfect take.) Again, in spite of the tension attendant upon recording sessions, there is with Vanguard a genial camaraderie, reflected in the fact that even after exhausting hours before the microphones the Vanguard people like to gather together. I recall in particular one late evening in Vienna's Hotel Bristol when Netania Davrath and Maureen Forrester sat drinking coffee with Seymour Solomon and listening to the bar's pianist. Somehow the ladies found themselves humming along, and soon they were giving an impromptu concert to the enchantment of everyone in the room and the *Gemütlichkeit* of the occasion.

Most important, of course, is the devotion of Vanguard artists to the company. The Solisti di Zagreb are a case in point. This ensemble's first recordings were made for Vanguard, and these discs had both critical success and excellent sales. Later, the Solisti were beguiled by a tempting offer from a larger company, with which they signed up when their Vanguard contract ran out. In the three years of its new affiliation the ensemble made only three records, and was unhappy about two of them. In its previous three years with Vanguard, the orchestra had made no fewer than twelve highly successful records.

There were sound business reasons for this discrepancy. In a large company, sales of music such as the Solisti perform is limited by the firm's own standards. The overhead too is larger, with the result that a sale of X number of records, which might be profitable for an independent, would have to be two or three times larger to make a profit for the major. For this reason alone, some artists with a limited sales potential are better off with a small, independent company. Such an independent is often able to reach an audience which a major company cannot, a fact that the public itself recognizes by looking to specialized companies for certain kinds of repertory.

Vanguard has made its reputation by "special" attention to "special" artists. When this painstaking care is supplemented by the warm human relations existing between the brothers Solomon and their artists, the combination may be accounted responsible for Vanguard's prosperous survival. It is a unique tribute when an artist of international reputation, sought after by the major recording companies, assures a reporter (although not, of course, the Solomons) that he would never leave Vanguard no matter what kind of contract he might be offered elsewhere. Such loyalties are rare. At Vanguard they are deserved.



The House That Wagner Built

More than a building for the staging of operas, the Bayreuth Festspielhaus is a shrine constantly rededicated.

BY EDWARD DOWNES

THE Wagner Festival Theater in Bayreuth remains after eighty-seven years probably the most controversial opera house in the world. No other postwar opera productions have been so influential as those that have been given on its stage. And the Festspielhaus itself is still very much in the avant-garde. It is fascinating for a mere musician to watch the expression of otherwise sophisticated theatre architects when they see the inside of the Festspielhaus for the first time. Indeed, many theatre and opera architects have just recently caught up with some of Wagner's ideas and (when their builders can afford it) are only now putting them into practice.

Ironically enough, this comes just at a time when Wieland and Wolfgang Wagner, the composer's grandsons, who now head the Festival, have decided to make the first major alterations in the building since it was completed in 1876. Having endured twelve years of angry attacks on their brilliant staging innovations, they recently made up their minds to raise the roof—quite literally, in a series of structural alterations to the Festspielhaus which may conceivably make it still more of a storm center. A

beginning was made last winter, and operations will continue through this winter and next. Under expert architectural advice, the Wagner brothers are proceeding by cautious degrees, having planned the sequence of alterations so that there will be no need to interrupt the annual summer festival performances. And while the alterations will affect, and very drastically, the part of the house behind the proscenium arch (stage, dressing rooms, rehearsal rooms, scene-painting, storage, and similar areas), from the proscenium arch forward the structure is to be preserved almost religiously as it stands—even if individual stones have to be replaced because of age.

The famous auditorium, with its perfect sight-lines from every seat in the house and its fabled acoustics, is to be substantially untouched. Astonishingly, although it predates the Metropolitan Opera House and the Paris Opéra, the Festspielhaus auditorium is one of the most "modern" theatrical interiors in the world. The steep rise of the orchestra seats is almost the precise rate of rise now calculated most advantageous for both hearing and seeing. The

chief difference from more lately built theatres is that where the Bayreuth seats rise in a straight line, today they tend to rise on a slight curve.

The superb Bayreuth acoustics are due in part to the simple fact that the house is small, with a total of slightly over 1,800 seats. The steep rise of the floor not only aids seeing, but hearing as well, and for much the same reasons. Other, subtler features of architectural design—including perhaps the angle of the flat wooden ceiling and the winglike projections from the side walls, echoing the proscenium arch—together with a good measure of good luck, all contribute their bit. Finally, the curving hood, which conceals the sunken orchestra, and the seating of the players (half of whom are underneath the stage, with the heavy brass in the most deeply buried spots to the rear) produce a particular blend of orchestral sound ideal for *Parsifal* and the four operas of Wagner's *Ring of the Nibelung*. In fact, the *Ring* was written with just such an auditorium in mind, and *Parsifal* was scored for this specific theatre with the intention that it should be performed nowhere else. Though these acoustics would not be ideal for, say, Mozart or Rossini, they are superb in the brilliance and relief they give to the human voice. As to the question of balance, even singers with voices of moderate volume are rarely swamped by the orchestra. And, a consideration dear to Wagner's heart, their diction is intelligible.

In part, the inspiration for this unique theatre came from Wagner's lifelong enthusiasm for the Greek theatre, for it was one of his dreams that his festival performances might one day fill an artistic and social role similar to the productions of Aeschylus and Sophocles in ancient Athens. In part, the inspiration may have had its origin in Wagner's earliest years as a conductor, in Riga. The Riga theatre was small, old, down-at-heel. But it had three features Wagner always remembered: the steep incline of its amphitheatrical seating; the relatively low seating position of the orchestra players in relation to the stage; and the dimmed lighting—radical for that day—during performance. And another factor in Wagner's choice of Bayreuth as the site for his festival was his abhorrence of the social chi-chi and the artistically deadening routine he associated with the larger court opera houses.

Wagner's concept of a revolutionary theatre began to crystallize about the time (1850) when he started composing a revolutionary opera to be called *Siegfried's Death*. A penniless exile, wanted by the German police for his participation in the Dresden revolution of 1849, Wagner dreamed of a temporary summer theatre of the simplest, barest construction where he would stage the first performances of *Siegfried's Death* with an ideal cast. During the spring he would rehearse for summer festival performances, to which, in his still cloudy enthusiasm, Wagner planned to invite audiences free of charge.

The dream grew fast. By the end of next year the concept of *Siegfried's Death* had expanded into

a wildly impractical project of four operas comprising one work, and so difficult that no opera house in the world was equipped artistically, financially, or in sheer acreage of stage space to perform it. If such madness could be surpassed, it was by Wagner's vision of a temporary theatre to be built exclusively for the first production of his monstrous cycle.

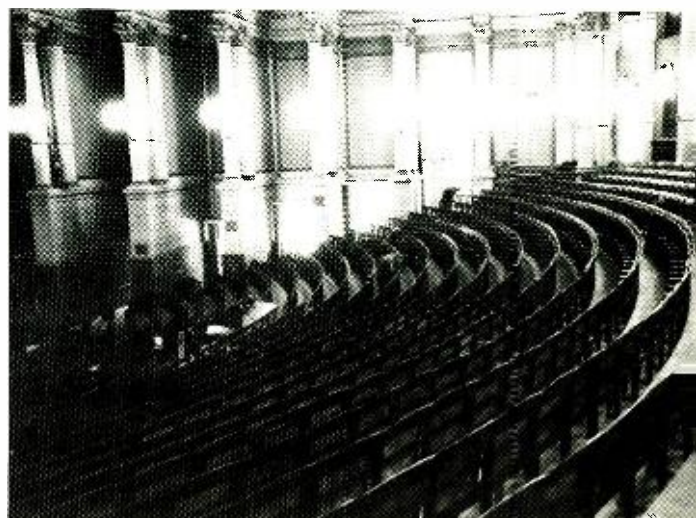
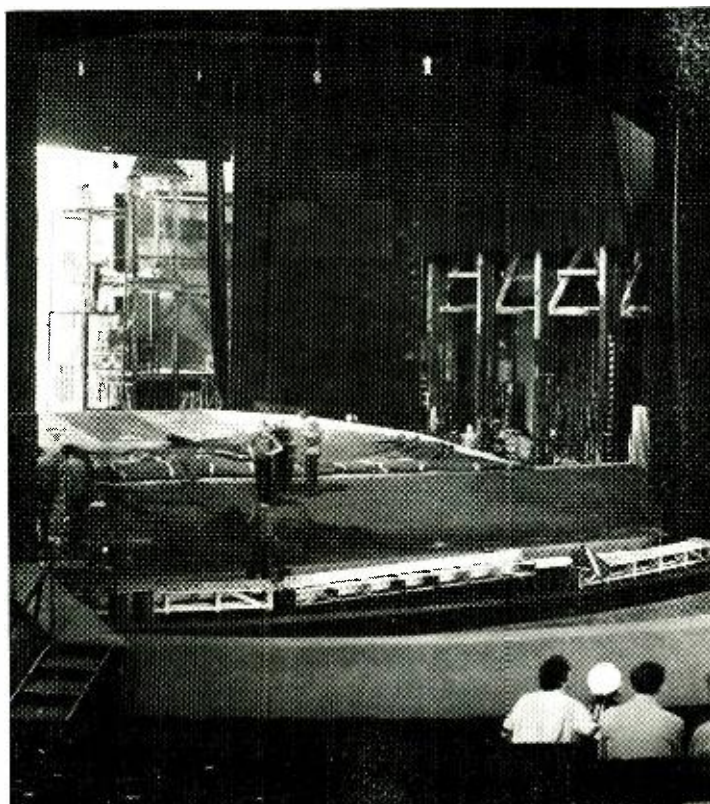
Yet when Wagner outlined the project of his fourfold *Nibelungen* music drama in a nearly four-thousand-word letter to his patient friend Franz Liszt, Liszt replied grandly that he had "not the faintest doubt" of the "monumental success" of the dream. And with typically Romantic panache, he added: "Press boldly ahead, and let nothing deflect you from your work, for which one could set the program formulated by the episcopal council of Seville for their cathedral architect: 'Build us a temple that will make future generations say the Council was mad to undertake anything so extraordinary.' And yet," added Liszt, "there stands the cathedral!"

And there, twenty-five years later, on a hillside by the tiny Bavarian city of Bayreuth stood the Wagner Festspielhaus, ready for the world premiere of *Der Ring des Nibelungen*.

THE PATH to the Festspielhaus had taken more than a quarter century of Wagner's life, more than the fanatical devotion of Ludwig II of Bavaria and the resources of his treasury, more than the genius of the architect, Gottfried Semper, whose plans for an ideal Wagnerian festival in Munich had won the complete approval of both Wagner and the King. The failure of the magnificent Munich project was due largely to Wagner himself, who became so involved in political intrigues that the King was finally forced to ask him temporarily to leave the country.

It was in 1870 during this second "exile" in Switzerland, that Wagner hit on the idea of Bayreuth. He was first seriously attracted to the city by reading that its tiny court theatre, built in the eighteenth century by Giuseppe Galli-Bibiena, had a deeper stage than the biggest modern opera houses in Germany. Since Bayreuth itself was small, attractive, and had no resident opera company, Wagner wondered whether its vast eighteenth-century stage might not accommodate the scenic storms, floods, and cosmic catastrophes of his *Ring*.

A four-day visit to Bayreuth the following year convinced him that while the ornate baroque auditorium was totally unsuited for his work, Bayreuth was the perfect town. The leading citizens were flattered and delighted, and the city fathers quickly agreed to Wagner's suggestion that they place the necessary land for the festival theatre, including a surrounding park, at his disposal free of charge. Having quarreled with Semper at the time of the Munich fiasco, Wagner had to find a new architect for the Festspielhaus. He finally settled on Otto Brückwald of Leipzig, whose relatively simple



Though the Festspielhaus was built nearly ninety years ago, its seats rise steeply, in the fashion calculated today as best for both sight and sound. Its stage is simple, perhaps because the Wagner grandsons have felt that twentieth-century marvels of machinery "would only get in their way."

function was to execute the very practical ideas that the composer himself had developed over a lifetime of experience and had matured in his long association with Semper.

The most agonizing problem of all remained, the problem which dogged Wagner to his grave and very possibly hastened his death: how to raise the money for this still impossible-seeming project. Friends and supporters flocked to help. Small sums were gathered from members of Richard Wagner Clubs formed in many German cities. Two hundred and twenty-five dollars apiece were contributed by persons affluent enough to buy a so-called Patron-Certificate entitling them to one seat to each of the three *Ring* cycles scheduled for the first festival. The Khedive of Egypt gave \$2,500, and the Sultan Abdul Aziz of Turkey an only slightly smaller sum. Wagner raised \$25,000 conducting benefit concerts, and his \$5,000 fee for a Grand Festival March commissioned in celebration of the hundredth anniversary of American independence also went into the kitty. But these all seemed petty sums compared to the estimated cost of \$225,000—which, of course, eventually grew to be much more.

Nevertheless, Wagner was able to lay the cornerstone on his fifty-ninth birthday, May 22, 1872, and less than fifteen months later the roofbeam was raised.

At this point money gave out and building came to a standstill. Seventy-five thousand dollars was needed just to get construction under way again.

RICHARD - WAGNER - FESTSPIELE 1964

SPIELFOLGE · PROGRAMME

JULI · JULY · JUILLET 1964

SAMSTAG	18. JULI	TRISTAN
SONNTAG	19. JULI	TANNHÄUSER
MONTAG	20. JULI	MEISTERSINGER
DIENSTAG	21. JULI	PARSIFAL
MITTWOCH	22. JULI	RHEINGOLD
DONNERSTAG	23. JULI	WALKÜRE
FREITAG	24. JULI	SIEGFRIED
SONNTAG	26. JULI	GÖTTERDÄMMERUNG
MONTAG	27. JULI	TANNHÄUSER
DIENSTAG	28. JULI	MEISTERSINGER
MITTWOCH	29. JULI	PARSIFAL
FREITAG	31. JULI	MEISTERSINGER

AUGUST · AOÛT

SAMSTAG	1. AUGUST	TANNHÄUSER
SONNTAG	2. AUGUST	<i>Geschlossene Vorstellung</i>
DIENSTAG	4. AUGUST	TRISTAN
MITTWOCH	5. AUGUST	MEISTERSINGER
DONNERSTAG	6. AUGUST	TANNHÄUSER
FREITAG	7. AUGUST	PARSIFAL
SAMSTAG	8. AUGUST	MEISTERSINGER
SONNTAG	9. AUGUST	<i>Geschlossene Vorstellung</i>
DIENSTAG	11. AUGUST	MEISTERSINGER
MITTWOCH	12. AUGUST	TRISTAN
DONNERSTAG	13. AUGUST	MEISTERSINGER
FREITAG	14. AUGUST	TANNHÄUSER
SAMSTAG	15. AUGUST	PARSIFAL
SONNTAG	16. AUGUST	TANNHÄUSER
MONTAG	17. AUGUST	RHEINGOLD
DIENSTAG	18. AUGUST	WALKÜRE
MITTWOCH	19. AUGUST	SIEGFRIED
FREITAG	21. AUGUST	GÖTTERDÄMMERUNG

Vormerkungen und Kartenverkauf ab 15. November 1963 · Advance booking and sale of tickets from 15th November 1963 · Prenotations et location des billets à partir du 15. Novembre 1963

to say nothing of completing the theatre or financing the performances. Wagner was in despair. All appeals seemed in vain, even to King Ludwig, but finally at what seemed the last possible moment to rescue the entire project from disaster, Ludwig relented and came once more to Wagner's rescue.

At last—by dint of more scrounging, more benefit concerts, and a formidable accumulation of debts—the house neared completion. It had cost more than money and will power. One day when Wagner and his wife Cosima were leaving the Festspielhaus, he looked back at it and said bitterly to Cosima, "Every brick in that building is stained with your blood and mine."

As early as 1875 the greatest artists Wagner had been able to find, including orchestra virtuosos headed by the famous Wilhelmj as concertmaster, began preliminary rehearsals, working at serious financial sacrifice to themselves, most of them for their bare expenses. The fabulous Lilli Lehmann, for example—then a coloratura star of the Berlin opera and later one of the greatest of all Isolde and Brünnhildes—sang bit parts: the Forest Bird in *Siegfried*, one of the Rhinemaidens in *Rheingold* and *Götterdämmerung*, and one of Brünnhilde's eight Valkyrie sisters in *Die Walküre*.

THE OPENING of the first *Ring* cycle was a world sensation even before it took place. King Ludwig came in strictest privacy to the last dress rehearsals. Many days before the official opening night the *New York Tribune* had its critic on hand to report on local color and the personalities gathering as the great day approached.

The overcrowding in Bayreuth, the heat and dust of the town, were not improved by the fact that the landscaping of the uphill area leading to the Festspielhaus was only begun. There were only a

half-dozen carriages in Bayreuth, and most of the visitors had to climb the hill to the theatre in the glare of the midafternoon sun. "The rows of dwarf trees on each side of the road, which usurped the functions of an unbrageous avenue," remarked the London *Times* with heavy irony, "may possibly serve the purpose about the time when the 'art-drama of the future' has become the art-drama of the present. . . ."

For the first time in newspaper history, criticisms of the performances were cabled across the Atlantic. An editorial in the *New York Times* proudly called attention to its cabled reports, "very much such criticisms as we would have published had Wagner's great trilogy been produced at the Academy of Music instead of across the ocean 4,000 miles away. . . . This is the first occasion, we believe, in which the readers of any journal have seen in the morning criticism upon a musical or dramatic event that took place the evening before in another hemisphere." When we think how few criticisms are cabled even today, these long cabled reviews of nearly ninety years ago are indicative of the importance which Wagner's dream had acquired in the eyes of the world.

The names of the artists who took part in that first cycle of August 13, 14, 16, and 17, 1876, were cut in gold letters on a great black stone slab in the ground floor promenade area, front and center of the Festspielhaus. When the curtains closed on the final scene of the last *Götterdämmerung* on August 30, neither Wagner, who made a farewell speech to the audience, nor King Ludwig, who had overcome his shyness enough to return for the final cycle, knew whether there would be any festival the following year. As it turned out, the Festspielhaus did not open its doors to the public again until six years later for the production of *Parsifal*.

Meanwhile, the first and most striking change in the appearance of the Festspielhaus had been made specifically to accommodate the shyness of the King. But in vain. The rather classical-looking two-story structure with pillars and pilasters placed before the theatre façade at dead center provided a private entrance to the Royal box for the King. Alas, he never used it because he never returned: by the time *Parsifal* was ready for performance, the King's shyness had grown so morbid that he could not persuade himself to leave his mountain fastnesses to attend even a private rehearsal of the work he once regarded as one of the most sublime goals of his own and Wagner's career.

WHEN Wagner died, in 1883, the heritage of the Festspielhaus fell into the strong hands of Cosima, who constituted herself a guardian of tradition. During the twenty-three years of her rule there was little change in the Festspielhaus or what went on inside it. Her great achievement was to maintain the house, to revive the

Continued on page 118



The orchestra is sunken, beneath a curving hood.

Perhaps its most important specification...



The KLH Model Sixteen Integrated Music Amplifier

- *The Model Sixteen offers a quality of performance which will satisfy every musical requirement of the educated home listener, even if he is quite willing to spend more*
- 22 transistors, 8 diodes
- 70 watts steady state power, 35 watts per stereo channel (over 40 watts music power) into 8 ohms. (2 to 3 db less into 4 or 16 ohms.)
- Insignificant distortion levels from 20 to 20,000 cps
- Complete protection against accidental shorting or opening of speaker leads
- Controls: On-Off, Source, Volume, Balance, Bass, Treble, Loudness Compensation, Stereo-Mono, Tape Monitor, Filter, Speakers In-Out
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- Outputs: Speakers, Record, Headphone
- Guaranteed in normal use (parts and labor) for 2 years
- All you need is a sound source and speakers
- \$219.95. Oiled walnut cabinet—\$19.95

We set out to design an amplifying system which would satisfy, without compromise or quibble, the requirements of the great majority of music-lovers who want high quality music reproduction in their homes. It was our belief that such an amplifying system should be compact in size, simple to use, reliable, and moderate in price. Above all, it should sound, while playing music at the same relative levels heard in the concert hall, indistinguishable from the most expensive amplifiers available. The Model Sixteen is that amplifying system.

The Model Sixteen is fully transistorized, with the peak load performance and the trouble-free dependability that are now possible with the advent of solid state devices. It is no accident that the Model Sixteen was created by a company which has already made more high quality transistor amplifiers than all other component manufacturers combined.

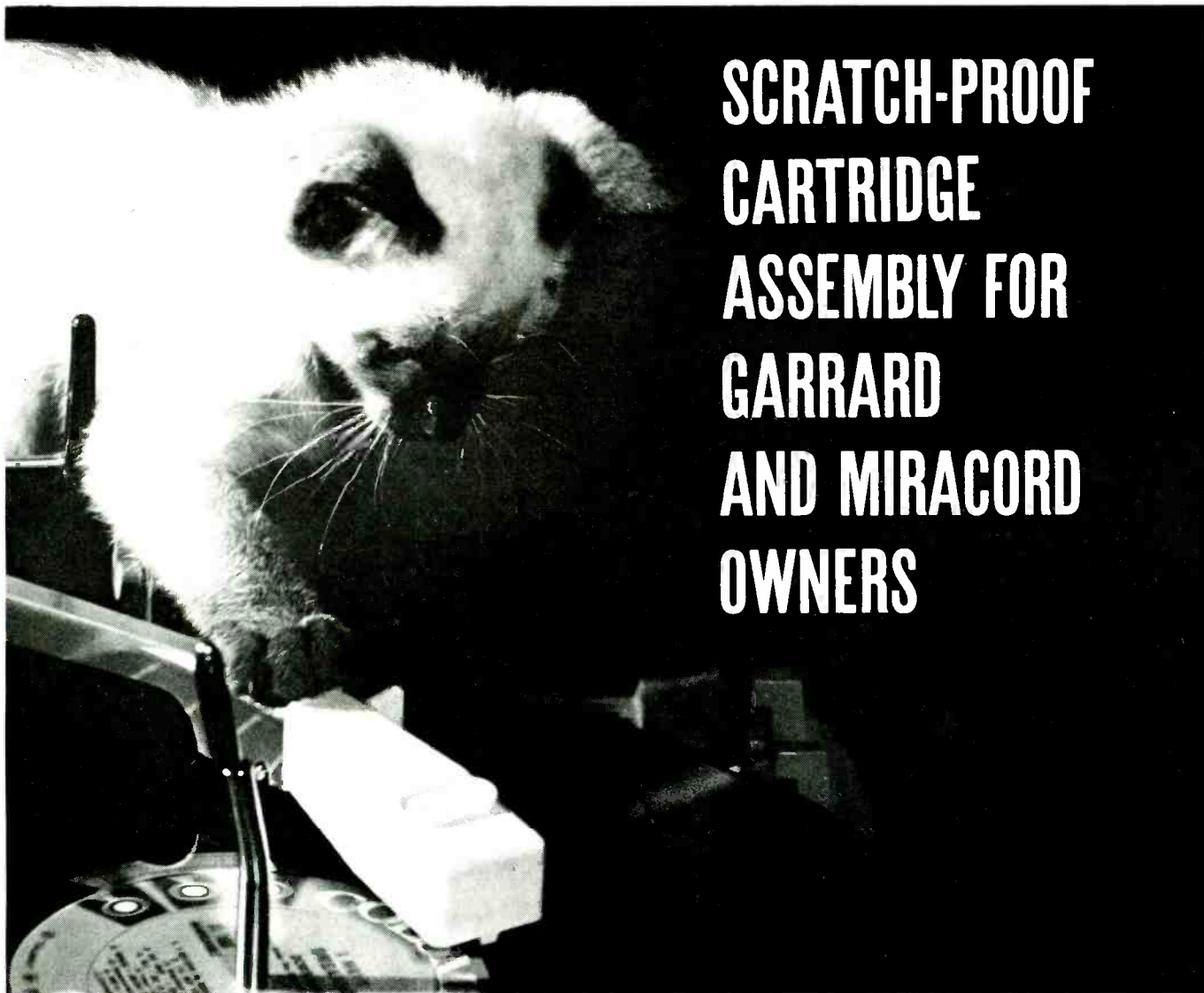


KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS

CIRCLE 48 ON READER-SERVICE CARD

new from **SHURE**

originators of scratch-proof high fidelity tone arms



SCRATCH-PROOF CARTRIDGE ASSEMBLY FOR GARRARD AND MIRACORD OWNERS

Attention music lovers and felinephiles; interesting to note that both cat and cartridge have retractile styli for gentleness and protection from scratching

GREATER RECORD AND NEEDLE PROTECTION . . . FINER RECORD REPRODUCTION

Now, owners of Garrard Laboratory® Type "A" and AT-6 and Miracord Model 10 and Model 10H Automatic Turntables can assure themselves unprecedented and unparalleled record and needle protection, and highest sound quality simply by plugging in the Shure Stereo Dynetic GARD-A-MATIC "floating" cartridge assembly. Nothing else to buy . . . no wiring, no soldering, just plug in.

Ingenious GARD-A-MATIC cartridge inside a special tone-arm shell ends scratching due to dropping the tone arm or accidentally dragging it across the grooves . . . records stay new, sound new. Needles last longer—can't be damaged by pressing arm on record. Does away with tone arm "bounce" from floor vibrations, etc. Even plays warped records. And, the performance characteristics are those of the famed Shure Stereo Dynetic cartridges.

SPECIFICATIONS

Frequency Responses:	From 20 to 20,000 cps
Output Voltage:	6 millivolts per channel
Channel Separation:	more than 22.5 db at 1000 cps
Recommended Load Impedance:	47,000 ohms
Compliance:	20.0 x 10 ⁻⁶ cm per dyne
Tracking:	1.5 to 3.0 grams
Inductance:	600 millihenries
D. C. Resistance:	750 ohms
Stylus:	.0007" diamond
Stylus Replacement:	N99

MODEL M99/A. Fits Garrard Laboratory® model "A". Includes tone arm head, factory mounted cartridge, .0007" diamond. **MODEL M99/AT6.** Fits Garrard AT-6. Includes tone arm head, factory mounted cartridge, .0007" diamond. **Model M99/M10.** Fits Miracord Models 10 or 10H. Includes tone arm head, factory mounted cartridge, .0007" diamond. **MODEL N99.** Replacement stylus assembly, .0007" diamond.

SHURE

Stereo Dynetic®

GARD-A-MATIC™

CARTRIDGE ASSEMBLY

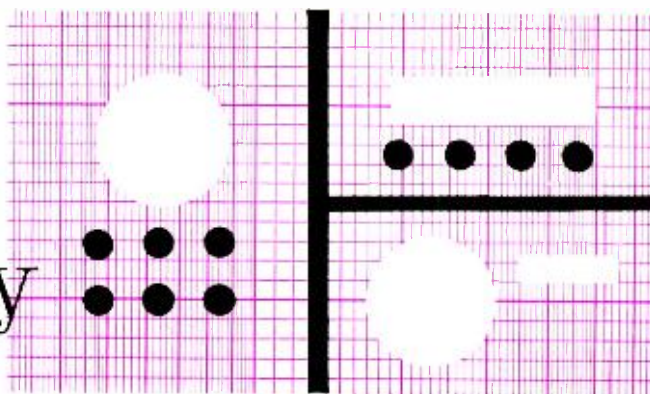
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Manufactured under one or more of the following U.S. Patents: 3,055,988; 3,077,521; 3,077,522; D193,006; D193,934; other patents pending.

CIRCLE 63 ON READER-SERVICE CARD

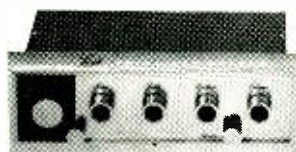
*The consumer's guide
to new and important
high fidelity equipment*

high fidelity



EQUIPMENT REPORTS

Leak Point-One Stereo Control Center; Stereo-60 Basic Amplifier



THE EQUIPMENT: Leak "Point-One" Stereo Control Center, and "Stereo-60" Basic Amplifier, preamplifier and power amplifier respectively. Preamp dimensions: 10½ by 3¾ by 7¾ inches. Basic amplifier dimensions: 10⅞ by 13⅞ by 6⅞ inches. Prices: preamp, \$119.50; basic amplifier, \$219. West Coast prices slightly higher. Manufacturer: H. J. Leak & Co., Ltd., Great Britain. Distributed in the U.S.A. by Ercona Corp., 432 Park Ave. S., New York 16, N.Y.

COMMENT: Although the Leak basic may be used with other preamps, the Leak preamp—because of its gain characteristics and output connections—is not intended for use with any but Leak amplifiers. The two units actually are designed for use with each other, as an integrated amplifier ensemble, which is how they were tested by United States Testing Company, Inc.

The two chassis are interconnected by a multi-conductor cable which carries operating power to the preamp as well as signals from it to the basic amplifier. For use with preamps other than the Leak, a pair of standard phono jacks is provided on the chassis of the basic amplifier. As supplied, the Leak combination goes on automatically when the AC line cord is plugged into a live outlet; alternately, its switch outlet can be easily wired to turn the power off and on from the preamp.

The preamp is neatly and simply styled, with a

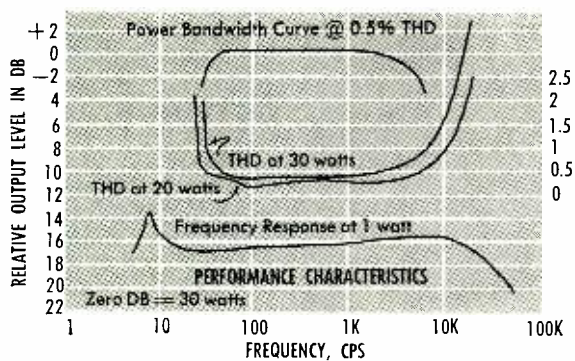
relatively small number of essential controls logically laid out. At the extreme left is a large input selector knob, with positions for tuner, tape head, magnetic pickup, extra (or auxiliary high-level source), and microphone. Just below and to the right is the mode selector, with positions for monaural (monophonic), left channel, right channel, stereo, and reverse (channel reversal). Continuing across the panel, there are bass and treble tone controls—each is ganged so that it operates on both channels simultaneously; a channel balance control; and the volume control. Just below and to the left of the volume control is a rumble filter switch.

The rear of the preamp contains input level controls for the magnetic pickup, tuner, and auxiliary inputs. The microphone and tape head inputs feed directly to the selector switch. In addition to these input jacks, there are recorder output jacks for each channel which tap into the circuit after the tone controls but before the volume control. The preamp also contains the octal socket for connecting the cable to the basic amplifier, as well as a single phono jack for feeding a mono signal (right channel only) to a mono power amplifier if desired. The preamp—compact, light in weight, and enclosed in its own case—may be placed in the open on rubber feet or installed in a panel cutout.

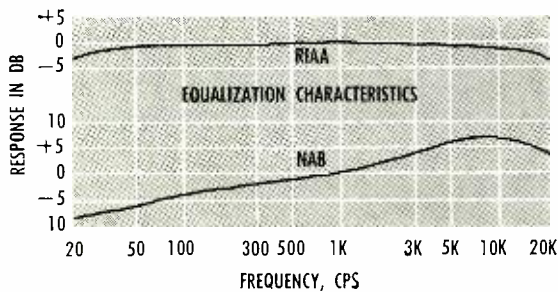
The power, or basic, amplifier of this duo contains its own octal socket for receiving the other end of the

REPORT POLICY

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization not affiliated with the United States Government which, since 1880, has been a leader in product evaluation. Speaker reports are based on controlled listening tests. Occasionally, a supplementary agency may be invited to contribute to the testing program. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. No report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. No reference to the United States Testing Company, Inc., to its seals or insignia, or to the results of its tests, including material published in HIGH FIDELITY based on such tests, may be made without written permission of United States Testing Company, Inc.



HARMONIC DISTORTION IN PERCENT



Leak Amplifier Combination

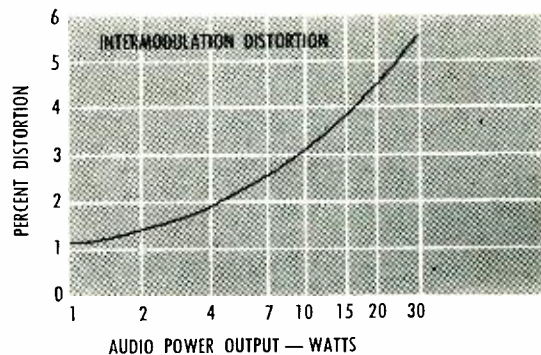
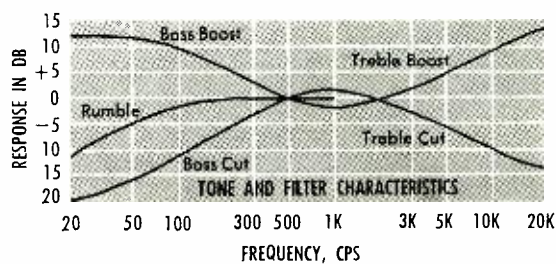
Lab Test Data

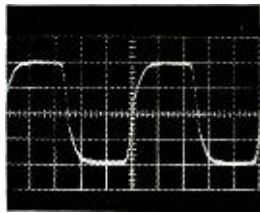
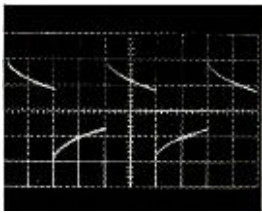
Performance characteristic	Measurement
Power output (at 1 kc into 8-ohm load)	
Channels individually:	
Left at clipping	30 watts at 0.44% THD
Left at 0.5% THD	32 watts
Right at clipping	29 watts at 0.38% THD
Right at 0.5% THD	31.6 watts
Both chs simultaneously:	
Left at clipping	26.7 watts at 0.40% THD
Right at clipping	26.7 watts at 0.36% THD
Power bandwidth for constant 0.5% THD	27 cps to 6.2 kc
Harmonic distortion	
30 watts output	less than 1.6%, 30 cps to 10 kc
20 watts output	less than 1.6%, 25 cps to 14 kc; 2.5% at 20 kc
IM distortion	3.15% at 10 watts output
Frequency response, 1-watt output	+0.6, -0.8 db, 9.5 cps to 24 kc
RIAA equalization characteristic	+0, -2.5 db, 20 cps to 20 kc
NAB (tape head) equaliza- tion characteristic	+5.7 db, 50 cps to 20 kc
Damping factor	17.7
Sensitivity, various inputs	extra, 27.5 mv tuner, 27 mv mag pickup, 2.92 mv tape head, 2.5 mv mic, 1.22 mv
S/N ratio, various inputs	extra, 54.5 db tuner, 54 db mag pickup, 50 db tape head, 49 db mic, 49 db

interconnecting cable, as well as standard phono jacks for use with other preamps. It also has two switched AC convenience outlets (there are none on the Leak preamp) for connecting other equipment. Instead of the series of screws for the different speaker impedances found on most amplifiers, the Leak has only one pair for each channel; different speaker impedances are selected by changing the position of a shorting plug on the top surface of each output transformer. Similarly, the power transformer has a shorting plug which can be positioned for 110-, 117-, or 124-volt operation, depending on the electrical voltage supplied in any locale. The tubes used, in both chassis, are standard types.

If inanimate equipment can be said to possess a personality, the Leak ensemble may be characterized as "British conservative." This is most apparent in the number and type of controls offered, minimal by American standards but enough to keep things going smoothly. Even such a seemingly insignificant item as the use of the word "monaural" instead of the more recently adopted term "monophonic" (or, indeed, the shortening to "mono") suggests a temper that will not bow to current vogue.

This notion is further evident in the equipment's performance. Mr. Leak has indicated that his philosophy of amplifier design eschews both high power and very wide response (that is, much below 30 or above 20,000 cps). As for speakers, he favors magnetic cone types of moderate to high efficiency. USTC's measurements of the Leak amplifier indeed confirm this approach: the equipment is what its designer obviously has intended. Thus, the less power the amplifier was called on to deliver, the lower its distortion and the wider its response, and at what might be termed—by current practice—low power, the amplifier did cover the audio range with ease. When driving capacitive loads between 0.01 and 0.2 microfarads, it tended to oscillate which, of course, would indicate that it is not intended to drive electrostatic speakers. On the other hand, it did have a high, favorable damping factor which would help it control magnetic speakers. And its square-wave response, both at low and high frequencies, was quite satisfactory: the 50-cps response showed a relatively small tilt, indicating clean bass down to and below the nominal 20-cps limit; its 10-kc response indicated virtually no ringing





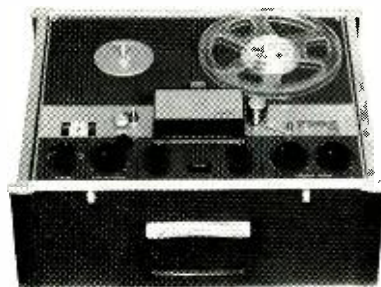
Square-wave response to 50 cps, left, and 10 kc.

and good handling of transients. The signal-to-noise ratios were, in sum, not as high, and the IM distortion not as low, as measured on many other amplifiers; but these characteristics were impossible to discern as "unfavorable" in listening tests at normal volume levels in average-size rooms.

The preamp's tone control and rumble filter charac-

teristics were well suited for their intended functions. The RIAA disc playback characteristic was very good, but the tape head playback characteristic varied by several db from the standard. This would concern only those who wanted to play prerecorded tapes from a deck that lacked its own preamps; tape decks with their own preamps can be jacked into either the "radio" or "extra" inputs on the preamp or into the phono input jacks on the basic amplifier.

Both pieces of the Leak ensemble are magnificently built. Wiring and under-chassis layout are among the finest encountered, and resemble high-grade military-type construction. The layout atop the basic amplifier chassis is ample, and the unit does not generate excessive heat. The whole has a feeling of rock-solid quality about it. The Leak may not be the most spectacularly performing amplifier, but it surely must be—within its admitted limits—one of the most reliable and enduring.



Ampex Model F-4460

Tape Recorder

THE EQUIPMENT: Ampex F-4460, a dual-speed (7½ and 3¼ ips), four-track, stereo/monophonic tape record and playback deck supplied in carrying case. Dimensions: 14 by 17½ by 9¼ inches. Price: \$595. Same deck, unmounted, available as Model F-4450 (includes playback volume control; mike inputs on side) or as Model F-4452 (no playback volume control; mike inputs on top plate); dimensions are 13 by 15 inches, with 1¾ inches required above deck, and 6¼ inches below deck; price is \$549.50. Model F-4450 mounted in optional walnut base, \$579.45. Model F-4470, with built-in dual-channel power amplifier and speakers, \$695. Manufacturer: Ampex Corp., 934 Charter St., Redwood City, Calif.

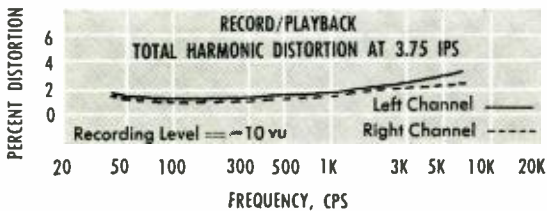
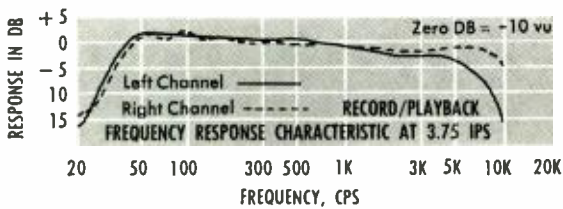
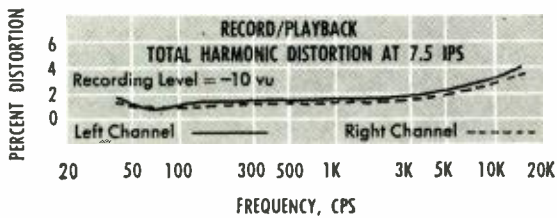
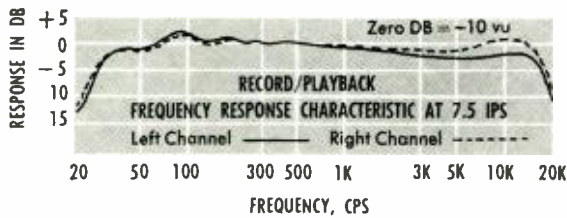
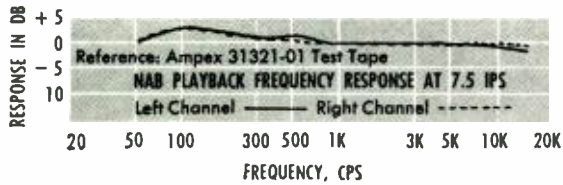
COMMENT: Judging from the test results and performance of the new Model F-4460, Ampex has produced a superb tape machine which, mechanically and electrically, represents significant improvement over the older 1200 Series.

The deck is neatly and logically arranged. Just below the tape reel spindles and centered between them is the speed shift lever; below this is the head assembly. The tape passes around an idler capstan, across the heads, around the driving capstan and an automatic stop lever, and thence to the take-up reel. To the left of the idler is a tape-index counter; to the right of the drive capstan is a pair of recording level meters. Across the bottom are the controls for operating the deck and adjusting its electronics. These include a stereo/mono selector switch; a dual concentric playback volume control (separate action on each channel); a fast forward or rewind switch; a press-to-record button; the main forward control (for play or record); a dual concentric input level control for signals from high level sources; and a similar control for microphone signals. Just above the playback volume control is the power on/off switch, combined with a "tape/input" selector that per-

mits the recorder's output signal to be taken directly from the input signal being recorded, or from the playback head the instant after it has been recorded. The machine is capable of stereo and monophonic recording and playback, as well as the sound-on-sound function by which a new sound track is added to an already recorded track.

The Ampex F-4460 has three heads—for erase, recording, and playback. No pressure pads are used, and none are needed inasmuch as good contact between the tape and the heads is obtained by the normal tape wrap-around effect and sufficient tape tension. The record button interlock, requiring that two hands be used to begin a recording, is very effective in preventing accidental recording (and erasure) of a tape being played. The recording level meters are not calibrated in VU (volume unit) markings, but inasmuch as the point on either meter at which the white and black portions meet was found to correspond almost exactly to a zero-VU setting, the meters can be used as accurate guides for recording with minimum distortion. An unusual feature of the deck is that its AC power switch may be turned to "off" during recording or playing a tape. The machine, however, will continue to operate until the end of the tape is reached, at which time the recorder will shut itself off. Any other equipment plugged into the deck's AC convenience outlet also will be turned off at this time. Phone jacks are used for microphone input and signal output; phono jacks are used for high-level signal inputs. A pair of signal cables—fitted at one end with phone plugs and at the other with phono plugs—is supplied.

A careful examination, as well as the electrical measurements, of the F-4460—made at United States Testing Company, Inc.—indicate very high levels of workmanship and performance. The transport, driven through belts by a single hysteresis-synchronous motor, operates silently and at constant and accurate speeds. It



proved, in fact, to be the first yet encountered that had no measurable speed error. The controls all worked smoothly and positively: the tape-index counter proved accurate; the deck handled all tapes smoothly and gently. Wow and flutter were insignificant.

The recorder's frequency response was excellent at 7½-ips speed, among the smoothest ever measured on a tape recorder. Response at the slower speed was, as expected, not as wide in range but almost as low in distortion. Other significant characteristics—such as IM distortion, signal-to-noise ratio, input sensitivity, and output level—all were uniformly favorable.

The high level of performance of the F-4460 does not, incidentally, imply complicated operation. The deck, in fact, is extremely simple to hook into a stereo component system and equally easy to set into operation. It also is handsomely styled in brown and black tones that blend nicely with cabinet finishes. But looks and ease of use aside, the new Ampex deck is one that should satisfy a demand for superior home recording and playback facilities. Its electrical and mechanical performance, in a word, places it in the very top ranks of tape recorders now available.

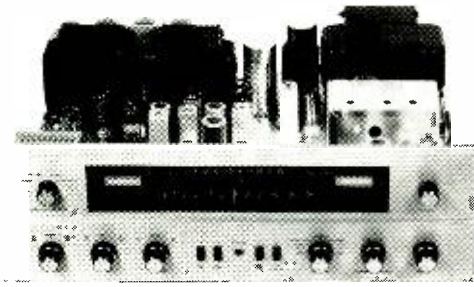
Ampex Model F-4460 Tape Recorder

Lab Test Data

Performance characteristic	Measurement
Speed accuracy	No measurable error, either speed
Wow and flutter 7½ ips 3¾ ips	0.06% and 0.10% respectively 0.10% and 0.15% respectively
Rewind time, 7-in., 1,200-foot reel	1 min., 15 sec.
Fast forward time, same reel	1 min., 15 sec.
NAB playback response, 7½ ips (ref. Ampex test tape No. 31321-01)	l.c.: ± 2 db, 50 cps to 15 kc, with 3-db rise at 100 cps r.c.: +2, -0.5 db, 50 cps to 15 kc, with 3-db rise at 100 cps
Record/playback response (with -10 VU recorded signal), 7½ ips 3¾ ips	l.c.: ± 2.5 db, 32 cps to 15 kc r.c.: +1.75, -2 db, 34 cps to 16 kc l.c.: +1.5, -3 db, 35 cps to 4 kc; -4 db at 6 kc r.c.: +1.75, -3 db, 37 cps to 9.2 kc
S/N ratio (re 0 VU, test tape) playback record/playback	l.c.: 55 db; r.c.: 55 db l.c.: 48 db; r.c.: 49 db
Sensitivity for 0 VU recording level high level microphone	l.c.: 85 mv; r.c.: 90 mv l.c.: 0.39 mv; r.c.: 0.42 mv
Max output level (with 0 VU signal)	l.c.: 1.26 volts; r.c.: 1.32 volts
THD, record/playback (-10 VU recorded signal) 7½ ips 3¾ ips	either channel: less than 3% up to 10 kc; less than 4% up to 15 kc l.c.: less than 3% up to 5 kc; 3.2% at 7 kc r.c.: less than 2.6% up to 7 kc
IM distortion, record/ playback with -10 VU recorded signal with 0 VU recorded signal	l.c.: 2.5%; r.c.: 2.5% l.c.: 4.0%; r.c.: 5.5%
Recording level for max. 3% THD	l.c.: +7.1 VU; r.c.: +6.0 VU
Accuracy of built-in meter	for 0 VU, either channel, meter needle rests just before black portion of scale

REPORTS IN PROGRESS

Scott 299D Control Amplifier
Korting TR-3000 Tape Recorder
JansZen Z-600 Speaker System



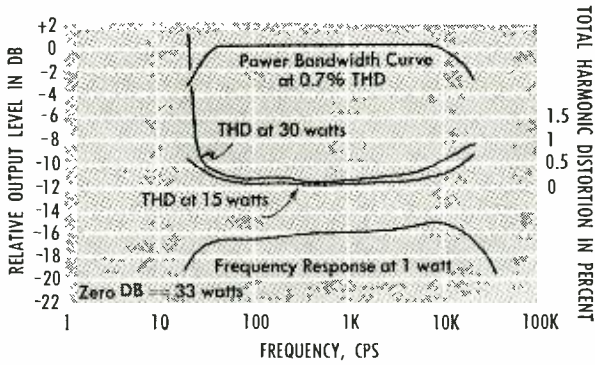
Fisher Model 500-C Tuner/Amplifier

THE EQUIPMENT: Fisher 500-C, a combination FM, FM/stereo tuner and stereo preamplifier/power amplifier on one chassis. Dimensions: 17½ by 13¼ by 5¾ inches. Price: \$389.50. Optional wood case, \$24.95. Fisher 800-C is identical except for the addition of an AM tuning section; price, \$449.50. Manufacturer: Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N.Y.

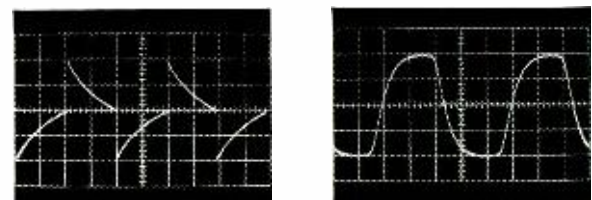
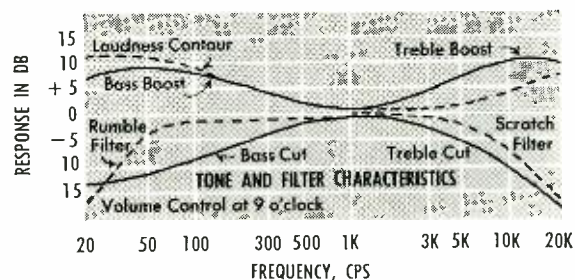
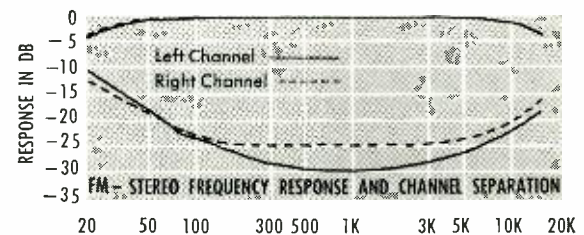
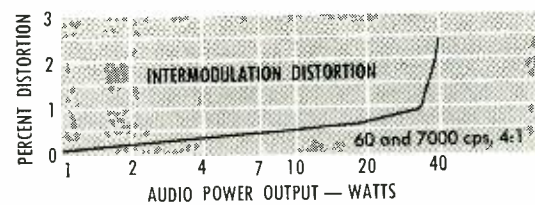
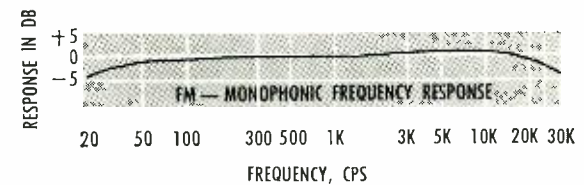
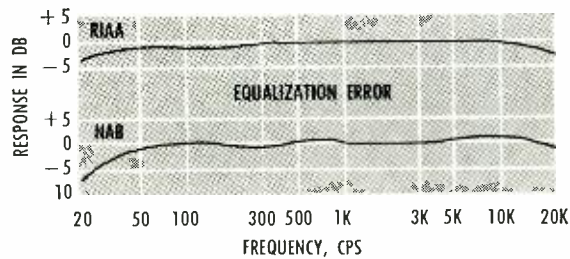
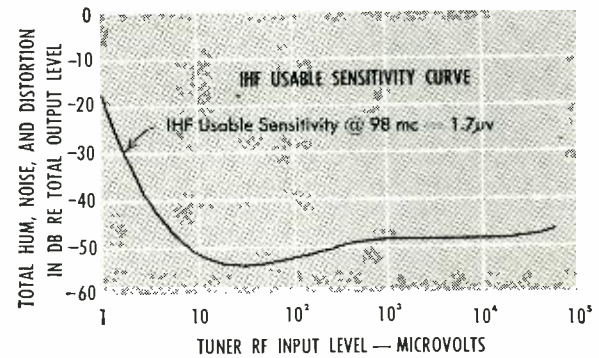
COMMENT: The very high FM sensitivity, the clean power across the audio range, the smooth and effective control features, and the handsome appearance generally associated with Fisher components are here combined on one chassis that represents Fisher's most ambitious ef-

fort yet in the "all-in-one" class of stereo component.

Across the front panel of the 500-C is a generously sized tuning scale, flanked by a stereo beacon light that signals the reception of FM/stereo, and a signal strength tuning meter for all FM stations. The tuning knob is at the right, and a speaker selector switch (speaker 1, speaker 2, speaker 1+2, earphones) is at the left. Across the bottom of the escutcheon are control knobs for bass and treble (independent for each channel); channel balance; function selector (tape head, phono mono, phono stereo, FM automatic, FM stereo, FM mono, aux-tape); loudness contour; AC off/on combined with volume. Centered under the tuning scale is a stereo headphone



TOTAL HARMONIC DISTORTION IN PERCENT



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

jack for use with any low-impedance set. To its left are slide switches for high (scratch) filter and low (rumble) filter; to its right are switches for multiplex filter and tape monitor. The speaker selector switch, somewhat unusual, allows one to choose between either of two separate sets of stereo speaker systems, or to use both sets simultaneously. This feature enables the Model 500-C to pipe stereo into another room, or—for those so inclined—to compare the sound of different speakers on stereo.

Input jacks, at the rear, are provided for signals direct from a tape head as well as from a tape playback preamp, high or low level magnetic phono cartridge, and any high level auxiliary source. Each channel has taps for speakers of 4-, 8-, or 16-ohms impedance, as well as tape feed jacks to record whatever is being heard or tuned in on the 500-C. There also is a center-channel output jack for driving a separate amplifier and speaker. Two switched AC convenience outlets on the rear permit plugging in other equipment, to be controlled by the power switch on the front panel of the 500-C.

Antenna terminals, for the FM tuner section, are of the 300-ohm balanced (twin-lead) type, with separate taps for "local" or "distant" reception (the terminals for local use are padded to reduce the input RF signal level). The chassis may be placed on a shelf, in or out of an optional wooden case, or it may be more permanently installed in a cut-out panel. The only proviso regarding its placement is that it must not be installed vertically lest heat from the output circuits at the rear of the chassis rise to trouble other circuits of the set.

As the accompanying measurements—made at United States Testing Company, Inc.—indicate, the Fisher 500-C amplifier section provided up to 34.8 watts of power per channel at a harmonic distortion level of 0.7%. With both channels driven together, as they would be in normal use, the 500-C provided nearly 30 watts of clean power per channel at even lower distortion. Other performance characteristics were equally fine, such as a low amount of IM distortion and a uniform frequency response across the audio range. The amplifier's equalization characteristics as well as the action of its tone controls and filters all were found to be well suited for their intended purposes. As is typical of integrated chassis components, the low-frequency square-wave measurement shows the effect of a deliberate attenuation of the extreme bass below 20 cps, while the high-frequency square-wave pattern shows a moderate rise time with no trace of "ringing," indicating good transient response and stability.

USTC's measurement of FM sensitivity was 1.7 μ v, which exceeds Fisher's claim for the unit. Combined with the set's low distortion and excellent capture ratio of 2.5 db, this makes the 500-C one of the most sensitive tuners yet encountered (integrated with an amplifier or not), and one that will pull in distant stations in the most difficult reception areas. What's more, tuning to stations is facilitated by the accurate calibration of the station dial, as well as the indications of the tuning meter, which proved to be accurate with respect to "on center" tuning and minimum distortion. On stereo reception, channel separation was very good, and the inevitable rise in distortion, when switching from mono operation, was not very great. Both stereo and mono programs could be fully enjoyed.

The Model 800-C is identical to the 500-C except for the addition of a separate AM tuning section, and the necessary additional controls for AM reception. Use-tests of a Model 800-C indicate the same quality of stereo amplifier and FM performance as in the 500-C, with the added fillip of being able to receive AM programs clearly. Either the Model 500-C or the 800-C is a worthy addition to the growing class of stereo tuner/amplifiers that offer convenience combined with quality, and can serve admirably as the center of a high-performing home music system.

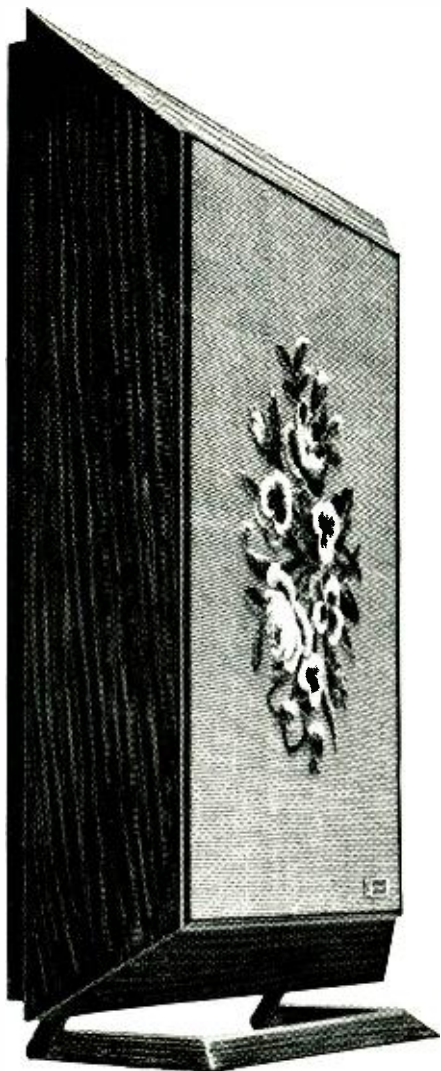
Lab Test Data

Tuner Section

Performance characteristic	Measurement
IHF sensitivity	1.7 μ v
Frequency response, mono	+1, -2 db, 29 cps to 23 kc
THD, mono	0.4% at 400 cps; 0.36% at 1 kc; 0.64% at 40 cps
IM distortion	0.1%
Capture ratio	2.5 db
S/N ratio	62 db
Frequency response, stereo left channel right channel	+0, -4 db, 20 cps to 15 kc same, except for -3.5 db at 20 cps
THD, stereo left channel right channel	0.8% at 400 cps; 0.61% at 1 kc; 1.8% at 40 cps 0.84% at 400 cps; 0.62% at 1 kc; 1.7% at 40 cps
Channel separation	better than 20 db, 60 cps to 10 kc better than 15 db, 40 cps to 15 kc
19-kc pilot suppression	-44 db
38-kc subcarrier suppression	-47.5 db

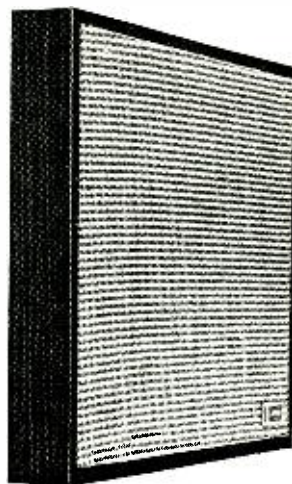
Amplifier Section

Performance characteristic	Measurement
Power output, ind. channels, 8-ohm load left, 1-kc clipping point left, for 0.7% THD (rated distortion) right, 1-kc clipping point right, for 0.7% THD (rated distortion)	30 watts with 0.13% THD 34.8 watts 30 watts with 0.14% THD 34.8 watts
both channels operating together left, 1-kc clipping point right, 1-kc clipping point	28.1 watts at 0.4% THD 29.3 watts at 0.38% THD
Power bandwidth, constant 0.7% THD	22 cps to 20 kc
Harmonic distortion at 30 watts, left ch at 15 watts, left ch	less than 0.9%, 25 cps to 20 kc less than 0.7%, 20 cps to 20 kc
IM distortion	0.5% at 10 watts; 0.9% at 33 watts
Frequency response	\pm 1 db, 30 cps to 24 kc; -3 db at 19 cps and at 33 kc
RIAA equalization	+0, -2 db, 30 cps to 17.5 kc; -3 db at 20 cps and at 20 kc
NAB (tape head) equalization	\pm 1 db, 50 cps to 20 kc; -5 db at 25 cps
Damping factor	6.1
Sensitivity for full output	phono, low 3.3 mv phono, high 10.5 mv tape head 2.1 mv aux 210 mv tape mon 870 mv
S/N ratio	phono, low 60 db phono, high 60 db tape head 50 db aux 78 db tape mon 80 db



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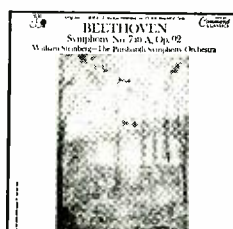
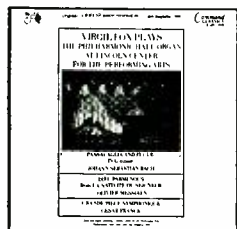
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Records in Review

AI FRED FRANKENSTEIN
HARRIS GOLDSMITH
ROBERT C. MARSH
CONRAD L. OSBORNE
ERIC SALZMAN
JOHN S. WILSON



With Munch as honored guest.

by Leonard Marcus

The Philadelphia— A Paragon of Versatility

HAS THERE EVER BEEN an orchestra like the Philadelphia? Others have achieved transient epochs of greatness, but for half a century the Philadelphia Orchestra has maintained its virtuosic preéminence among symphonic ensembles. Other orchestras may have surpassed its skills under certain conductors, as the NBC Symphony did under Toscanini, but when the Maestro was away the network orchestra became more or less ordinary. The Philadelphia Orchestra seems to retain its independent greatness under any master conductor.

This is something that non-Philadelphians have generally had to take on faith. Out-of-towners have known the ensemble chiefly from its tours and recordings in collaboration with its music directors, Eugene Ormandy during this generation, Leopold Stokowski for the preceding one. Until Columbia's release of the French program at hand it had issued only two non-Ormandy/Philadelphia discs since the advent of stereo, and both of these were with Stokowski: *El Amor brujo* and a Bach program, both four years old now. The last time anyone else recorded with the orchestra was in the mid-'40s when Bruno Walter took

over for the *Pastorale* and *Unfinished Symphonies*.

Recently, however, we outsiders have been treated to a surprising demonstration of the orchestra's versatility. Guest conductors galore have been appearing on the podium during the Philadelphia Orchestra's tours. This season, in New York alone, half a dozen maestros are leading it. And now Columbia has issued a unique Philadelphia disc under the direction of Charles Munch. What is becoming evident is that this orchestra exhibits the characteristics of a fine speaker system, in that its own personality hardly intrudes upon the musical interpretation. Although we have generally associated a brilliant yet lush sound with this group, it now appears that its bright, extroverted tone is only what its music directors have decreed.

Munch has mounted the Philadelphia podium a dozen times since 1957, though never before at a recording session. His present program consists almost entirely of delicate, translucent French music, which the former *chef d'orchestre* of the Boston Symphony Orchestra did so well with that group. Munch handles this collection of exquisite miniatures as though

they were about to break: every delicate nuance, every delicious phrase is caressed with loving care. His choices of tempos balance each other as though he were weighing hairs.

Ravel's *Valses* were originally written for piano and some of them often sound it. Others tend to evoke the composer's later and more ambitious *La Valse*. It is to Munch's credit that he tailors them all from one piece. There are a few minor mishaps, such as at the beginning of the exposed fourth waltz, where two lone flutes carry the melody in a sort of Ravelian *organum* and the second flute misses the new tempo, or in the seventh waltz, where a Taking-off-of-the-Mutes ritual is audible. But these hardly disturb the gentle Gallic sounds.

In the poignant and lovely Fauré, Munch is at his best. *Pelléas et Mélisande* is not a work often heard in concert—if only because its muted tints and hues will bring no concert house down—but it shows the composer at his most touching. Lines and colors melt into or complement each other, and there isn't a moment of impropriety in the entire four movements.

The Berlioz does have its bravura

tutti episodes, especially in the *Rakoczy* March, but even here the orchestra's sounds are scaled to match the two more gossamer excerpts. In the March one becomes conscious of a phenomenon apparent, to a lesser degree, throughout this disc. It takes effort to remember that one is listening to the Philadelphia Orchestra; what one hears is the Boston Symphony Orchestra. More than that, it is the BSO under Koussevitzky, when the iron-fingered strings were gloved in velvet, and when Mager's first trumpet stuck out like an unsheathed épée. The first cornet part of the *Damnation* (though no sweet cornet is being blown here) and the first trumpet part of the Ravel separate themselves from the blend of the rest of the orchestra as in the Boston Symphony of old. Not that the trumpeter (it must surely be the same man) is playing too loud. He just has that *sound*.

Concurrently with its Munch/Philadelphia recording, Columbia has released Ormandy's latest: *Don Quixote*, featuring the orchestra's first cellist, Lorne Munroe (who will become first cellist of the New York Philharmonic next season), as the Don and its first violist, Carlton Cooley (who retired last season), as Sancho Panza. Here we have the familiar Philadelphia Orchestra again, with the velvet gone and the brilliance regained. Both soloists perform very well indeed, although the close miking picks up Cooley's scratches (even Heifetz sounds scratchy up close) and Munroe's breathing. But what particularly distinguishes this *Don Quixote* is the amount of musical material that can be heard. Perhaps no one will ever be fully conscious of that final tardy sheep, the pedants running away, or any of several other inside jokes between Strauss and orchestra until Walt Disney decides to film the work, but in no live performance of *Don Quixote* have I heard as much of what Strauss wrote as I do in this recording. It is in a complex score like this tone poem that a good, well-miked recording can surpass the best-played live concert. Let this be an answer to those who insist that the more faithfully the recording imitates the concert hall the better. What hall could capture this clarity?

FAURE: *Pelléas et Mélisande: Orchestral Suite*

†Ravel: *Valses nobles et sentimentales*

†Berlioz: *Damnation de Faust: Menuet des follets; Danse des sylphes; Marche hongroise*

Philadelphia Orchestra, Charles Munch, cond.

• COLUMBIA ML 5923. LP. \$4.98.

• • COLUMBIA MS 6523. SD. \$5.98.

STRAUSS, RICHARD: *Don Quixote, Op. 35*

Lorne Munroe, cello; Carlton Cooley, viola; Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA ML 5915. LP. \$4.98.

• • COLUMBIA MS 6515. SD. \$5.98.

An Anthology of Pianism From a More Poetic Age

by Harris Goldsmith

ON June 15, 1962, Alfred Cortot died in Geneva at the age of eighty-four. Although he had been one of his epoch's most celebrated musicians, his passing received little more than cursory mention in the American press. An unfortunate combination of circumstances had served to tarnish his name and dim his reputation. During World War II, Cortot actively cooperated with the Vichy regime in France. The stigma of being a "collaborator" lost him most of his following among the older generation of American concertgoers (though it was later intimated that he had used his influence to save the lives of many musicians in occupied France). The young generation, brought up on the pristine accuracy and brash hypertension of Horowitz, had already dismissed Cortot on strictly musical grounds. He stressed the grand gesture and the *misterioso* effect and even in his heyday he could never boast Horowitz's type of executive brilliance. There were certain holes in his basically formidable technical armor (the left-hand fingered octaves and marksmanship, for example, left much to be desired), and his art, though never dull, could be maddeningly uneven. He was a "poetic" pianist in both the best and the worse sense, and it is small wonder that an era placing such emphasis on sheer mechanical efficiency and textual literalism should have paid him little heed.

As happens so often with musicians of longevity, Cortot had lived to become an anachronism. In his younger days, the French master had, however, been one of the most progressive and stimulating musical personalities before the public. Aside from his prodigiously active life as a touring virtuoso, Cortot had been the pianist member of an internationally celebrated trio and fre-

quently took on the role of accompanist in Lieder recitals by foremost vocalists. A conductor too, he acquired considerable reputation as a Wagnerian, introducing *Götterdämmerung* to Paris in the early years of our century and acting as an assistant director at Bayreuth. He is also remembered for his notable contributions to musical pedagogy; his editions of Schumann and Chopin piano music are illuminating (as well as highly controversial).

Whereas most artists trained before the turn of the century were content to display themselves and adhere to "tradition," Cortot was always primarily interested in conveying what he felt to be the essence of the works he played. He could, it is true, be as highhanded and cavalier as anyone else, but in the main his was a patrician (though not conventional) personality. Like every great artist, he was a law unto himself; and he possessed a severe inner discipline that confined him to the music for which he had particular affinity—Chopin, Liszt, Schumann, and the French Impressionist group. By the criteria of his day, his interpretations of that chosen literature were thoroughly idiomatic.

Cortot was one of the first artists fully to appreciate the potentialities of the phonograph. Few, if any, recorded more prolifically than he did. It is interesting to note that the pianist made the Victor Talking Machine Company's first electrical recording (a coupling of a Chopin *Impromptu* and Schubert's *Litany*), and thereafter put literally hundreds of works on disc. His last concerts and recording sessions took place in the early Fifties. A goodly part of Cortot's repertoire was thus documented, most of it in duplicate—or even triplicate—editions. From the vast legacy he left to us, Capitol Records



Culver

Alfred Cortot: a patrician personality.

has now imported for general distribution eleven LPs made by the company's affiliates abroad and complementing the set of Chopin Waltzes issued domestically several years ago. Three of the discs are devoted to Cortot's final recordings from the 1950s, many of which were previously available here on the now defunct RCA Victor LHMV series; the remainder are reissues of famous Cortot albums from the 78-rpm days. Although the sound on the "Gravures Illustres" does not equal the lustrous reproduction of the newer discs, the older performances are, for the most part, the more valuable evidence of Cortot's great artistry.

In one instance we are able to compare Cortot with himself, for both the pianist's editions of the Schumann *Etudes symphoniques* are once again available. Pathé COLH 69 contains the 1929 performance of the work, while Pathé DTX 20004 brings us the 1953 statement. The latter makes its initial domestic appearance with this disc, while collectors with long memories will remember the predecessor from a Victor 78-rpm album (M 122). Cortot's mastery of this lovely music was remarkable indeed. He played the work with a lovely cantabile tone, radiant poetry, and ingenious rhythmic and harmonic dis-tentions. He also was perhaps the first artist to include all five of the post-humously rediscovered études that Schumann had purged from his stringent later version of the text. (Most performers, even today, omit them.) It is a high tribute to Cortot's integrity to note that he was playing these jewels as early as 1929, interspersing them with the standard variations. The third and fourth of these additions are particularly poignant (the former especially, with its harmonic anticipations of Rachmaninoff's D minor Concerto),

and all five are to be welcomed. The mood of the piece becomes far more diverse with their presence. Both old and new performances are fine. The earlier one, markedly faster, more bracing and tightly knit than its successor, is also better executed: while the Cortot of 1953 was able to exploit a diminished dynamic power and manage thereby to ravish with a judicious *mezzo forte*, the pianist in his prime affords greater musical satisfaction. Even in the 1929 record the execution of the finale is mildly suspect, but this is the only blemish on what must surely be the finest version of the *Symphonic Etudes* ever put on record (and the sound of the 1929 dubbing is by no means bad).

Another Schumann performance, that of *Kreislaria* (COLH 86), has the magical poetry, pointed contours, and gorgeous tonal allure of the *Etudes symphoniques* performances. It too must be deemed the finest recorded rendition of that music, approached in merit only by the Kempff (DGG-Decca) and Perlemuter (Dover, originally Vox) editions. The Cortot version of the Schumann Concerto (COLH 31), however, is more questionable. For one thing, the restored sound is sour and poorly balanced (one wonders why this 1927 version was selected for reissue rather than that of 1934), and Cortot's interpretation is extremely idiosyncratic by today's standards. His type of rubato, for instance, is very much more assertive than we are presently used to hearing. Sir Landon Ronald leads the London Symphony sturdily enough, although he and Cortot are not quite unanimous in their ensemble (they stay together far better in the fine Franck *Variations symphoniques* oversight).

Two remaining Cortot Schumann performances, *Carnaval* (with the newer *Etudes symphoniques*) and *Dauids-bündlertänze* (coupled with *Kreislaria*), are perplexing and even unsettling. The celebrated duo of Florestan and Eusebius, who represent Schumann's introspective and extroverted sides, could be described here in terms of that equally illustrious twosome Jekyll and Hyde. The former furnishes many admirable interpretative splendors and countless instances of expressivity, while the latter displays grotesque exaggerations and technical mishaps by the legion. Very often in both performances, moreover, a spurious sounding "inner voice" will suddenly emerge from a maze of excessive pedaling.

The Chopin Preludes and *Impromptus* (COLH 38) offer Cortot at his best. The pianist brings enormous authority to these pieces, and intones their melodic lines with strength and coloristic beauty. He is also technically impressive here. Like these works, the two sets of Chopin *Etudes* (COLH 39) display Cortot's inately musical approach. Once again he links the many miniatures into one continuous narration, though here he does not quite manage to cope effortlessly with the cruel technical demands. Since the restored sound on this disc tends to be a trace fuzzy, the collection cannot be recommended without reser-

vation. The disc containing the Chopin *Fantaisie* and *Four Ballades* (COLH 91) is more disappointing. Cortot pulls the music in the *Ballades* woefully out of shape; and while he manages the *Fantaisie* with greater restraint, the recorded sound in that work is afflicted with "wow." The postwar reading of the B flat minor Sonata, Op. 35 (DTX 20007) has its sloppy moments, but is an extremely effective specimen of old school pianism. The accompanying readings of the *Trois nouvelles études* and the *Nocturnes* (Op. 9, No. 2; Op. 15, No. 1, and Op. 27, No. 1) also display the lovely Cortot style in abundance. The *Barcarolle*, which rounds out the disc, is its single failure. A recital miscellany (DTX 20005) containing more Chopin—*Nocturne*, Op. 15, No. 2; *Berceuse*; *Tarantella*; Waltzes 6, 7, 9, 11; and *Etudes*, Op. 10, No. 5, Op. 25, Nos. 2 and 9—in addition to delectable *morceaux* by Bach, Brahms, Purcell, and Schumann is also highly attractive despite slight digital mishaps.

Cortot's mastery of the French school is amply demonstrated by his readings of Debussy's Preludes Book I and *Children's Corner* (COLH 93) and by the splendid accounts of Franck's *Prélude, choral, et fugue* (with the earlier Schumann *Etudes symphoniques*) and *Variations symphoniques* (with the Schumann Concerto). The Franck pieces have plenty of the traditional "mystique," but none of the usual heaviness and lethargy. The tempos, indeed, are rather rapid. The Debussy *Children's Corner* is a recorded classic. No one has approached Cortot's blend of stylized charm and sensitive tonal wash in that piece. The Preludes are expressionistically rather than impressionistically handled. The pianist conveys in the pieces as much architectural delineation as Gieseking did, but his statements have bigger, broader tonal boundaries. Debussy must have played them very similarly (to judge from the piano rolls he made in 1913).

The final entry in this Cortot marathon is an Italian import (Odeon QALP 10348) containing a Chopin miscellany distilled from other Cortot discs mentioned previously. It also offers a stirring performance of the A flat *Polonaise*, Op. 53, not elsewhere available on micro-groove. Unfortunately, the transfers are primitive (severe distortion, inaccurate playback speeds, etc.).

EMI-Capitol, in making this anthology available, has performed an exemplary service. Those who heard Cortot will be reminded of his greatness; more importantly, those who have only heard of him will be given an opportunity of assessing a rare artistry at first hand.

ALFRED CORTOT: *Recitals*

For detailed contents of the eleven discs, see review above.

Alfred Cortot, piano.

- PATHÉ COLH 31, 38, 39, 69, 86, 91, 93. Seven LP. \$5.98 each.
- PATHÉ DTX 20004, 20005, 20007. Three LP. \$5.98 each.
- ODEON QALP 10348. LP. \$5.98.

Classical

ADASKIN: *Serenade Concertante*—
See Somers: *Suite for Harp and Chamber Orchestra*.

BACH: *Cantatas*

No. 49, Ich geh und suche mit Verlangen; No. 84, Ich bin vergnügt mit meinem Glücke.

Agnes Giebel, soprano; Jakob Stämpfli, bass; Instrumentalists; Westfälische Kantorei, Wilhelm Ehmann, cond.

- CANTATE 641212. LP. \$5.95.
- • CANTATE 651212. SD. \$6.95.

No. 49, which seems to be new to the domestic catalogues, is a dialogue between Jesus and the Soul, as bridegroom and bride. It is distinguished by a fine, melodious accomplished recitative for the two singers; a soprano aria with the highly unusual combination of oboe d'amore, viola pomposa (which sounds lower than an ordinary viola), obbligato organ, and continuo; and one of those wonderful Bachian movements in which one voice sings a chorale in long notes while the other voice and the orchestra rejoice around it. Miss Giebel is in good form here: her rather frail-sounding voice is pure and accurate and spins a lovely line. Stämpfli is equally competent and his voice is attractive. No. 84 is a smaller work, consisting of two arias (the second a cheerful, dancing one with considerable charm), two recitatives, and a final chorale. The skillful performance by Miss Giebel and the excellent sound place this version of No. 84 slightly ahead, it seems to me, of the old mono recording on Westminster.

N.B.

BACH: *Concerto for Three Claviers and Orchestra, in D, minor, S. 1063; Italian Concerto, in F, S. 971*
†Mozart: *Concerto for Three Claviers and Orchestra, in F, K. 242*

Robert Gaby, and Jean Casadesus, pianos; Philadelphia Orchestra, Eugene Ormandy, cond.

- COLUMBIA ML 5895. LP. \$4.98.
- • COLUMBIA MS 6495. SD. \$5.98.

The eminent Casadesus family—father, mother, and son—demonstrates here one advantage that pianos have over harpsichords in the Bach concertos for two or more claviers. When, as here, three keyboards are busy simultaneously, it is practically impossible for the soloists to modulate their playing so that the important material, wandering from one clavier to another, stand out—if harpsichords are employed. On pianos, however, skillful performers like these can establish several dynamic levels and shift from one to another at will. In other respects, the performance is unfortunately not very interesting: there is con-

siderable thumping in the fast movements, and the Siciliana is rather dull. As for the Mozart, considerably more of the charm of this lightweight work is conveyed, it seems to me, in the old Westminster recording by Paul Badura-Skoda and Reine Gianoli, although the sound on the present disc is much finer.

N.B.

BACH: *The Well-Tempered Clavier, Book I*

Ralph Kirkpatrick, clavichord.

- ARCHIVE ARC 3211/12. Two LP. \$5.98 each.
- • ARCHIVE ARC 73211/12. Two SD. \$6.98 each.

This is the first time, I believe, that a complete Part of the *Well-Tempered Clavier* has been recorded on a clavichord. It effectively disposes of the claim sometimes made that certain of the preludes and fugues are unplayable on that instrument. Everything works here, the only exception being the F major Prelude, which is taken too fast for the clavichord. The general effect is of course quite different from a harpsichord's. The difference is something like that between a body of plucked strings and a lute. Everything is miniaturized on the clavichord, but within the smaller frame a fair range of nuance is available. Indeed, some things that cannot easily be achieved on the harpsichord are possible on the clavichord, such as bringing out an individual voice in a polyphonic composition. Familiar works will appear in a new light to those who haven't previously played or heard them on this instrument. Thus the great E flat minor Prelude may strike some as rather shallow and matter-of-fact in the present reading, while on the other hand the B flat minor Prelude takes on a new simplicity and unaffectedness that is deeply moving.

Kirkpatrick's performance is on the whole masterly. Each piece is given its special character, a steady rhythm is not permitted to congeal into mechanical rigor, the lines are eloquently articulated, with the ornaments always sounding like natural enhancement. One may question a point or two—the speed of the C sharp major Prelude, the omission of the first beat in the second measure of the D major Fugue, the squareness of the A major Prelude—but otherwise the playing is both authoritative and convincing. Listeners who are not acquainted with the sound of the instrument may find that its thinness and perceptible noise components may take some getting used to. As a performance this set will make



Richter: an artist's hands at work.

for fascinating comparisons with the far different one that Wanda Landowska gave us.

N.B.

BEETHOVEN: *Concerto for Piano, No. 3, in C. minor, Op. 37; Rondo in B flat*

Sviatoslav Richter, piano; Vienna Symphony Orchestra, Kurt Sanderling, cond.

- DEUTSCHE GRAMMOPHON LPM 18848. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138848. SD. \$6.98.

Replaying this record, I am increasingly convinced that it is the finest concerto recording Richter has made. Certainly it is the finest new Beethoven Third to appear in a considerable period.

We have been bombarded with testimonials to Richter's supremacy as a virtuoso, and certainly when it comes to virtuosity he is not to be surpassed. But he is also an extraordinarily fine musician, and it is the impact of this musicianship which gives solidity to the present achievement. The playing is admirably conceived in terms of a classic style, ideally scaled in dynamics to the registration of the score, and consistent throughout for felicities in phrasing and ornamentation which are the mark of a perceptive and imaginative artist at work. Contrasted with the Fleisher edition, which I still respect very highly, the effect is one of greater maturity and the larger freedom of expression which maturity brings.

On a technical level there is little rivalry. The new DGG has rounder and warmer sound than Epic's, and much of the force of Richter's playing is due to the fact that his instrument is wonderfully well recorded. The pianist projects superbly, and with an artist of so remarkable a stature, that is quite enough to insure success.

The Rondo which fills out the B side is a work from 1795, generally regarded as an alternate finale for the Second Piano Concerto (which is chronologically the first of the five). It is a highly attractive fast movement for piano and orchestra, deliciously done, and just the sort of bonus that ought to tip many choices in the direction of this disc.

R.C.M.

BEETHOVEN: *Symphony No. 4, in B flat, Op. 60; Leonore Overture No. 2, Op. 72a*

Berlin Philharmonic Orchestra, Wilhelm Furtwängler, cond.

- DEUTSCHE GRAMMOPHON LPM 18742. LP. \$5.98.

Deutsche Grammophon identifies this as a historic recording made by the Berlin Radio in 1944. The consistency of engineering is such that I assume both items came from the same session (the same hall and microphone setup, at any rate), and the individuality of the ensemble balances is such that I am also quite reasonably sure that this is the same source material from which Vox once issued the Symphony as their PL 7210. That disc was identified as a concert performance from 1945, but the essentials are the same. What you hear is an early tape of a broadcast which took place in wartime Germany.

Writing in HIGH FIDELITY in 1957, C. G. Burke remarked of the Vox that "the strange recording seems focused on the

timpani." The same peculiarity of outlook remains in the DGG edition, though the quality of the transfer is much improved. At the best this is not a "hi-fi" recording (despite claims to the contrary), and its faults are not of the sort that can be removed by electronic means. There is fairly heavy broadcast monitoring, with its inevitable effect on dynamic values, quite a bit of flutter, and a substantial number of wrong notes. The conductor's postwar version of the Fourth with the Vienna Philharmonic, available as Electrola 90049, is much the better documentation of what the great German master was able to achieve with this score. R.C.M.

BRAHMS: *Orchestral Works*

Symphonies: No. 1, in C minor, Op. 68; No. 2, in D, Op. 73; No. 3, in F, Op. 90; No. 4, in E minor, Op. 98. Overtures: Academic Festival, Op. 80; Tragic, Op. 81. Variations on a Theme of Haydn, Op. 56a.

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
 ● LONDON CMA 7402. Four LP. \$19.92.
 ● ● LONDON CSA 2402. Four SD. \$23.92.

Ansermet's well-earned reputation as a proponent of coloristic music might lead one to consider him a strange choice as conductor for an album of this kind, but life is full of surprises. Actually, his work with the German classics is too little appreciated in many circles, though some of his recordings of the Beethoven symphonies are exceptionally fine.

Some, but not all. His basic inclination is towards a search for lyric poetry. When he finds it, the results are marvelous. Not surprisingly, therefore, his finest moments in this new set occur in the Second and Third Symphonies and in the *Haydn Variations*. In the first movement of the Second, for example, he evokes a mood of intimacy almost like an idealized kind of chamber music. The final pages of the Third Symphony have a radiant glow that is quite remarkable.

On the whole, his treatment of Brahms is on a small scale, and those who find the composer just a trifle tiring in the thickness of his scoring and the intensity of his oratory will find this approach gratifying. Here, orchestral textures are clarified to the point where meaningful details lost on other recordings come through in beautiful balance. While many listeners will prefer the romantic exuberance of the Bruno Walter set (I suggest his older one, with the New York Philharmonic), the massive if sometimes willful Klemperer readings, or the broad though occasionally petulant Toscanini versions, to me the marvelously lyric gifts of Ansermet's performances here make for an unusually satisfying document—and one whose pleasures I expect will endure.

It must be noted, however, that the execution by the Geneva orchestra is far from flawless. The winds and brass are occasionally a trifle blatant and even out of tune; there is a scrambled passage in the scherzo of No. 1 which should never have been allowed to pass uncorrected. There are a few obtrusive moments where the engineers take over: the cutoff at the end of the introduction to the finale in No. 1 sounds far too electronic. Although recorded sound is

generally excellent, I noticed an unusual amount of distortion towards the end of each side.

Incidentally, Ansermet takes all the repeats, including the repetition of the exposition in the first movement of No. 2, which most conductors overlook. This makes for a long movement, though it does restore a passage (the first ending) seldom heard in performance.

ALAN RICH

BRAHMS: *Sonatas for Violin and Piano: No. 1, in G, Op. 78 ("Rain"); No. 3, in D minor, Op. 108*

Isaac Stern, violin; Alexander Zakin, piano.
 ● COLUMBIA ML 5922. LP. \$4.98.
 ● ● COLUMBIA MS 6522. SD. \$5.98.

These performances are remarkably similar to those made by the same artists in 1954. The consistency, if it proves anything, indicates how deep-rooted are the musical conceptions of great artists. And for this we may be thankful, for Stern's Brahms, like Robert Bolt's Sir Thomas More, is something for all seasons. Few other violinists, it seems to me, have created quite so vivid an illusion of the music's simply pouring forth by itself. Stern lays down one phrase and picks up the next like a sea bird dipping down to water and sweeping up again in one unbroken curve. It is this, perhaps more than any other single quality, that marks the specialness of the present performances. The recorded sound is luminous, and so great an improvement over that of ten years ago that replacement seems urgently called for. S.F.

BRAHMS: *Songs (11)*

†Schubert: *Aus Goethes Faust*
 †Schumann: *Gedichte der Königin Maria Stuart, Op. 135*

Irmgard Seefried, soprano; Erik Werba, piano.
 ● DEUTSCHE GRAMMOPHON LP EM 19372. LP. \$5.98.
 ● ● DEUTSCHE GRAMMOPHON SLPEM 136372. SD. \$6.98.

I can think of two good reasons for buying this record: 1) to acquire an idiomatically sung grouping of a fair number of Brahms's folk song settings, and 2) to hear some unfamiliar Schubert and Schumann. On the other hand, Seefried's singing, while encouraging in relation to some of her recent Lieder recordings, is still prevalently white and under some pressure. It has a boyish quality, which serves well in some of the Brahms settings, not so well elsewhere. Furthermore, most of the out-of-the-way Schubert and Schumann is deservedly out-of-the-way.

To specify: of the Schubert pieces, neither *Der König in Thule* nor *Gretchen's Bitte* is of more than passing interest, being melodically uninspired and predictably handled, while the number called "Szene" is not a song at all but a setting of the Church Scene dialogue between Gretchen and Mephistopheles, complete with the chanting of the Dies Irae. It breaks up into sections of recitative, set in quite an original and striking fashion. Miss Seefried does all the parts, and extremely well; her suggestion of Mephistopheles is especially ingenious. *Gretchen am Spinnrade*, of course, is one of Schubert's greatest songs, but the performance is competent, not overpowering.

The Schumann songs are somewhat stark and plain—rather atypical of this composer's Lieder. They are not overly compelling, though one of them, *Abschied von Frankreich*, is lyrical and tender. Werba's work is expert, the sound first-class. There are German texts (often minus some of the sung verses) but no translations—hard to forgive. C.L.O.

CAMPRA: *Te Deum; Ecce panis angelorum*

Denise Monteil, soprano; André Malabrera, Georg Jelden, tenors; Georges Abdoun, baritone; Philippe Caillard Chorale; National Orchestra of the Monte Carlo Opera. Louis Frémaux, cond.
 ● WESTMINSTER XWN 19041. LP. \$4.98.
 ● ● WESTMINSTER WST 17041. SD. \$4.98.

The phonograph has opened up to the plain music lover a number of areas formerly known only to scholars. One of the most rewarding of these fields is that of ceremonial and sacred music at the courts of Louis XIV and XV. The works by Lully, Charpentier, Delalande, and others that have been made available on records are almost all on a high level, noble music capable of brilliance and expressivity. The present compositions by André Campra (1660-1744) join his previously recorded Requiem in this distinguished group. Both are shaped like cantatas, the *Ecce panis* being fairly short. They are marked by flowing melody, effective harmony, and counterpoint that does not flaunt its skillful nature. Malabrera (I think it is he)

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sounds more like a countertenor than an ordinary tenor. but he, like the other soloists, is an able artist. The well-balanced chorus has an attractive tone, though its diction is not clear; and the orchestra includes an excellent first trumpet. Frémaux, well known for other recordings of baroque music, maintains his high standard here. The sound is fine in both versions. Latin text and English translation are provided for the Te Deum only. N.B.

CHOPIN: *Polonaises*

No. 1, in C sharp minor, Op. 26, No. 1; No. 2, in E flat, Op. 26, No. 2; No. 3, in A, Op. 40, No. 1 ("Military"); No. 4, in C minor, Op. 40, No. 2; No. 5, in F sharp minor, Op. 44; No. 6, in A flat, Op. 53 ("Heroic").

György Cziffra, piano.

- PHILIPS PHM 500009. LP. \$4.98.
- PHILIPS PHS 900009. SD. \$5.98.

Going, presumably, on the assumption that Liszt's keyboard style is not, after all, so very alien to Chopin's, Philips has enlisted the services of Cziffra, a noted Lisztian, for these Chopin *Polonaises*. The result is unfortunate. The bravura characteristics of the music seem to bring out in this pianist all of the excesses occasionally noted in his playing of Liszt. On the other hand, Cziffra appears to be incapable of meeting the subtle tonal demands posed by Chopin's elegant style. His pianism here is absolutely bloodless in hue: all hard, forced, black-and-white. Rhythmically too, his interpretations are woefully unsteady. Here we are given the type of rubato that disrupts and obscures the musical content rather than enhancing it. The more subtle pieces such as the two Op. 26 *Polonaises* and the sober C minor, Op. 40, No. 2 are the most victimized by Cziffra's arbitrary approach. The two bigger works, the F sharp minor and A flat, are also undeniably weakened by the pianist's episodic phrasing and explosive dynamic scheme, but they, at least, fight back valiantly.

It must be added that Cziffra seems to be using a corrupt text. Some of the harmonies, especially in the C minor piece, are highly suspect. Although neither the Rubinstein set nor the Malczuzynski is without faults, both these readings are highly preferable to the present one. H.G.

DAWSON: *Negro Folk Symphony*

American Symphony Orchestra, Leopold Stokowski, cond.

- DECCA DL 10077. LP. \$4.98.
- DECCA DL 710077. SD. \$5.98.

What with the agitation and concern over the race issue, it would be nice if a noble, well-written symphony on Afro-American themes were to appear on discs. Unfortunately, this work of William Dawson impresses me as unmitigated trash, ludicrously combining the worst features of Dvořák, Gershwin, and the nearest television score. A.F.

DEBUSSY: *L'Enfant prodigue: Air de Lia*—See Ravel: *Songs*.

DEBUSSY: *Prélude à l'après-midi d'un faune*—See Mussorgsky: *Pictures at an Exhibition*.

DUPARC: *L'Invitation au voyage; Phidylé*—See Ravel: *Songs*.

FALLA: *Noches en los jardines de España; Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin, and Cello*

Gonzalo Soriano, piano and harpsichord; Orchestre de la Société des Concerts du Conservatoire de Paris, Rafael Frühbeck de Burgos, cond. (in *Noches*); Michel Debost, flute, Robert Casier, oboe, André Boufard, clarinet, Pierre Nérini, violin; Robert Cordier, cello (in the Concerto).

- ANGEL 36131. LP. \$4.98.
- ANGEL S 36131. SD. \$5.98.

These two compositions complement each other very nicely and tend to clarify the stark originality of Falla's *Noches en los jardines de España* along genius. Romanticism dominates in the with tonal color and a languorous Iberian atmosphere. The Harpsichord Concerto, on the other hand, is essentially a chamber work, written in a more dissonant and inaccessible idiom. The emphasis is on rhythmic impetus, and while there is much variety of texture and interplay of tone color among the various instruments, the music as a whole is much more piercing and abrupt in character. We have had other recorded editions of both works (indeed, perhaps the finest *Noches* to date, that by the late Clara Haskil and Igor Markevitch for Philips, was reviewed in these pages only last November), but this is the first time they have shared a disc.

Both performances, fortunately, are fine ones. Soriano's third *Noches* surpasses both of his earlier ones with Argenta. There is greater refinement and atmosphere here, and more distinguished orchestral playing. Angel's sound, too, is less glaring and harshly analytical than was London's on the second of the older performances, but more "airy" and spacious than the first (for London International—long since deleted). Soriano's reading retains its essential character. As before, he plays the piano part with classical reserve, always remembering that it is an obligato and not a solo part in the concerto sense. His fingerwork is refined and even, and neither he nor Frühbeck display any great elasticity of tempo. In short, then, the present rendition is conservative rather than declamatory—the interpretative antithesis to the Haskil-Markevitch approach. If you favor understatement, you will probably find the performance unsurpassable; I, however, still prefer the Haskil recordings.

The present version of the Harpsichord Concerto is unique in that the performers subdue the harsh vehemence of the score and focus their emphasis instead on the exotic, pastel-toned impressionism also inherent in the music. Although disciples of the London disc by Veyron-Lacroix and Argenta—the only other stereo version—can always cite the composer's own 78-rpm recording in support of the aggressively accented reading there, I prefer the approach of the present group. There is no loss of power (power, indeed, can be intensified by understatement), and there is much more wit and subtlety. Angel's better-balanced sound, furthermore, makes an altogether more artistic use of the harpsichord's plangent tone quality and permits much more instrumental detail to come through. H.G.

FAURE: *Pelléas et Mélisande: Orchestral Suite*

†Ravel: *Valses nobles et sentimentales*

†Berlioz: *Damnation de Faust: Menuet des follets; Danse des sylphes; Marche hongroise*

Philadelphia Orchestra, Charles Munch, cond.

For a feature review including these recordings, see page 65.

FLOYD: *The Mystery*

†Sanders: *Little Symphony No. 1, in G*

Phyllis Curtin, soprano (in *The Mystery*); Louisville Orchestra, Robert Whitney, cond.

- LOUISVILLE LOU 635. LP. \$7.95. (Available on special order only from 830 S. Fourth St., Louisville, Ky.)

Carlisle Floyd has had great success in recent years as a dramatic composer, but this is, if I am not mistaken, the first work of his to be recorded; at all events it is the only work by him listed in the current Schwann. *The Mystery* involves a purely obstetrical drama; the subtitle is "Five Songs of Motherhood for Soprano and Orchestra." The poems, by Gabriela Mistral, translated by Anita Fleet, take the subject from conception to the rocking of the cradle, and very beautifully too. Floyd's setting skillfully places a somewhat Debussyan play of modulations and modal harmonies, richly orchestrated, behind wonderfully expert declamation, but the whole reaches a most un-Debussyan climax, with trumpets and drums, at the moment of emergence; this is decidedly not a forceps delivery.

The cycle was commissioned for Miss Curtin by the Ford Foundation, and the matrons who go to symphony concert matinees will adore it. With excellent reason.

Robert Sander's *Little Symphony No. 1* was written a quarter of a century ago and it is difficult to understand why it is recorded now. It is one of those academic, neoclassic things everybody was writing in those days, and it has not stood up well with time. Fortunately, Sanders is represented in the lists with several other big works of superior quality.

The recordings, as is so often the case with Louisville, are not the finest in the world, but they are not bad, either. Miss Curtin's performance of the song cycle is magnificent. A.F.

FRANCK: *Variations symphoniques*

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

HAYDN: *Symphonies: No. 89, in F; No. 90, in C*

Vienna Symphony, Laszlo Somogyi, cond.

- WESTMINSTER XWN 19043. LP. \$4.98.
- WESTMINSTER WST 17043. SD. \$5.98.

These two works were composed as a pair. It had always seemed to me that No. 89 was overshadowed because of considerable internal weakness, but Somogyi's performance puts the symphony



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574 ROGER SESSIONS: "Idyll of Theocritus" for Soprano and Orchestra (Audrey Nossaman, Soprano).
575 NED ROEM: Design for Orchestra. BERNARD REICHEL: Suite Symphonique.
581 ALEXEI HIAEFF: Ballet in E. NICOLAS NABOKOV: Symbolic Chrestians for Baritone and Orchestra (William Pickett, Baritone).
582 LOU HARRISON: "Four Strict Songs" for Eight Baritones and Orchestra. PETER JONA KORN: Variations on a Tune from "The Beggar's Opera".
583 ELLIOTT CARTER: Variations for Orchestra. EVERETT HELM: Second Piano Concerto (Benjamin Owen, Pianist).
591 AARON COPLAND: Orchestral Variations. ALFONSO LETELIER: Aculeo, Suite for Orchestra.
601 PAUL BEN-HAIM: "To The Chief Musician". Metamorphoses for Orchestra. WALLINGFORD RIEGGER: Variations for Violin and Orchestra, Op. 71 (Sidney Harth, Violinist).

604 WILLIAM SCHUMAN: Judith, A Choreographic Paem. GIAN-FRANCESCO MALPIERO: Piano Concerto No. 3 (Benjamin Owen, Pianist).
605 PAUL HINDEMITH: Sinfonietta in E. CLAUDE ALMAND: John Gilbert: A Steamboat Overture. DAVID DIAMOND: Overture: "Timon of Athens".
606 BERNARD ROGERS: Dance Scenes. JOAQUIN RODRIGO: Cuatro Madrigales Amatorios: for Soprano and Orchestra (Audrey Nossaman, Soprano). VINCENT PERSICETTI: Serenade No. 5.
611 ELLIOTT CARTER: Symphony No. 1. ALEXEI HIAEFF: Divertimento.
613 PETER MENNIN: Symphony No. 5. JOAQUIN RODRIGO: Concerto Galante for Violoncello and Orchestra (Grace Whitney, Cellist).
614 ALAN HOVHANESS: Magnificat for Four Solo Voices, Chorus and Orchestra, Opus 157. CHOU WEN-CHUNG: All in the Spring Wind.
615 ALEXANDER TCHEREPNIN: Piano Concerto No. 2 (Alexander Tcherepnin, Pianist). ARTHUR HONEGGER: Suite Archaïque.
616 ROBERT KURKA: Symphony No. 2. ROBERT WHITNEY: Concertino.
621 CHARLES IVES: Decoration Day. LOU HARRISON: Suite for Symphonic Strings.

622 HENRY COWELL: Thesis (Symphony No. 15). RODOLFO HALFFTER: Ballet Suite, "La Madrugada Del Panadero" (The Early Awakening of the Baker).
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625 ROSS LEE FINNEY: Symphony No. 2. IAIN HAMILTON: Scottish Dances, Op. 32.
626 BENJAMIN BRITTEN: Violin Concerto No. 1, Op. 15 (Paul Kling, Soloist). PAUL BEN-HAIM: Pastorale Variee for Clarinet, Harp & Strings, Op. 31 (James Livingston, Soloist).
631 ZOLTAN KODALY: Symphony (1961). NELSON KEYES: Suite, "Music for Monday Evenings".
633 WALTER PISTON: Concerto for Viola and Orchestra (Paul Doktor, Violist). HALL OVERTON: Symphony No. 2 in One Movement.
635 CARLISLE FLOYD: The Mystery. Five Songs of Motherhood for Soprano and Orchestra (Phyllis Curtin, Soprano). ROBERT SANDERS: Little Symphony No. 1 in G.
636 FRANK MARTIN: Concerto for Violin and Orchestra (Paul Kling, Violinist). ERNEST BLOCH: Proclamation for Trumpet and Orchestra (Leon Raper, Trumpeter). TOSHIRO MAYUZUMI: Pieces for Prepared Piano and Strings (Benjamin Owen, Pianist).

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in a new light. He shows the Haydn No. 89 to be a score of unsuspected musical substance with two concluding movements full of droll, rustic humor. What is labeled *Menuetto* is really a peasant waltz, and the *Vivace* finale is accented with chuckling good humor. No previous recording has brought this out, and American Haydn collectors can be grateful to have the work restored to the catalogue in so effective a form.

So far as No. 90 goes, this is the first appearance of the music on an American label. As the key suggests, it is a festive score in the trumpet-and-drum tradition. H. C. Robbins Landon insists that the horns should be C alto, but the point is one on which there has been controversy, and conventional French horns seem to be in use for the recording. This is one of the symphonies in which Haydn wrote an enormously effective joke in the finale, and the jest is beautifully managed here.

Both mono and stereo versions are notable for their engineering, while the standard of performance suggests that Somogyi has major potential as a recording artist. R.C.M.

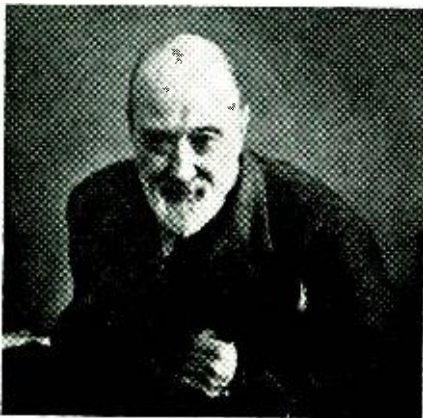
IVES: *Pieces for Chamber Orchestra; Songs*

Corinne Curry, soprano (in the Songs); Lise Vasgerchian, piano; Boston Chamber Ensemble, Harold Farberman, cond.
 • CAMBRIDGE CRM 804. LP. \$4.98.
 • • CAMBRIDGE CRS 1804. SD. \$5.98.

This is the best general anthology of short works by Ives ever issued on records. It contains no fewer than eight pieces for chamber orchestra and the same number of songs. Furthermore, the collection manages to include the *Three-Page Sonata* for piano as well.

The *Three-Page Sonata* must have been written on exceedingly large pages because it is a big work, over seven minutes in length, full of rhythmic and harmonic dynamite, and ending, in typical Ivesian fashion, with a heavenly passage wherein a set of orchestral bells supplements the piano. It is superbly played by Miss Vasgerchian with the assistance of an unnamed second pianist who helps out, as the composer suggested, when the going gets too thick, and by an unnamed bell player.

All the pieces for chamber orchestra are scored for exceptional ensembles of one sort or another. Included are *Tone Roads* No. 1 and No. 3, those astounding works wherein Ives predicted the Schoenbergian tone row, almost down to its very terminology; the brilliant



Charles Ives: sometimes epic stature.

scherzo called *Over the Pavement*; the inescapable "April Fool piece" entitled *Hallowe'en*; and four examples of the meditative, at times impressionistic Ives—*The Rainbow*, *The Indians*, *The Pond*, and *Hymn*. The songs run the full Ivesian gamut, from the very early *Ich grolle nicht* to *General William Booth Enters Into Heaven*, which is one of the few songs ever written by an American to achieve genuinely epic stature.

Everything is beautifully done here, and the recording is flawless. Furthermore, the set comes with a pamphlet full of notes, by Farberman himself, which constitutes a highly distinguished addition to the Ives literature. A.F.

LISZT: *Concertos for Piano and Orchestra: No. 1, in E flat; No. 2, in A*

Bryon Janis, piano; Moscow Philharmonic Orchestra, Myril Kondrashin, cond. (in No. 1); Moscow Radio Symphony, Gennadi Rozhdestvensky, cond. (in No. 2).

- MERCURY MG 50329. LP. \$4.98.
- • MERCURY SR 90329. SD. \$5.98.

The emphasis here is on headlong glitter rather than on poetry. If speed were the only consideration, Janis' playing would probably leave all the rival versions far behind, but I find much more atmosphere and imagination in both the Richter and Vásáry editions of these concertos. Janis' pianism is rather bleak and nervously percussive.

Kondrashin and the Moscow Philharmonic offer attractive, well-disciplined orchestral support in the E flat Concerto. The Moscow Radio Symphony, to judge from its playing in the A major, is not so fine an ensemble as the Philharmonic. Their French horn has the saxophony wobble that seems so prevalent in Russian orchestral execution, while the tuttis tend to grow coarse and blatant. Rozhdestvensky, a gifted and incisive musician, perhaps pushes them too hard in his zeal.

Mercury's technical work is top-notch, producing a brilliant clarity and plenty of big-hall spaciousness. As with some other new releases from this company recently, however, the annotations are distinctly distressing: the jacket contains a lot of palaver about the artist and nary a word about the music. H.G.

LOCATELLI: *Art of the Violin, Op. 3, Nos. 7-12*

Susanne Lautenbacher, violin; Mainz Chamber Orchestra, Günter Kehr, cond.
 • Vox VBX 41. Three LP. \$9.95.
 • • Vox SVBX 541. Three SD. \$9.95.

This completes Miss Lautenbacher's traversal of Locatelli's Opus 3. The compositions in this last half of the set maintain the same high standard of quality as that of the first six concertos (reviewed in these pages last July), and both performance and recording remain on the same high level. This is a worthy companion of the impressive series of collective works by Italian baroque composers (Albinoni, Torelli, Corelli, Vivaldi) issued a few years ago by Vox. That the outer dress of the Locatelli set is not as elegant as the albums of the older series is of little importance, it seems to me; but one does miss the detailed notes that accompanied those sets. In any case, SVBX 540 and 541 are recommended as first-rate performances

and recordings of a landmark in the early history of the violin concerto. N.B.

MENDELSSOHN: *Elijah, Op. 70*

Ursula Buckel, soprano; Herrad Wehrung, soprano; Margarethe Bence, contralto; Hans Ulrich Mielsch, tenor; Eduard Wollitz, bass; Liederkranz Böblingen; Stuttgart Philharmonic, Roland Bader, cond.

- Vox VBS 208. Three LP. \$9.98.
- • Vox SVBX 5208. Three SD. \$9.98.

This is the first recording of *Elijah* in stereo, the first to be issued at an economy price, and the first to be sung in German. Hearing it in that language was a novel experience, and one for which I, at least, am grateful: much of the pompous Victorianism is thereby minimized.

Bader leads his forces with considerable vitality, and they respond capably, if occasionally without the ultimate finesse. Most of the singing is full-bodied and quite musicianly, although every one of the soloists (Margarethe Bence more than the others) is momentarily guilty of a "spread," unfocused tone or two. I also feel that the vocalists are placed too near the microphones to achieve the most desirable balance. Otherwise, Vox has provided very live, acceptable reproduction. It will be noted that both this version and that by Krips (for London) are uncut, while Angel's Sargent edition omits Nos. 7, 36, 40, and 41. H.G.

MOZART: *Complete Wind Music*

London Wind Soloists, Jack Brymer, cond.

- LONDON CM 9346/50. Five LP. \$3.98 each.
- • LONDON CS 6346/50. Five SD. \$4.98 each.

The fifteen works on these discs comprise all the music Mozart wrote for wind ensembles except K. 187 and 188 (two divertimentos for flutes, trumpets, and drums), K. Anh. 229 (five divertimentos for two clarinets and bassoon), and some duos. When one considers that most of them were written to order for some special occasion, and that the whole category of wind serenades and divertimentos was in Mozart's time a minor branch of composition that was not expected to produce more than mere entertainment, one marvels once more at the incredible wealth of his genius. For these occasional works include such masterpieces as the powerful and passionate Serenade in C minor, K. 388; the grand and richly scored Serenade in B flat, K. 361; and the gorgeous Adagio in B flat, K. 411, for two clarinets and three basset horns. They include too such fine works as the Serenade in E flat, K. 375; the Divertimento in E flat, K. 252, with its charming *Polonaise*; the Divertimento in B flat, K. 270, with its delightful finale; and the Adagio in F, K. 410, a lovely canon for two basset horns and bassoon.

In addition to conducting, Mr. Brymer plays first clarinet in the works calling for that instrument. From the technical standpoint, he and his colleagues leave little to be desired. Everybody plays with excellent intonation, musical phrasing, and good rhythm, and there is a remarkable precision in all the ensemble playing. The bassoons



When Victoria de los Angeles was a little girl her uncle gave her a guitar because she loved to make music. The delighted youngster took it with her whenever she went with her father on his rounds as caretaker at the University of Barcelona. Up and down the halls of the great university she would tag along, playing and singing as she went.

And a strange thing began to happen. Wherever her clear and youthful voice was heard students would stop what they were doing to listen. Finally the university professors had to issue an edict: the little girl must not sing during lectures. They could not compete with her for their students' attention. But they were wise enough to realize they had heard a voice of great promise. A group united to send the little girl to the Conservatorio del Liceo for training.

The career so launched has culminated in garlands of praise from critics the world over. The New York *Herald Tribune* has called Victoria de los Angeles "a vocal delight unique in our time." The London *Times* terms her "a paragon with all the virtues." To the Washington *Post*, she is "one of the world's greatest artists!"

Today the voice that stopped classes at the University of Barcelona can be heard on many fine Angel recordings. Her Carmen, Madame Butterfly, Faust and many other roles are available in both complete opera and Opera Highlights recordings. And her aficionados will want to hear and own *Twentieth Century Spanish Songs* and *Spanish Song of the Renaissance*.

The little Spanish girl still loves to make music. And people still stop what they are doing to listen.



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As Manon in *Manon*

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As Cio-Cio-San in
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scamper about accurately, the horns are particularly clean, even in rapid passages. Why, then, can I not summon up more enthusiasm for the series? The answer involves two aspects of the recordings. The first has to do with details of interpretation—insufficient intensity in the C minor Serenade, a rather general disregard or flattening out of accents indicated in the scores, and a dynamic range seldom going beyond *mezzo piano* to *forte*. The second may be personal, but will be found a serious drawback by those who consider, as I do, the first oboe's tone thin and pinched, and the first clarinet's watery and characterless, like a flute with a cold. In these works this is as fatal as would be a similarly deficient tone in the first violin in a string quartet.

In balance and realism the recording is unexceptionable. The sleeves are adorned with attractive colored engravings of scenes from the Vienna of Mozart's time; the descriptions of these pictures in the notes are mixed up: the description on the back of Vol. 1 belongs with the illustration on Vol. 3; that on Vol. 2 with the illustration on Vol. 1; and that on Vol. 3 with the illustration on Vol. 2. Contrary to a statement in the notes ("Few of these works have appeared on LP before"), all but one of them (K. Anh. 226) have been issued on microgroove in this country, in several cases in more satisfying performances than the present ones. N.B.

MOZART: *Concerto for Three Claviers and Orchestra, in F, K. 242*
—See Bach: *Concerto for Three Claviers and Orchestra, in D minor, S. 1063.*

MOZART: *Quartets for Strings: No. 16, in E flat, K. 428; No. 17, in B flat, K. 458 ("The Hunt")*

Juilliard String Quartet.

- Epic LC 3870. LP. \$4.98.
- Epic BC 1270. SD. \$5.98.

This is a separate release of two of the six "Haydn" quartets recorded complete by the Juilliard (reviewed here in January 1963). It is a magnificent set that belongs in every music lover's library. If you are willing to settle for a third of it, you cannot find any better performances of these particular quartets on discs, in my opinion. Or finer recordings of them. N.B.



Leibowitz: Mussorgsky à la Toscanini.

MUSSORGSKY: *Pictures at an Exhibition; Night on Bald Mountain*

Royal Philharmonic Orchestra, René Leibowitz, cond.

- RCA VICTOR VCM 2659. Two LP. \$6.98.
- RCA VICTOR VCS 2659. Two SD. \$6.98.

MUSSORGSKY: *Pictures at an Exhibition*

†Debussy: *Prélude à l'après-midi d'un faune*

Philharmonia Orchestra, Lorin Maazel, cond.

- ANGEL 36132. LP. \$4.98.
- ANGEL S 36132. SD. \$5.98.

In the early Fifties, RCA Victor released two outstanding editions of the immortal Ravel orchestration of *Pictures*. One (LM 1719) presented the late Guido Cantelli leading the NBC Symphony; that disc has long since disappeared from the catalogue. The other—still very much available—featured the same great ensemble, this time under Arturo Toscanini's direction (LM 1838; also in "Electronically Reprocessed Stereo," LME 2410). Despite the use of the same orchestra, and the unusually strong bond between Toscanini and Cantelli, the two interpretations were strikingly dissimilar. Cantelli's version stressed urbanity, clarity, and the refined humor of the orchestration. Toscanini's, on the other hand, emphasized the primitivism, the wild Russian flavor of the music itself—which is, after all, by Mussorgsky, not Ravel. These renditions served as paradigms for two basically different interpretative approaches (despite the fact that their appearance was preceded by other fine recorded performances, most notably those by Koussevitsky with the BSO and by Rodzinski with the New York Philharmonic).

Leibowitz follows in Toscanini's footsteps, and for this particular score, at least, the Maestro's mantle seems to have fallen to him. The French conductor gives a magnificent reading of the piece, one which, like Toscanini's, is vibrant and sanguine. Unlike Toscanini (or, more precisely, unlike 1953 Toscanini—the Maestro's 1940 broadcast acetates are closer to Leibowitz's reading), Leibowitz leads the guided tour with more elasticity and less outward pressure, thereby giving the orchestral players more time to shape and color their solos. The Royal Philharmonic is in splendid form.

Maazel's slender and diminutive lyricism is in the Cantelli vein, but shows less temperament and individual profile than the young Italian conductor displayed. Maazel's reading takes some time to get under way, but it comes to life splendidly in the *Tuilleries* section, and gets better still in the episode of the *Unhatched Chicks*. *Bidlo* is impressively solemn, and *The Market Place at Limoges* bubbles attractively with activity. *Baba Yaga* and the preceding *Catacombs* are precisely judged, but both could stand more power and savagery. As for *The Great Gate at Kiev* (the foundation on which performances of this suite either stand or fall), that section is in actuality an outgrowth, thematically speaking, of the opening *Promenade* motif, and here Maazel reverts to the tentative foot-dragging that marred his reading at the outset. The Philharmonia Orchestra plays very cleanly, but while the

absence of fakery and tonal exhibitionism is admirable, one feels that lymph rather than red blood flows through the musical arteries: Maazel's constant striving for tonal transparency robs the music of much-needed dark coloration.

His legendary reputation as a purist notwithstanding, Toscanini did *not* "play as written" all the time. His editing of Ravel's orchestration amounted to a full-fledged revision. The most notable changes occur at the end of *Baba Yaga* (where he altered the trumpet parts considerably) and in the coda to *The Great Gate at Kiev* (where the prominent brass triplets were removed, leaving that swaying rhythm to the strings alone). By the time he recorded the work in 1953 (or possibly even earlier than that) the Maestro had extended his rescoring further by adding timpani rolls in a few key climactic sections of the *Great Gate* finale. Maazel will have none of it; he adheres to the Ravel original (as do most conductors). Cantelli utilized the Toscanini text ante-1953—which is to say without the extra timpani. Leibowitz goes along with Toscanini all the way, and the modern engineering on his disc makes those effective extra timpani flourishes into veritable cannon shots. He apparently feels (as I do) that the editing is an asset rather than a liability.

Maazel's version prefaces the *Pictures* performance with a finely controlled, highly detailed version of Debussy's *Après-midi d'un faune* which is, nevertheless, just a shade too icy and non-impressionistic to be a major documentation of this work. Leibowitz offers his own orchestration of a *Night on Bald Mountain*, replete with wind machines and other synthesized "ghouly" noises. The Rimsky-Korsakov treatment is far worthier, and it can be heard with unsurpassed effect in Giulini's rousing presentation (Angel) with the Philharmonia Orchestra.

RCA's Leibowitz disc is part of a special package. I suspect that the recording is an offshoot of the same arrangement that produced the RCA-derived Leibowitz tapes of the Beethoven Symphonies issued by *Reader's Digest*. If you want this Mussorgsky, you will have to accept with it a disc called "The Power of the Organ," which I was unable to hear. Angel's recording is, of course, a standard release.

RCA's engineering is superbly managed. The sound has phenomenal brilliance and presence, but at the same time the orchestra sounds warm and musical.



Maazel: Mussorgsky more like Ravel.

Angel's reproduction is by no means bad, but it cannot compare to that given Leibowitz's ensemble. There is an occasional raspiness throughout the Debussy and at the beginning of *Pictures* which suggests that the microphones were slightly overloaded when the recording was made.

Taking everything into consideration, I feel that Leibowitz wins over Maazel, in fact giving the finest orchestral *Pictures* I have yet heard recorded on two channels. H.G.

OHANA: *Concerto for Guitar and Orchestra*

†Rodrigo: *Fantasia for a Courtier*

Narciso Yepes, guitar; National Orchestra of Spain, Rafael Frühbeck, cond.

- LONDON CM 9356. LP. \$4.98.
- • LONDON CS 6356. SD. \$5.98.

Maurice Ohana's *Concerto*, completed in 1958, takes the form of three "diagrams" ("gráficos") of traditional Andalusian dances, but the composer's metallic, percussive, brass-bound orchestra seems to leave any recognizable conventions of Andalusia so far behind as to be virtually out of sight. There is considerable emotional power in the agonized, bleak, and vaguely threatening atmosphere created here (yes, it is hard to keep the movies out of one's ears), and the orchestra's dehumanized interjections prod the guitar on to some intense and moody reflections. It is the guitar, often heard alone for long stretches, that harks back to *cante hondo*, the tragic song (literally, "deep") so indigenous to the Spain of old. There is no conflict between old and new, however; guitar and orchestra are woven into one fabric and Ohana has scored very delicately for both.

The Rodrigo *Fantasia* is based on tunes by Gaspar Sanz, dating from 1667, and it is a case of the rider crushing the horse. By the time everybody in the orchestra has had a go at Sanz's simple guitar melodies, the whole procedure has become rather pretentious and terribly predictable.

Narciso Yepes is an adept and dependable guitarist, though not particularly subtle in the matter of fine shades of coloring, and the orchestra does a good job with the demanding rhythms and timbres of the *Concerto*. Stereo is most helpful, with the sound faithful and bright. S.F.

PAPINEAU-COUTURE: *Pièce concertante No. 1*—See Somers: *Suite for Harp and Chamber Orchestra*.

POULENC: *Sextuor. Three Songs: Hôtel, Voyage à Paris, C. Sonata for Two Pianos*

Francis Poulenc, piano, Philadelphia Woodwind Quintet (in the *Sextuor*); Jennie Tourel, mezzo, Leonard Bernstein, piano (in the *Songs*); Arthur Gold and Robert Fizdale, pianos (in the *Sonata*).
 • COLUMBIA ML 5918. LP. \$4.98.
 • • COLUMBIA MS 6518. SD. \$5.98.

This is a charming record, a graceful and warm memorial to Poulenc. For me, the high point of the disc is the *Two-Piano Sonata*, a work that might possibly turn out to be the composer's most important instrumental composition. This is serious, even weighty music, which betrays a good deal more thoughtfulness than one sometimes credits Pou-

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BARTOK: VIOLA CONCERTO—DAVID: VIOLA CONCERTO, First recording. P. Lukacs; Budapest State Orchestra, cond. J. Ferencsik.
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 LPM 18 871 Stereo SLPM 138 871

SCHUBERT: PIANO SONATA IN B FLAT MAJOR, Geza Anda, piano.
 LPM 18 880 Stereo SLPM 138 880

R. STRAUSS: DON JUAN—TILL EULENSPIEGEL—SALOME'S DANCE—FESTIVAL PRELUDE. Berlin Philharmonic; cond. K. Boehm.
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For Poulenc, an affectionate tribute.

lenc with having possessed. The composer himself described the piece as centering on its lyric andante and, secondarily, on the lyric middle sections in the other movements. This expressive centering, so to speak, is enhanced by the vital and striking qualities of the rest of the music: the dissonant, insistent opening, the use of the finale as a kind of summation movement, the firm, expressive piano scoring which has something of the character of a fine black-and-white pen drawing, the neat, fastidious qualities of the musical lines themselves. All this is characteristic of Poulenc at his most typical and most expressive; and all these qualities are enhanced by the excellent playing of Gold and Fizdale, for whom the work was written.

The songs are well performed by Miss Tourel and Mr. Bernstein. The singer still has the remarkable art and skill to communicate the simple, expressive eloquence of this music. I am not exceptionally devoted to Poulenc's lyric art, which I find sometimes too self-consciously and deliberately modest and unassuming, but there is no denying the effectiveness of a deeply felt song like C—thought by many to be the composer's expressive masterpiece—and especially in a performance like the present one. Bernstein's accompaniments, by the way, are models of their kind.

Poulenc's own version of his Sextet, accomplished with the very exceptional assistance of the very expert Philadelphia group, has a special, pleasant relaxed character. Actually I prefer the dry vitality and witty tense drive of a performance like that of Frank Glazer and the New York Woodwind Quintet. But then, this amusing collection of Victorian, Mozartean, and music hall knick-knacks takes on a different and very special quality in the performance at hand.

The recorded sound is dry and clear. Stereo profits these works and is, of course, perfect for the Two-Piano Sonata. E.S.

PROKOFIEV: *Alexander Nevsky*

Vera Soukupova, contralto; Czech Singers Choir; Czech Philharmonic Orchestra. Karel Ancerl, cond.
 • ARTIA AL 202. LP. \$4.98.
 • • ARTIA ALS 7202. SD. \$5.98.

Nevsky seems to have remained the only musical drama conceived and executed completely in the film medium with the musical side as integral from the start as

it would be in an opera. A model and a hopeful augury that came to nothing—except a very fine Cantata!

The performance at hand has a great deal to recommend it. Ancerl is a fine conductor and the Czech orchestra remains one of the best in Eastern Europe. Still, I am a little put off by the curious restraint in this reading, almost a "classical" interpretation of one of the least classical of the composer's later works. It is not that the performance lacks strength; it has plenty of that, derived, however, from a sense of drive and intensity rather than from power and expansiveness. Both performance and sound are close, wiry, tight, and incisive—without much richness or scope. The singing is good and the playing under Ancerl is excellent, but these virtues do not permit this version to replace in my esteem the Schippers-Philharmonic-Columbia release. E.S.

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

Philippe Entremont, piano; Philadelphia Orchestra, Eugene Ormandy, cond.
 • COLUMBIA ML 5917. LP. \$4.98.
 • • COLUMBIA MS 6517. SD. \$5.98.

If they are to avoid banality, Rachmaninoff's highly elaborate pianistic patterns must be stated with supremely finished digital control and interpretative restraint. Entremont has temperament, but his slapdash performances on this disc do not fill the bill, and the two concertos come dangerously near to sounding like cocktail-music improvisations. Ormandy's lush accompaniments and Columbia's "souped-up" sound with undue spotlighting of instrumental detail contribute to the unfortunate effect.

Rachmaninoff's own version of No. 1 and Michelangeli's of No. 4 retain a comfortable margin of superiority.

H.G.

RAVEL: *Songs: Shéhérazade; Cinq mélodies populaires grecques; Deux mélodies hébraïques*

†Duparc: *L'Invitation au voyage; Phidylé*

†Debussy: *L'Enfant prodigue: Air de Lia*

Victoria de los Angeles, soprano; Orchestre de la Société des Concerts du Conservatoire de Paris, Georges Prêtre, cond.

• ANGEL 36105. LP. \$4.98.
 • • ANGEL S 36105. SD. \$5.98.

This album (titled "*Mélodies de France*") is a pleasing and worthwhile recording, though several factors keep it from being a complete success. For all the intelligence and musicality of De los Angeles' *Shéhérazade*, I would like more color and sensuousness in her tone. *Asie* in particular could do with more variety and fullness. I am also constitutionally averse to the orchestral versions of Duparc's songs—the whole mood of *L'Invitation au voyage* flees when the piano's undulations are replaced by the muddying of the orchestra. And at some points, a thin, insubstantial *pianissimo* or a repressed-sounding high *forte* (as in the climax of the *Air de Lia*) makes one feel that the voice is not operating under ideal conditions.

Many good things, just the same. The

melismatic figuration in Ravel's *Kaddisch* is perfectly executed, and lends the whole song its proper shape; the disarming, seemingly artless simplicity of the Greek songs is just what these settings need. And the voice, of course, is a lovely, well-balanced one. The orchestra's work is excellent—Prêtre's reading of the *Shéhérazade* is wonderfully atmospheric and exotic, without being overstated or daubed up with overrich color. The sound is fine, and there are texts with translations. C.L.O.

RODRIGO: *Fantasia for a Courtier*
 —See Ohana: *Concerto for Guitar and Orchestra*.

SANDERS: *Little Symphony No. 1, in G*—See Floyd: *The Mystery*.

SCHUBERT: *Aus Goethes Faust*—See Brahms: *Songs (11)*.

SCHUBERT: *Schwanengesang*

Hermann Prey, baritone; Walter Klien, piano.

• LONDON 5797. LP. \$4.98.
 • • LONDON OS 25797. SD. \$5.98.

Of the three young baritones who now seem to have cornered the German Lieder market (at least on records) Hermann Prey is the youngest, and for some listeners is rapidly becoming the most interesting. With this new disc he enters the fray headlong, since in recent months both of his colleagues—Gérard Souzay and Dietrich Fischer-Dieskau—have also produced recordings of the *Schwanengesang*, complete or in part.

I can imagine many arguments being set forth against Prey's reading, but I would regard none of them as really central. His manner of singing is certainly personal: his legato always seems to be produced as though the melodic line were moving uphill. But the results justify the effort, because we are given singing charged with passion. Where Fischer-Dieskau will concentrate on a smooth, over-all plan for a song, Prey roams restlessly through it phrase by phrase, turning onto each word in an intense quest for meaning. Where Souzay will operate, seemingly, from a pre-selected set of dramatic devices and contrivances, Prey conveys a continuing sense of spontaneous reaction to each new idea as it occurs. The result is an ardent, immensely communicative performance. Even though the set of four-



Ravel: among "mélodistes de France."

teen songs isn't a "cycle" in the usual sense, the listener finds himself emotionally drained at the end, as if having experienced a single and powerful dramatic situation.

My particular favorites: the burning, insistent passion of *Ständchen*, the dizzying momentum of *Abschied*, the hair-raising horror of *Der Doppelgänger*. It seems to me that no current recording of the *Schwanengesang*, or of its individual songs, communicates so much of the music's essence.

Walter Klien's partnership is adequate but seldom more than that. While he too has a dramatic sense—evidenced in his way of accentuating ever so slightly each remarkable change of key—it becomes excessive after a while.

ALAN RICH

SCHUMANN: *Gedichte der Königen Maria Stuart, Op. 135*—See Brahms: *Songs* (11).

SIBELIUS: *Songs: Narciss; Illalle; Säf, säf, susa; Kom nu bit, Död!; Lastu lainehilla; Demanten på marssnon; Vilse; Svarta rosor; Var det en drom?*

†**Strauss, Richard:** *Songs: Zuignung; Traum durch die Dämmerung; Ständchen; Breit über mein Haupt; Ach, weh mir unglücklichstem Mann; Heimliche Aufforderung; Ruhe, meine Seele! Cécilie*

Tom Krause, baritone; Pentti Koskimies, piano; John Williams, guitar.

- LONDON 5783. 1.P. \$4.98.
- • LONDON OS 25783. SD. \$5.98.

Krause, the Kurwenal of the London *Tristan* and a baritone coming in for increasing international attention, is here given his first solo recital. He demonstrates a manly voice of fairly wide range, not overly attractive either at top or bottom but under good control and capable of warmth and dynamic shading in the middle part of the voice.

The Strauss side is solid, but does not offer statements of these songs—mostly familiar ones—that will make it preferable to competitive recordings. There are small miscalculations—the singer sounds a bit rushed on the very line in *Traum durch die Dämmerung* ("Ich gehe nicht schnell, ich eile nicht") where he must create the reverse impression, and the high-lying phrases of *Ständchen* are rather too operatic, making the songs a bit top-heavy. The presence of the Sibelius pieces, however, makes the record desirable. There has been no significant representation of this composer's song output since the all-Sibelius recital by Kim Borg for Decca about five years ago (a splendid record, by the way). Krause has chosen many of the same songs, but they are beautiful ones, and apart from an overblown phrase here and there he does well by them. Krause will be a more interesting singer—for my taste, at least—when he expands the color and variety of his tone, and uses this range to obtain some of the effects he now gets through a rather heavy underlining of the "punch lines." Meanwhile, anyone who is unacquainted with such masterpieces as *Illalle*, or *Säf, säf, susa*, or *Lastu lainehilla*—as well as the less familiar *Narciss*—should not fail to hear them. The accompaniments are very satisfactory, the sound excellent, and there are texts with translations.

C.L.O.

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SOMERS: Suite for Harp and Chamber Orchestra

†Adaskin: *Serenade Concertante*

†Papineau-Couture: *Pièce concertante No. 1*

July Loman, harp (in the Somers); Mario Bernardi, piano (in the Papineau-Couture); CBC Orchestra, Walter Susskind, cond.

- COLUMBIA ML 5921. LP. \$4.98.
- COLUMBIA MS 6521. SD. \$5.98.

These are three works by three of the best-known and most interesting Canadian composers. There is no particularly Canadian profile that one can make out, or even any stylistic thread that connects them, but they are all pleasant and well-made works. The most successful is probably the piece for piano and orchestra by Jean Papineau-Couture; it is subtitled *Rempliment* or "Folding-Back" and is in fact one of those peripetual pieces—Hindemith's *Hin und zurück*, the movie scene in Berg's *Lulu* are others—in which the music proceeds forward up to a certain point and then reverses itself, retracing its own steps right back to the beginning. Beyond the fact of this (somewhat mild) technical tour de force, however, there is enough character and musical interest in the piece to keep it sustained and in motion.

Harry Somers is easily the leading Canadian composer of a younger generation (he was born in 1925) and he is certainly one of the most fluent talents that Canada has produced. Somers is nowadays something of an avant-gardist but this harp-and-orchestra piece of 1948 has a more conventional musical ancestry. Consistency and originality are not strong points here—Hindemith, Bloch, Stravinsky, Berg, and a few other old friends are never very far out of sight—but the work has a certain easy skillfulness and there is a strong command of the materials which somehow makes them hang together.

Like its companions on this disc, the *Serenade* of Murray Adaskin is a concerted piece although the solos here are assigned to first-desk men in a kind of concerto grosso style. The manner is neoclassic all right—simple, modest, playful, tasteful, and not without charm. Old wine, new bottle; more old friends recollected in tranquillity.

The performances are excellent. The Canadian Broadcasting Corporation Orchestra is (let it be shamefully recalled) the only full-time radio symphonic organization in North America; it is a good orchestra, it plays new music, and

it plays it well. The soloists are fine and so is the recording. E.S.

SOR: Twenty Studies for Guitar

John Williams, guitar.

- WESTMINSTER XWN 19039. LP. \$4.98.
- WESTMINSTER WST 17039. SD. \$5.98.

Every instrument can boast of at least one protagonist who has created a set of studies that make a point of technique but go beyond it, that speak directly to the player but offer splendid things to the layman who simply listens. For the guitar, Fernando Sor was such a man. Like his contemporary Paganini, he might have dedicated his studies "To the Artists," for the problem he poses, like those in Paganini's *Caprices*, are for the accomplished player, not the neophyte. And it would require an artist of the capacities of John Williams (at twenty-three a veteran concertizer, equipped with the instruction and the blessing of Segovia) to present these short pieces with such style, fire, and musical understanding. We hear almost impossible things going on: "keyboard" patterns in which the melody is supported by Alberti bass; pieces in which three distinct melodic lines are kept running simultaneously; arpeggios molded into an almost inconceivable legato; fistfuls of chords fired off in vicious staccato cascades. But so musical are these études and the performance of them that thoughts of discipline are overshadowed by delight in harmonies drifting leisurely by—in a Stephen Foster-like tune succeeding an austere exercise in double stops, in the easy charm of a piece straight out of Schumann's *Kinderszenen*. In Williams, Sor must have found the man he was looking for. Westminster's sound is excellent either in two channels or in one. S.F.

STRAUSS, RICHARD: Also sprach Zarathustra, Op. 30

Philharmonia Orchestra, Lorin Maazel, cond.

- ANGEL 35994. LP. \$4.98.
- ANGEL S 35994. SD. \$5.98.

When this set appeared in England last May it carried *Till Eulenspiegel* as a



John Williams: the man Fernando Sor must have been looking for.

second work. Presumably the deletion was made in the American edition in order to provide wider groove spacing and a higher dynamic level, the sort of thing essential to the modest claim of "an engineering triumph" borne on the sleeve.

The Strauss heard here is decidedly a young man, headstrong, impetuous, swaggering with vitality, Don Juan playing philosopher. The young man's approach, too, is evident in the occasional concern for striking details rather than well-integrated wholes, and a seeming failure when the largest orchestral masses must be knit together for the big climaxes. (The clarity of the loudest pages, strangely enough, is not appreciably improved by stereo. They are blurred in both versions—a fault due either to Maazel's failure in keeping melodic lines distinct, or to an excess of reverberance in the hall.)

After the conductor's mixed success with *Der Rosenkavalier* at the Metropolitan last season, it is hard to say from this debut recording of Strauss repertory how much of a flair for the composer he really possesses (one good reason for regretting the loss of that *Till Eulenspiegel*). I would rank this recording as a good one, but both musically and technically below the matured mastery of the Reiner edition. R.C.M.

STRAUSS, RICHARD: Don Quixote, Op. 35

Lorne Munroe, cello; Carlton Cooley, viola; Philadelphia Orchestra, Eugene Ormandy, cond.

For a feature review including this recording, see page 65.

STRAUSS, RICHARD: Songs: Zueignung; Traum durch die Dämmerung; Ständchen; Breit' über mein Haupt; Ach, weh mir unglücklichstem Mann; Heimliche Aufforderung; Rube, meine Seele! Cäcilie
—See Sibelius: *Songs*.

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

†Franck: *Variations symphoniques*

John Ogdon, piano; Philharmonia Orchestra, Sir John Barbirolli, cond.

- ANGEL 36142. LP. \$4.98.
- ANGEL S 36142. SD. \$5.98.

John Ogdon is the twenty-six-year-old British pianist who tied for first place in the 1962 Tchaikovsky Competition in Moscow. The co-winner was Vladimir Ashkenazy, who also recorded the Tchaikovsky Concerto recently. Mr. Ogdon, a pupil of Claude Biggs and Egon Petri, already has to his credit two recital discs and a recorded performance of the Rachmaninoff No. 2 (with Pritchard), but the present release is the first in the pianist's discography to be released in this country. Ogdon is a big, free-wheeling, virtuoso-type pianist who appears perfectly willing to call a spade a spade. In contrast to Ashkenazy—whose performance of the Tchaikovsky was more polished but also rather precious—Ogdon piles into the work with a virile style and a full-fledged *fortissimo*. His hearty playing has plenty of temperament, although poetry and refinement are less in evidence. While I am impressed, I

also find this pianism on the whole a bit square and sober. Mr. Ogdon will have to be heard in a wider and more demanding repertory before one can form any really conclusive opinion of his art.

It is Barbirolli's splendid accompaniments which give these performances most of their flavor. The orchestral playing is exuberant and full of feeling. (The solo cello in the second part of the Tchaikovsky is quite remarkably expressive: compare the antiseptic effect of this same passage in the Ashkenazy-Maazel reading.) Both works emerge with a full-flowered emotionalism that never deteriorates into flaccid sentimentality. Nor, conversely, is there any trace at all of the tightfisted objectivity which so many present-day artists stress as a "corrective" approach to this music.

Angel's sound is bright and airy, with fine balance and vivid detail. There is little difference between the one- and two-channel versions, however. All told, then, this is a top-flight release all the way. H.G.

TCHAIKOVSKY: *Symphony No. 4, in E minor, Op. 36*

Philharmonia Orchestra, Otto Klemperer, cond.

- ANGEL 36134. LP. \$4.98.
- • ANGEL S 36134. SD. \$5.98.

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

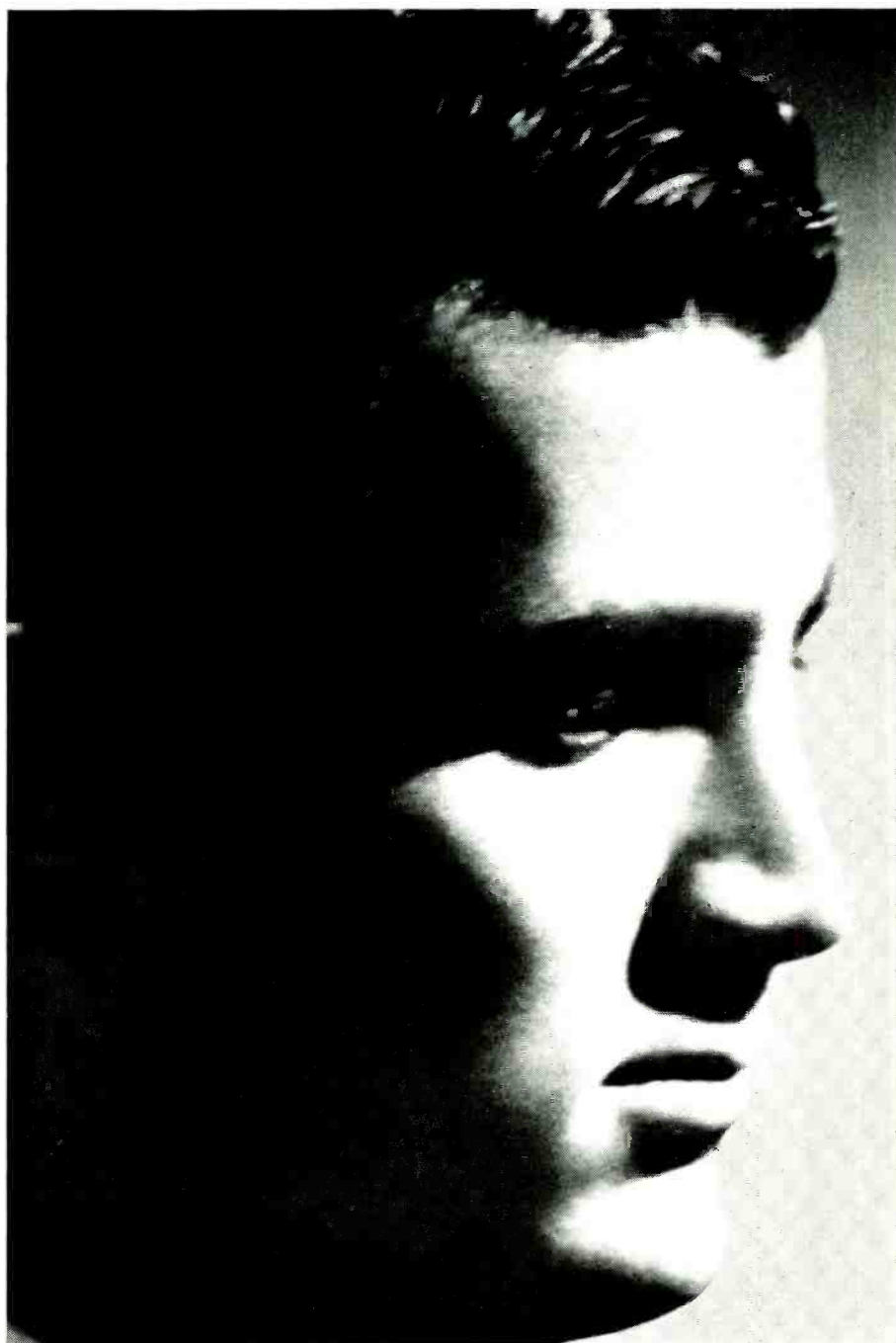
Philharmonia Orchestra, Otto Klemperer, cond.

- ANGEL 36141. LP. \$4.98.
- • ANGEL S 36141. SD. \$5.98.

It was just a little more than a year ago that I gave a warm welcome to Otto Klemperer's very first Tchaikovsky recording, an exceptionally sensible and lucid reading of the *Pathétique* Symphony. The Fourth is also a model of clarity; I doubt if anyone has ever offered a reading of this work where each note stands out so clearly. But in achieving this perfection of execution the conductor has often sacrificed forward motion. As a result, the entire performance tends to be sluggish and heavy-footed. This is a dramatic symphony that needs more fire than Klemperer gives it. The stereo sound is rich and full, but Montoux on RCA Victor and Mravinsky on Deutsche Grammophon remain preferable choices.

The Fifth, however, restores the high standards Klemperer established in the Sixth. Some passages, such as the inner woodwind parts in the very opening of the *Allegro con anima* in the first movement, have never been so perfectly transparently executed. Once again, Klemperer's remarkable sense of proportion manifests itself, with the result that we have a performance notable for its sanity yet one unafraid to sing or to be richly expressive. Prime examples of the latter quality are the exquisite playing of the horn solo in the second movement and the exciting but controlled climax built up near the movement's conclusion. The only place where the conductor's insistence on clarity at all costs is detrimental is in the finale, which could have been more animated.

I have not heard the stereo edition of No. 5, but the mono is of a very high caliber. If you are looking for a Tchaikovsky Fifth with revealing and lasting qualities, this one is definitely worth considering. P.A.



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Deutsche Bachsoloisten, Helmut Win-
schermann and Carl Gorvin, conds.

- CANTATE 047703. LP. \$5.95.
- CANTATE 057703. SD. \$6.95.

Suite Concertante for Three Oboes, Bassoon, Strings, and Bass, in G minor; Concertos: for Flute, Strings, and Bass, in D; for Two Violins, Strings, and Bass, in C; for Flute, Oboe d'amore, Viola d'amore, Strings, and Bass, in E.

Pro Arte Chamber Orchestra of Munich,
Kurt Redel, cond.

- WESTMINSTER XWN 19042. LP. \$4.98.
- WESTMINSTER WST 17042. SD. \$4.98.

The trouble with Telemann is that he had no real style of his own. Unlike the great eclectics—Bach, say, or Stravinsky—he rarely seemed to have succeeded in getting the various ingredients in his music to emulsify (although separately they may all be very tasty). The Suite Concertante in G minor and the Overture in C are, for example, in the old French theatre-music style; the Two-Violin Concerto in C and, to some extent, the Concerto in B minor for Three Oboes, are in the traditional high-baroque Italo-German taste; the other works run towards the new *galant* idiom.

Questions of style and coherence are exactly at the root of the performance

problems in this music; the two Telemann collections at hand overlap by one piece and the duplicated performance provides a comparison which is not merely interesting for its own sake but very much to the point here under discussion. The Concerto in E is very much a *galant* piece (although I would connect it with the then current Italian developments as much as with those in France); it is simple and forceful, but slight, homophonic, strongly motivic, and rather square rhythmically.

The Westminster performance is very good but it tends to treat the work in a more long-faced manner than it deserves. Even apart from the fact that a muted violin is used instead of the required viola d'amore (which upsets the balance among the soloists), this reading lacks some of the necessary lightness and verve. The Cantate version has style; the players lean into the music and nudge it out of its unbending metrical groove. This is actually a much less smooth-sounding performance; at times it is almost rude and there is never a sense of ease or slickness. All to the good; the music needs a push. This is actually much the more sophisticated reading in that it puts a bit of life into the plodding measure of the music, helps to justify its length, and gives it some scope.

Extend these comments to the rest of the music recorded here, and the picture becomes clear: in the one case, good performances, well recorded; in the other, impressive and understanding performances, attractively recorded, and tending to restore quality and liveliness to the *musique d'occasion* of a talented if minor creative artist of the past. E.S.

TIPPETT: *A Child of Our Time; The Midsummer Marriage; Ritual Dances*

Elsie Morison, soprano; Pamela Bowden, contralto; Richard Lewis, tenor; Richard Standen, baritone; Royal Liverpool Philharmonic Chorus and Orchestra, John Pritchard, cond. (in *A Child of Our Time*); Orchestra of the Royal Opera House, Covent Garden, John Pritchard, cond. (in *Midsummer Marriage*).

- LONDON A 4256. Two LP. \$9.96.
- LONDON OSA 1256. Two SD. \$11.96.

In 1938 a Nazi diplomat named Ernst vom Rath was assassinated in Paris by a young Jewish refugee named Herschel Grynszpan. This touched off the worst blood bath which the Nazis visited upon the Jews of Germany before the opening of World War II. Michael Tippett's oratorio, completed in 1942, is based upon the event.

The sequence of happenings is told in a roundabout, quasi-symbolic way, with meditations upon their significance by soloists and chorus alike. In his notes, John Amis observes that the form of the piece is rather like that of a Bach cantata, with Negro spirituals taking the place of chorales as religious folk music characteristic of our time. There are five of these Negro spiritual settings during the course of the oratorio, and they are quite astonishing, especially since we tend to think of these things as peculiar to the American vernacular and do not expect them to be universalized by an English composer like Tippett.

Elsewhere the style is ruminative, broadly scaled, reminiscent at its best of Vaughan Williams, at its worst of the old Victorian oratorio still cultivated in Britain. The virtues of the score out-

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Moscow State Symphony, Kondrashin, cond.

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weigh its defects, however, and it is good for once to hear a piece of worthwhile modern music written from a humanitarian premise. The performance by the soloists is simply marvelous; there is no better quartet of singers in the world for this sort of thing than the one assembled here. The performance by the chorus and orchestra seems also to be very good, but the choral recording leaves much to be desired. The notes contain the statement that the recording was made in 1958.

The Midsummer Marriage is an opera. Its *Ritual Dances*, which fill out the fourth side of the present set, are allegories of marriage in terms of hunting rituals. They all sound like the kind of music that British composers write for the Royal Ballet. A.F.

VIVALDI: *Concertos: in C, P. 79; in C minor, P. 434; in A, P. 222; in D minor, P. 266*

Hans-Martin Linde, recorder (in P. 79); Klaus Storck, cello (in P. 434); Susanne Lautenbacher, Ernesto Mampaey, violins (in P. 222); Emil Seiler, viola d'amore, Karl Scheit, lute (in P. 266); Emil Seiler Chamber Orchestra, Wolfgang Hofmann, cond.

• ARCHIVE ARC 3218. LP. \$5.98.
• • ARCHIVE ARC 73218. SD. \$6.98.

Outstanding on this disc is the C minor Concerto for cello and strings. It is a darkly expressive work, with poignant dissonances. P. 222 and 266 are, as far as I can discover, new to the domestic catalogues. The first features a solo violin echoed from a distance by another

solo violin. Despite a broad, melodious ritornel in the opening movement, the game soon grows tiresome. P. 266, for viola d'amore, lute, and muted strings, is more interesting for its colors than for its content, though the finale has a mournful attractiveness. P. 79 is one of the better works by Vivaldi for a "flautino." Here it is played on a sopranino recorder instead of the usual piccolo. Mr. Linde embellishes his part discreetly in the repetitions of the slow movement. All of the soloists are entirely acceptable, and so is the sound. N.B.

VIVALDI: *Gloria; Credo*

Maria Stader, Alberta Pellegrini, sopranos; Anna Maria Rota, contralto; Orchestra and Chorus of the Maggio Musicale Fiorentino, Bruno Bartoletti, cond.

• DEUTSCHE GRAMMOPHON LPM 18788. LP. \$5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138788. SD. \$6.98.

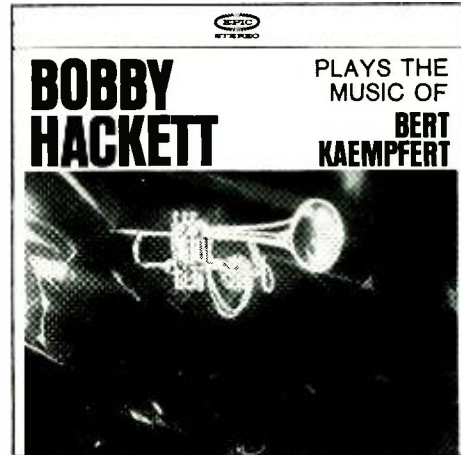
The chorus is thick-sounding, the orchestra thin, the soloists unimpressive. As far as the Gloria is concerned, this recording is not in the same league with the Scherchen on Westminster. In fact, the only thing interesting about the disc is its inclusion of the Credo, which may be making its first appearance on records. It is in four sections, of which the two middle ones, an exalted "*Et incarnatus est*" and a mysterious "*Crucifixus*," are remarkably fine. Let us hope that before long it will be recorded in a performance that is better than merely adequate. N.B.

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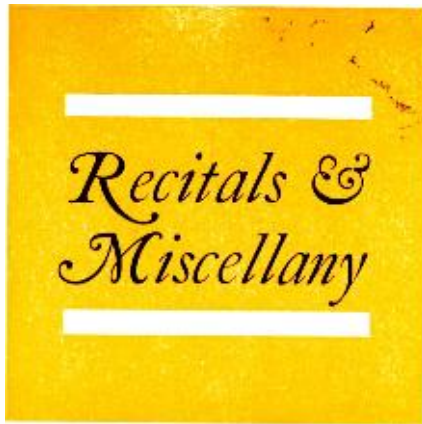
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LEONARD BERNSTEIN: "Latin American Fiesta"

Chávez: *Sinfonia india*. Villa Lobos: *Bachianas Brasileiras, No. 5*. Guàrneri: *Brazilian Dance*. Fernández: *Batuque*. Copland: *Danzón Cubano*. Revueltas: *Sensemaya*.

Netania Davrath, soprano (in the Villa Lobos); New York Philharmonic, Leonard Bernstein, cond.
• COLUMBIA ML 5914. LP. \$4.98.
•• COLUMBIA MS 6514. SD. \$5.98.

This lively anthology contains one major masterpiece, one minor masterpiece, two pleasant entertainment pieces, one failure, and one horror.

The major masterpiece is the *Sinfonia india* of Carlos Chávez, composed in 1935. Stravinsky had opened the door to a new world of primitive rhythms with his *Sacre du printemps*. Chávez here takes full advantage of Stravinsky's innovations to create a whole new world of musical elementalism, employing tunes and rhythms of the Indians of Mexico. This short, pungent, powerful work remains one of the key pieces of modern music; and as one sees it in longer and longer perspective, it grows in significance and quality. Chávez himself has recorded it two or three times. His performance is tauter, starker, and tawrier in color than Bernstein's, but Bernstein's has its own decided virtues. If he can't refrain from sentimentalizing the slow movement, he does so from warm-heartedness. And Bernstein's disc—much more, in fact, than any previous recording—captures much of the marvelous tissue of rattling, percussive, and fricative sounds which is one of the great glories of this work.

The minor masterpiece is the *Bachianas Brasileiras* No. 5 of Villa Lobos, which embodies all the sensuous blandishment of the tropics in the extremely unlikely combination of soprano voice and eight cellos. The coloristic severity of this combination is what saves the music: with more color it would sound overripe. The performance is of the kind that gives you a little special chill of pleasure up and down the spine at its utter deftness and rightness.

The two pleasant entertainment pieces are the *Brazilian Dance* of Camargo Guàrneri and the *Batuque* of Oscar Lorenzo Fernández, which seem to show that the Polovetsi did not limit their adventures to Central Asia. The failure is Aaron Copland's *Danzón Cubano*, which repeats the same jokes too often. The horror is the *Sensemaya* of Silvestre Revueltas, which lifts rhythms, melodies, and everything else bodily from the *Sacre*. Comparing the Revueltas and the

Chávez, one understands especially well what Horatio Greenough meant when, in writing about the relationship of the ancients to the architecture of the present day, he said, "Let us not imitate them like monkeys but follow their principles like men." A.F.

REGINE CRESPIN: *Operatic Recital*

Rossini: *Guillaume Tell: Sombre forêt*. Verdi: *Il Trovatore: D'amor sull' ali rosee. Otello: Salce, salce; Ave Maria*. Wagner: *Tannhäuser: Dich, teure Halle; Allmächt'ge Jungfrau*. Berlioz: *Damnation de Faust: D'amour l'ardente flamme*.

Régine Crespin, soprano; Orchestre du Théâtre National de l'Opéra, Otto Ackermann, cond.
• ANGEL 36144. LP. \$4.98.

REGINE CRESPIN: *Arias from Italian Opera*

Verdi: *Il Trovatore: Tacea la notte. Ballo in maschera: Morrà, ma prima in grazia. Otello: Salce, salce; Ave Maria*. Ponchielli: *La Gioconda: Suicidio!* Mascagni: *Cavalleria rusticana: Voi lo sapete*. Puccini: *Madama Butterfly: Un bel dì. Boito: Mefistofele: L'altra notte, in fondo al mare*.

Régine Crespin, soprano; Orchestra of Covent Garden, Edward Downes, cond.
• LONDON 5799. LP. \$4.98.
•• LONDON OS 25799. SD. \$5.98.

Both these discs are impressive and enjoyable. The Angel selections date back to 1957-58, but though they were recorded French pressings, they have not been available domestically until now; the London recordings are current. Taken together, they give us a much fuller idea of the singer's talent than we have previously been afforded.

Crespin is an authentically "big" singer. The voice can fill any house, though it sometimes turns edgy at full volume; and it can scale down to a round, floating *piano* that is most beautiful. Her stylistic and musical sense is excellent, her scale even, her range of colors and dynamics wide, her awareness of text and dramatic situation keen, the line of her vocalism grandiose. A formidable artist, clearly.

The Angel recording is, for me at least, the more interesting of these two. Good recordings of the lovely "*Sombre forêt*" are hard to come by, and most of them are in Italian, masquerading as "*Selva opaca*." This one is in French, and exquisitely molded. And while the Wagner and Berlioz arias are by no means unfamiliar, they do not choke the catalogue with competitive versions, as do most of the selections on the London disc. Crespin's interpretative range is well illustrated by the comparison between the dark tone and long-arched phrasing of "*D'amor sull' ali*" (one of the very finest modern versions of this aria) and the bright, almost girlish accents with which she launches "*Dich, teure Halle*." The *Damnation* aria is well done, but not quite such a complete success—the marked, halting pattern of offbeats and rests at the beginning of the third verse is softened a bit, and her tone does not have the aching, smoldering quality of a Callas for lines such as "*O caresse de flamme!*"

The London programming is not adventurous: still, for anyone looking for a well-sung collection of these cornerstone arias, the disc would be hard to better. "*Tacea*" is hauntingly if not very

warmly sung, with a splendid *piano* for the turn on "Dei pietosi" in the recitative, and a good trill and ample lightness in the cabaletta. Crespin is probably not one's picture of a definitive Santuzza or Gioconda or Butterfly, but she brings off these numbers extremely well, with lots of full, free tone and temperament. The *Ballo* aria holds its own with any modern version.

The two renditions of the *Otello* scene are very similar, and simply gorgeous to listen to. I think I marginally prefer the later London one, primarily because the conductor's very gradual pacing for Angel—most effective in suggesting the over-all mood—does not allow the little interruptions ("Ascolta. Odo un lamento," or "Ah, Emilia, addio!") to make their full effect. Otherwise, the late Otto Ackermann's accompaniments have it all over Downes's in terms of plasticity and polish—listen to the lovely woodwind work in the recitative preceding "Sombre forêt." London's sound has the wider dynamic range, and the added vibrancy of stereo, but Angel's mono engineering is first-rate. C.L.O.

JUDITH and DORIS LANG: "Concert for Two Pianos"

Milhaud: *Scaramouche*. Vaughan Williams—Foss: *Fantasia on Greensleeves*. Poulenc: *Sonata*. Leland Thompson: *Two Masques*. Benjamin: *Jamaican Rumba*. Falla-Braggiotti: *Ritual Fire Dance*. Casadesus: *Six pièces pour deux pianos*. Arensky: *Valse*.

Judith and Doris Lang, pianos.
 • GOLDEN CREST CR 4070. LP. \$4.98.
 • • GOLDEN CREST CRS 4070. SD. \$4.98.

The Lang sisters play this varied and interesting hodgepodge of a program with skill and enthusiasm. The Poulenc Sonata is a short but substantial work with a serious, quite impressive first movement, an attractive slow movement, and a rather ratty, scatter-fire finale complete with parody of the *Mephisto* Waltz. And there are two recorded firsts on this disc: the Leland Thompson work which, in its short ride from extreme dissonance to extreme consonance, has a certain amount of character but not much coherence; and the Casadesus, a mild, vaguely clever set of genre pieces which long overstays its welcome.

The sound of the two pianos, although clear, is not exceptional, and the recording contains a good deal of what appears to be tape hiss. The jacket notes are extremely unfortunate, not to say downright embarrassing. These young performers have enough ability and intelligence to let their musicianship speak for itself, without the need for absurd and misleading record company puffery. E.S.

MUSIC FROM THE COURT AND CHAPEL OF HENRY VIII

Anon.: *Boar's Head Carol*; *O Lord, the Maker of All Things*; *Rejoice in the Lord Alway*; *My Lady Carey's Dompe*. Fayrfax: *O Lux Beata Trinitas*. Taverner: *Christe Jesu, Pastor Bone*; *In Nomine*. Henry VIII (?): *Green Grow'th the Holly*; *Pastime with Good Company*. Tye: *Three Anthems*. Smart: *Christmas Carol*. Tallis: *Four Anthems*. Redford: *Organ Fantasias*. Blitheman: *Organ Fantasia*.

Gian Lyman, organ and spinet; Montreal Consort of Viols, Otto Joachim, cond.;

Société de la Chorale Bach de Montréal, George Little, dir.

• Vox DL 950. LP. \$4.98.
 • • Vox STDL 500950. SD. \$4.98.

Henry VIII was on the throne of England from 1509 to 1547 and this collection thus represents nearly four decades of music. In those days the educated gentleman was expected to be able to play, sing, and possibly even write music—and the interesting point is not so much whether Henry Tudor actually wrote the pieces attributed to him as that someone thought he ought to have. The two-part songs he may have composed, the pair of jolly proto-madrigals of William Cornyshe, the two Christmas carols, and the early set of keyboard variations known as *My Lady Carey's Dompe* are perfect examples of simple

homophonic music, strongly tonal, sweet and lyric, measured out in straightforward rhythmic lilts, often dancelike in quality, phrased in simple, strong symmetries never very far from popular origins.

As for sacred music, the King and his party were eager to bring it into line with the newly Englished texts and to make the Anglican settings serve the word in a declamatory, homophonic, syllabic English style. Only composers like Byrd, who retained ties to Roman Catholicism and continued to set Latin, sustained the old polyphonic style afterwards (otherwise, oddly enough, counterpoint went mainly secular). One can see—or rather hear—the course of things quite clearly in the present collection.

Continued on page 86

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CIRCLE 74 ON READER-SERVICE CARD



THE IMPORTS

FOLLOWING its presentation of *Euridice*, that historic first opera by Jacopo Peri (1561–1633), Amadeo has now issued a recording of Book I of Madrigals by Peri's contemporary Don Carlo Gesualdo (AVRS 5013). Interest in the latter spurted in our time with the publication of Gray and Heseltine's *Carlo Gesualdo, Prince of Venosa: Musician and Murderer* in 1926, and over the last five years has been much intensified by our first large-scale exposure to the music itself with Columbia's release of two albums of madrigals and sacred works, conducted by Robert Craft. From these recordings we learned that Gesualdo was an audacious composer, even ahead of Monteverdi in developing the harmonic and expressionistic tendencies of the day. The new Amadeo disc provides further evidence, giving us sixteen madrigals which do not duplicate Columbia's.

The present release is also particularly welcome because Angelo Ephrikian and his Italian singers project the music's individual vocal lines and dissonant accents in a way unmatched by Craft's five voices despite their fine phrasing. Each of Ephrikian's singers displays an individual timbre and vigor, and their juxtaposition brings us the quality of human speech and emotional intensity characteristic of Gesualdo's work. The microphoning puts the voices appropriately close up; the excellent notes and complete texts are in Italian and German only, unfortunate since there is such close correlation between words and music. Perhaps an English translation can be added when, hopefully, Amadeo issues the remainder of the Gesualdo madrigals.

WORTH HEARING among ten-inch discs (finally going out of vogue in Europe, as they did here a decade ago) is an intriguing little Harmonia Mundi record (HM 25154) of Unaccompanied Flute Sonatas by J. S. Bach and C. P. E. Bach. Its special quality comes from the instrument played by Hans-Martin Linde, a wooden horizontal flute made in 1750, the year of the elder Bach's death. It has great resonance, and the semitones of the scale have to be blown in such a way as to give them a darker timbre than the other notes. Linde adds to this contrast with his strong phrasing. He may not play in the graceful French style of a

Rampal but he occasionally achieves that special emphasis which we admire in performances of the J. S. Bach cello suites. At the same time the fast dance movements have lost none of their lilt. The recording itself is spacious and close up, and the annotations are in German, French, and English.

IN THE Chopin sesquicentennial year, 1960, the Polish company Muza began recording the composer's complete works, performed by Polish artists. The first disc in this massive project to arrive here (XL 0079) contains seven out-of-the-way pieces, including four sets of variations. The *Variations on a German Theme*, dating from 1824, represents the adolescent Chopin's first venture in this form, a simple exercise in which the distinctive piano style is already apparent. From the same year the *Variations in E Major for Flute and Piano*, on a theme from Rossini's *La Cenerentola*, has a turn-of-the-century charm so uncharacteristic that it is sure to stump parlor Chopin experts. The *Variations brillantes in B flat* on the rondo "*Je vends des Scapulaires*" from Hérold's opera *Ludovic*, composed in 1833 to meet the Parisian taste for ornamentation, has a good mazurka at the end.

Best by far of the pieces on the disc is the *Variations in E flat*. Chopin's contribution to the *Hexameron*, a collection by six composers including Liszt, Czerny, Sigismund Thalberg, Johann Pixis, and Henri Herz. In this virtuoso company Chopin chose to write rather simply, turning the sixth variation on the march theme from Bellini's *I Puritani* into a nocturne. The major work on the record is the *Allegro de Concert*, originally sketched out as the first movement of a third piano concerto in 1832 and reworked as a dramatic piano piece in 1841. Finally there are a good Fugue in A minor from 1841, originally attributed to Cherubini, and a 35-second Prelude in A flat, written in 1834 but not discovered and published until 1918.

The young pianist Barbara Hesse-Bukowska copes admirably with this potpourri, assisted by flutist Włodzimierz Tomaszczuk. She combines *brio* and rhythmic finesse with a solid piano tone, though her piano sounds too bright in this recording. Both the annotations and label copy have English translations.

Also due from Muza are works by Szymanowski, including the Second Symphony, and "advanced" music by such later-day Polish composers as Grazyna Bacewicz, Tadeusz Baird, and Witold Lutoslawski.

SOME six or seven years ago record listeners had their first real introduction to *musique concrète* through a London disc containing pieces by the French pioneers in this field, Pierre Schaeffer and Pierre Henry. Since then, interest in the electronic manipulation of sound materials derived from sources other than musical instruments and the human voice has become widespread—with the most advanced experiments being conducted in the composition of music made up of electronically generated sounds. Certainly, there may be some question as to whether these sound structures can be organized in meaningful forms and whether or not a given listener can free his conventionally trained ear to accept new timbres as well as no tonality. For myself, having spent many hours relistening to a new album of *musique concrète* produced by Schaeffer and his colleagues at the French Radio Laboratories in Paris (Boîte à Musique, LD 070), I find this the most easily comprehended of the new "freedoms" let loose by the Schoenbergian revolution.

Schaeffer's own *Etude aux sons animés* became increasingly fascinating in its germinal development of noise sensations. The flat-toned architectures of *Diamorphoses* by Yannis Xenakis suggests the faceless, antiseptic future also propounded for us by science fiction. Luc Ferrari seeks new dimensions of surprise in *Etude aux sons tendus*, in which tensions of stretched tones are kept short of release, and in *Etude aux accidents*, with rhythmically agitated splinters isolated from the main body of prepared piano tone. The hallucinatory "durations" of bell tones in Schaeffer's *Etude aux allures* have a surrealistic effect for me only after dark, however; and the valid experiment of using this material in a more conventional framework as tried by Henri Sauguet in *Aspect sentimental* falls flat. I should add that the spectacular range and colors of the sounds here are awesome, reproduction is superb, and surfaces are flawless. *Quel* demonstration record! GENE BRUCK

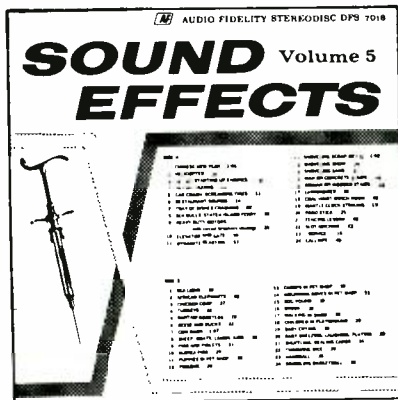
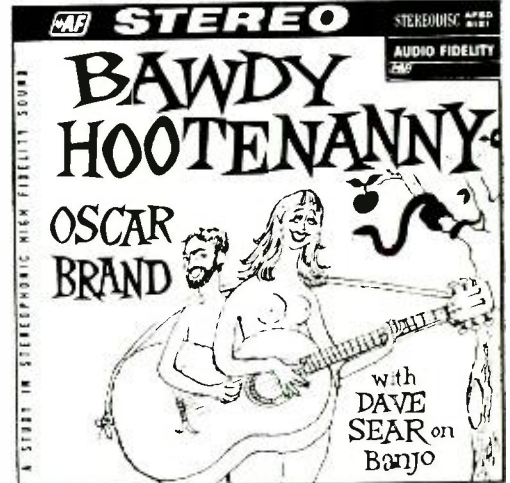
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BERMUDA IS PARADISE, Ross Talbot & Orch.—Sunset In Bermuda, Bermuda Is Paradise, Scotch and Soda, Calypso Cha Cha Cha, Castro Twist, etc. **AFLP2125/AFSD6125**

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CIRCLE 83 ON READER-SERVICE CARD

RECORDS IN REVIEW

Continued from page 83

The Latin motets of Fayrfax and Taverner as well as the instrumental fantasias of Redford, Blitheman, and Taverner show the good, learned, Popish contrapuntal Gregorian style at its English best; even here typically English characteristics can be found in the full, parallel harmonic sounds which tend strikingly towards a sense of homophonic tonality. The English Anthems of Christopher Tye show contrapuntal skill used in connection with a blocked-out kind of declamation, while the four examples from Tallis demonstrate what a genius can do even within the kind of limits set up by the required syllabic, declamatory style. Finally, the two short and (significantly) anonymous anthems included here exemplify the pleasant simplified state that was shortly to be reached.

All of the vocal music on this disc is performed *a cappella* by the excellent Canadian organization under its admirable leader George Little. Although I believe that foregoing the use of instruments in this music is a mistaken tradition, I must admit that the glorious and pure singing achievement on this record suppresses such objections. The recording of the chorus is good too; the instrumental interludes, however, come out loud and close and are thus out of sonic line with the rest. E.S.

CALEDONIO ROMERO: "Guitar Music from the Courts of Spain"

Viscé: *Suite in D minor*. Narváez: *Diferencias sobre "Guardame las vacas."* Galilei: *Suite of Six Dances*. Milán: *Three Pavans*. Bach: *Minuet, Bourée, Gavottes I and II*. Dowland: *King of Denmark's Galliard*. Rameau: *Gavotte en Rondeau*. Sanz: *Españoleta*.

Caledonio Romero, guitar.

- MERCURY MG 50296. LP. \$4.98.
- MERCURY SR 90296. SD. \$5.98.

This recital is easy on the ears, and will provide the pleasantest of interludes to those who delight in the guitar's capacity for color-in-microcosm. For Romero keeps the light and shadow playing over these gentle landscapes. The effects can be quite astonishing—as they are in Dowland's *King of Denmark's Galliard* in which the melody line, peculiarly damped and "covered" in tone, is framed by the full sonority of broken chords.

The only criticism one might have of Romero's playing is a certain squarishness of rhythm, hardly bothersome until he comes to the Bach movements so closely associated with Segovia, which strike one here as heavy-booted. Let us not quibble over the fact that a majority of these composers never saw the shores of Spain, much less the inside of a Spanish court—the diversity of their backgrounds undoubtedly accounts for the variety within this program. Certainly Rameau's dandified and rather precious *Gavotte* grew in soil quite different from Narváez's delightful variations on the sixteenth-century popular song bucolically entitled *Keep the Cows Away from Me*. Sound is vivid and close.

S. F.

FREDERICK SWANN: "Praise Him with Organs"

Bach: *Toccatà for Organ*, S. 538

("Dorian"). Brahms: *Chorale-Prelude Op. 122, No. 10*. Buxtehude: *Magnificat Primi Toni*. Drischner: *Partitas for Organ*. Karg-Elert: *Symphonic Chorale*. Cook: *Paeon on "Divinum Mysterium."* Sowerby: *Requiescat in Pace*. Murrill: *Carillon*. Langlais: *American Suite: Cats*. Tournemire: *Cycle de Noël: Communion mystique*.

Frederick Swann, organ.

- AUSTIN CM 7245. LP. \$3.95.
- AUSTIN CS 7245. SD. \$4.95.

Produced by Mirrorsonic Records for Austin Organs, Inc., this release is intended, in part, to "display the musical effectiveness of organs which are limited in resources as compared with the large instruments to be found in some concert halls and places of worship." The two organs demonstrated are the somewhat "romantic" Austin Op. 2343 in the Christ Chapel of Riverside Church, New York City, and the more "classical" Austin Op. 2344 in St. Mark's Episcopal Church, New Canaan, Connecticut. Both are played with assured competence and unmannered straightforwardness by the Riverside Church organist, Frederick Swann, in what I believe is his record debut. The richly open, broadspread, and wide-dynamic-range recording is first-rate, not too closely miked yet admirably clear in detail, with just the right amount of natural reverberation for relatively small churches; and the specialist value of the recorded performances themselves is valuably enhanced by jacket-note specifications of the instruments and the registrations Swann uses for each of the selections.

Another purpose of this set is that of adding "new material to the recorded repertoire." To the best of my knowledge only the Sowerby and Murrill pieces, together with the Buxtehude, Bach, and Brahms, have appeared previously on discs. Rather disappointingly, among the little-known works only Max Drischner's *Partitas* (1950) on old chorale tunes strike me as notably distinctive. The others are effective enough in their widely varied ways, but the three familiar Bs represented remain best of all. R. D. D.

MILTON THOMAS: "Six Centuries of the Viola"

Anon.: *Three Italian Dances*. Schumann: *Märchenbilder*. Lazarof: *Inventions for Viola and Piano*. Britten: *Lachrymae*.

Milton Thomas, viola; Georgia Akst, piano.

- COUNTERPOINT/ESOTERIC 606 LP. \$4.98.
- COUNTERPOINT/ESOTERIC 5606. SD. \$5.98.

Just how one accounts for six centuries of an instrument that is only four centuries old is a matter best left to the Counterpoint people. Since two of these Italian dances were written two hundred years before the viola was invented and the third was almost certainly not intended for it, this disc more properly—and modestly—represents two centuries, the nineteenth and twentieth. Schumann's *Märchenbilder* is rhapsodic, declarative, and sentimental by turns and suggests that the composer had more than a passing familiarity with the instrument. Henri Lazarof's *Inventions*, composed in 1962 for the present performers, consists of five essays in the twelve-tone idiom. Changes of pace among the movements lend a semblance of the

design that the ear so desperately searches for, and though the general tone of the work is frenetic and distraught, it is not totally unviolinistic. Britten's *Lachrymae*, subtitled "Reflections on a song of Dowland," is the star piece here—a set of adventurous, colorful, and effective variations in which, Ives-like, the original song emerges complete only at the end.

Milton Thomas and Georgia Akst are very good musicians. They deserve better than this rather outdated stereo production, in which separation is so extreme that some listeners may prefer a monophonic setting. They also deserve a record jacket that has been proofread at least to the extent of not referring to Miss Akst as "Goerge" in boldface type. S. F.



EUGENE O'NEILL: *Strange Interlude*

Betty Field, Jane Fonda, Ben Gazzara, Pat Hingle, Geoffrey Horne, Geraldine Page, William Prince, Franchot Tone; The Actors Studio Theatre, José Quintero, dir.

- COLUMBIA DOL 288. Five LP. \$19.00.
- COLUMBIA DOS 688. Five SD. \$21.00.

This recording of last season's popular production by The Actors Studio Theatre of O'Neill's *Strange Interlude* introduces some strange and unavoidable ironies. First, according to O'Neill language itself was debased currency. Uniquely adept at making ten words do for one, O'Neill was never able to put wings on any of them. Where they should soar, they invariably sink, heavily weighted reminders that there is more to playwrighting than dark feelings, classical pretensions, and so-called stylistic innovations. There is irony, then, in our being asked to *listen* to a playwright for whom the word was merely a clumsy necessity for expression, never an expressive element in itself.

The second irony concerns the role of The Actors Studio in such a recording. The actor as disembodied voice is, at best, only half an actor. When that proposition is compounded by actors whose cardinal rule it is to be soul first and voice last, a rather bizarre element is brought into the recording studio. Not that all their voices are all bad; only that the best they have to offer has little or nothing to do with voice at all. Clearly they believe in the play and its psychological simplifications. What can be conveyed through voice alone—a degree of emotional involvement, a bold attack, the external line of a character's development—is usually apparent here. But what is meant to be more characteristic of these particular actors—their subtle way with the text beneath the text—is nowhere available to this recording. Twenty-six years pass from Act I to Act IX, but no one ages, either in

manner or "appearance." They *behave*, but lacking both the voices and the artistic will to make themselves felt through any obvious external means, they never relax into *being*.

Geraldine Page, in the most demanding role, was also, in the theatre, the most striking performer. Here, however, her sense of psychological truth, her intensity, her soft chameleon ways operate in an essential vocal vacuum: she seems unable to relieve the monotony by means of sound. Her voice possesses a nagging, whining quality that is exaggerated by the microphone's closeness. Sensitive to what little there is to be sensitive about in O'Neill's words, her less impressive habits are not flattered by recording. Vowel sounds erupt, and consonants explode. We are left with a portrait in sound of a mean, shrill, petulant lady, scarcely a record of what we saw in the theatre.

Lastly, the recording situation forced a choice on the actors that was avoided on stage. O'Neill's "interior monologues" were designed by him to reveal feelings that couldn't be spoken directly, a novelistic device that remains more dramatically helpful and enjoyable in Restoration comedy (where it was less extravagantly termed an "aside") and more profoundly psychological in the novels of Joyce. For the theatre, José Quintero wisely made only the smallest distinction between inner and outer speech, never freezing the actors behind the monologue as O'Neill originally intended. On the recording, the monologues are clearly distinguished from the dialogues by means of a change in sound: dry and close in monologue, spacious and echoing during the scenes. The burden suddenly is again on O'Neill, and he bears it poorly. The monologues, revealing nothing new or startling, never propel the drama's forward motion. Thus, the recording emphasizes, probably inevitably in the absence of visible action, O'Neill's failure to develop a device beyond its artificial suggestions.

For whom is such a monumentally unlistenable play recorded? Even on stage, the spectacle of Nina facing life threatened to drown us under hollow bubbles blown from operatic soap. In recorded form, so much like radio, the reminder of those daily fifteen-minute tear festivals does distinct disservice to O'Neill's serious intentions. Long and tedious as *Strange Interlude* may be, it was never as trivial or artless as *Young Widder Brown*. The recording, unfortunately, almost makes it so. Those who worship uncritically at the O'Neill shrine would do his image better service by keeping his tone-deaf dramas away from a medium that only stresses his most glaring faults.

Under the circumstances, the engineers have performed their obligations with excellent dispatch, moving the characters stereophonically upstage and downstage, giving us the click to the heels as well as the thud from the throats, moving them, indeed, far more effectively than the characters ever move us. GORDON ROGOFF

SHAKESPEARE: *Antony and Cleopatra* (excerpts)

Pamela Brown, Cleopatra; Anthony Quayle, Antony; et al.; Howard Sackler, dir.

- CAEDMON TC 1183. LP. \$5.95.

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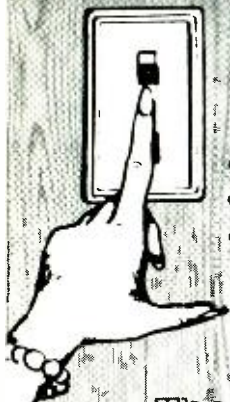
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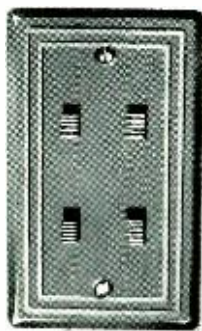
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review in these columns. Now Caedmon has extracted from it a single disc of "Great Scenes" (as was previously done with this company's *Macbeth*). The excerpts are nicely chosen from the play as a whole, with the emphasis naturally upon the great Antony and Cleopatra scenes. If for any reason you do not want the complete set (which of course you should), this is the next best bet.

EDWARD WAGLKNKECHT

SHAKESPEARE: *Hamlet*

Paul Scofield, Diana Wynyard, Wilfrid Lawson, et al.: Howard Sackler, Dir.
 • CAEDMON SRS M 232. Four LP, \$23.92.
 •• CAEDMON SRS S 232. Four SD, \$23.92.

The recordings issued thus far by the Shakespeare Recording Society have not all reached the same standard, but the standard has been high, and there have been more ups than downs. It is fortunate that the most important play in the world should now be ready to be entered on the credit side of the SRS ledger.

The direction is excellent throughout, and though the illusion of living theatre is captured, many studio effects are included which could not possibly have been effective over the footlights. This is notable, for example, in the first scene, where whispering is used skillfully to convey the quality of subdued excitement and to point up the happenings to come, and again in Ophelia's Mad Scene, where many delicate effects are achieved. The last scene is brilliant and robustious, with all the stops out.

Wilfrid Lawson's Ghost (though he is one of the three featured players, his name and role are omitted from the cast printed on the lining), is harsh but appropriately weird, and he is effectively differentiated from the other characters. Both here and in the play scene the engineering problems are well handled. No adverse criticism can be made of Roland Culver's King (a good public relations man, inwardly hollow), Diana Wynyard's kind, uncomprehending Queen, nor Charles Heslop's Polonius, developed along traditional lines. Donald Houston succeeds in making Laertes a much more attractive young man than most players do. I thought Edward De Sousa's Horatio too bombastic in his confrontation of the Ghost, but otherwise satisfactory. Zena Walker's Ophelia is convincing, though less touching and poetical than Yvonne Mitchell's with Gielgud in the Old Vic production released through RCA Victor. All the minor roles are satisfactorily handled.

And Hamlet? In some scenes I thought Paul Scofield a little "soft"; at his worst he talks like a schoolmaster, not a brooding, tortured spirit. I missed the underlying bitterness in the dialogue with Polonius in II, 2 and thought the succeeding encounter with Rosencrantz and Guildenstern almost insipid. It is true that Gielgud too sometimes lacks Hamlet's bite, but he never loses his exaltation or fails to communicate the sense of being brooded over by mystery. Nevertheless, I am keeping Scofield, though I already have Gielgud, and I must make it quite clear that the faults to which I have objected do not show up in many scenes. Scofield is very brilliant, for example, in I, 5, his first encounter with the Ghost, and in the play scene. He gives a varied performance, with tempo, tone, and inflections modulated from one scene to the next as if to suggest Hamlet's sensitiveness in responding to the various personalities with whom

he is brought into contact. The soliloquies are all beautifully done, and there are many subtle, intelligent shades of reading throughout.

E. W.

SHAKESPEARE: *Much Ado About Nothing*

Rex Harrison, Benedick; Rachel Roberts, Beatrice; et al.: Howard Sackler, dir.
 • CAEDMON SRS M 206. Three LP, \$17.85.
 •• CAEDMON SRS S 206. Three SD, \$17.85.

The Shakespeare Recording Society production of *Much Ado About Nothing* is something of a family affair, with the parts of the chief protagonists being taken by Rex Harrison and his wife Rachel Roberts. The latter gives far and away the best performance in the cast. Harrison, unhappily, never comes within hailing distance of Benedick, self-consciously straining to evoke humor even where no humor is indicated in the text; Charles Gray is intolerably affected as Don John; and Robert Stephens as Claudio makes the unbelievable church scene even more unbelievable by his bombast. The comies are dull and lifeless, and the reconciliation scene is entirely too jaunty. *Much Ado* is admittedly a difficult play to get right, but it need not be quite so wrong as this.

E.W.

SHAKESPEARE: "Scenes from Shakespeare: The Comedies, Vol. I"

Marlowe Society and Professional Players, George Rylands, dir.
 • LONDON 5787. LP, \$4.98.

These excerpts from previously released Marlowe Society recordings of complete plays comprise the Court Scene from *The Merchant of Venice*; the rehearsal of the mechanicals and the quarrel of Oberon and Titania from *A Midsummer Night's Dream*; Viola's first encounter with Olivia and the carousing scene from *Twelfth Night*; the first Prospero-Ariel-Caliban scene and Prospero's farewell from *The Tempest*.

Appearing prominently in all the plays except *The Tempest*, Tony Church turns out to be the hero of the disc. Dorothy Tutin brings her customary intelligence and charm to Viola. In the selection from *The Merchant*, Margaretta Scott is an able but mature-sounding Portia. For my money, the most brilliant selection is the rehearsal scene from the *Dream*, though some may think it overshadowed. Jill Balcon's Titania lacks the otherworldly quality of Daphne Carroll's incomparable performance in the Spoken Word set. All in all, a fine comedy sampler.

E. W.



HIGH FIDELITY MAGAZINE



BACH: *Ein musikalisches Opfer*, S. 1079

Viennese ensemble, Hermann Scherchen, cond. [from Westminster 18375, 1957]
 ● WESTMINSTER COLLECTORS SERIES W 9005. LP. \$4.98.

This realization of the *Musical Offering* uses a string quartet, three double reeds, (oboe, English horn, bassoon), flute, harpsichord. The solution to the vexed question of order puts the three-part ricercar first, the canons next, followed by the Trio Sonata, with the six-part ricercar at the end. It is not an entirely satisfactory solution, but then, what is? Both realization and performance are, in fact, well designed to bring out the riches of this contrapuntal masterpiece in the simplest and most direct manner. The readings are restrained and, if not smooth in every last detail, still always clear and admirable. The recorded sound is perfectly valid by latter-day standards. E.S.

BEETHOVEN: *Symphony No. 1, in C, Op. 21 (A)*

†Brahms: *Tragic Overture, Op. 81 (B)*

†Mozart: *Die Zauberflöte: Overture (C)*

BBC Symphony Orchestra, Arturo Toscanini, cond. [from various English HMV albums, (A) and (B) 1937, (C) 1938]
 ● ODEON QJLP 106. LP. \$5.98.

These are three classics of the Toscanini literature, beautifully transferred to microgroove format and (with the addition of the Mozart) duplicating a 78-rpm RCA Victor album which shaped the taste of a generation with respect to these works.

The *Magic Flute* Overture was recorded the summer after Toscanini's Salzburg production of the opera, and the disc can be taken as an act of homage to the composer's birthplace, ringing forth in the weeks following Hitler's "liberation" of Austria in 1938. The Beethoven and Brahms come from the preceding year. They are perfect examples of the best prewar recording, made in the acoustical splendor of Queen's Hall, London, and capturing the Maestro in a relaxed and happy mood with an orchestra he had grown to respect and which, in turn, gave him their best—and beyond. The Beethoven was re-recorded in 1951 with the NBC Symphony, but hearing the two performances again I am inclined towards this one. As for the Brahms, it

remains for me the most influential of all recorded versions of the score. R.C.M.

BUXTEHUDE: *Complete Organ Works, Vols. 1 and 2*

Alf Linder, organ. [from WN 18117, 18149, 1956]
 ● WESTMINSTER COLLECTORS SERIES W 9305/06. Two LP. \$4.98 each.

This series, originally planned to comprise eleven discs, reached at least six before it was abandoned. It deserves revival and continuation, for these are not only generally excellent performances but they are played on the splendid organ in the Church of Our Lady at Skänninge, Sweden. As in the original pressings, the sound is clear and spacious. One useful aspect of the earlier releases is now missing: the notes used to give the registration for each piece. N.B.

FRANCAIX: *Quintet for Winds*

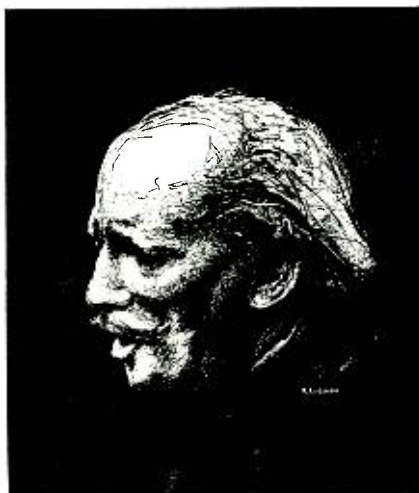
†Taffanel: *Quintet for Winds*

New York Woodwind Quintet. [from ConcertDisc M 1222/CS 222, 1960]

● EVEREST 1.PBR 6080. LP. \$4.98.
 ● ● EVEREST SDBR 3080. SD. \$4.98.

The original tapes of these performances were and still are excellent, and the new pressings are good. Certainly, the performing group remains at the top of its field.

The work by Jean Françaix is mere fluff. It is busy, facile, often pretty, sometimes witty; its strong point is its scoring, which is effective and remarkably original. The best movement (and



Toscanini of the '30s on discs again.

the most serious) is the Theme and Variations; the poorest is the Finale—overly cute and generally awkward.

The Quintet on the overside has a good deal of historical interest to recommend it. Paul Taffanel lived from 1844 to 1908 and was a well-known flutist and teacher at the Paris Conservatoire, where he founded the great modern school of French flute playing; Georges Barrère, Marcel Moysé, and Georges Laurent were among his pupils. His music is pure nineteenth-century French academic classicism. A whole generation of French composers worked in this style, a style derived mainly from Cherubini and Mendelssohn. In general the productions of this school have been long dead and buried—a couple of works of Saint-Saëns may be the only survivors. Nevertheless, it can be said that if these composers did not have anything in particular to say, they at least knew how to say it: they did have a craft and Taffanel was by no means the least accomplished workman of the school. Certainly this is well-behaved music, neatly written for the instruments, and its modestly clever Mendelssohnian scherzo finale rises above mere workmanship to a certain level of invention and even poetry. E.S.

MASCAGNI: *Cavalleria rusticana*

†Leoncavallo: *Pagliacci*

Elena Nicolai (ms), Santuzza; Laura Didier (ms), Lola; Anna Maria Anelli (c), Mamma Lucia; Mario del Monaco (t), Turiddu; Aldo Protti (b), Alfio; Orchestra and Chorus (Milan), Franco Ghione, cond. (in the Mascagni); Clara Petrella (s), Nedda; Mario del Monaco (t), Canio; Piero di Palma (t), Beppe; Afro Poli (b), Tonio; Aldo Protti (b), Silvio; Orchestra and Chorus of Accademia di Santa Cecilia (Rome), Alberto Erede, cond. (in the Leoncavallo). [from London A 4216, 1954]
 ● RICHMOND RS 63003. Three LP. \$7.47.

At the Richmond prices, this album is another distinct bargain in that bargain-choked line. The *Pagliacci*, in fact, is a most exciting performance, capable of holding its own with any competitive version. Petrella is a singer of intelligence and temperament, and here she is in fine voice to boot, with an instrument whose timbre is well suited to this role. Del Monaco is in one of his best roles with Canio, and while one could always wish for more flexibility and a closer approximation of real legato in his singing, he offers such a full-blooded, ringing sound in the big moments that one is won over.

Poli, in surprisingly strong voice, is a vital, dramatic Tonio, who makes much of the scene with Nedda. Only Gobbi matches him interpretatively, and only Warren and MacNeil are more sumptuous of voice. Protti, while not extraordinary, is nonetheless no drawback as Silvio, and the whole performance goes with considerable momentum and conviction.

The *Cavalleria*, on the other hand, is quite ordinary. Del Monaco has good moments, and is less graceless than I had remembered (this Turiddu is decidedly better than his later stereo version), but Nicolai is no more than competent, and Protti rather hacks his way through Alfio. Ghione conducts with sympathetic feeling, but gets some shoddy work from his choral and orchestral forces. Still, an idiomatic, passable job, good enough to make the album desirable. The *Pagliacci* alone is worth the price. C.L.O.

MENDELSSOHN: *Symphony No. 4, in A, Op. 90 ("Italian")* (A)
†Wagner: *Siegfried Idyll* (B)

Pittsburgh Symphony Orchestra, William Steinberg, cond. [(A) from Capitol P/SP 8515, 1960; (B) from Capitol 8368, 1957]

• PAPERBACK CLASSICS L 9204. LP. \$1.98.
• PAPERBACK CLASSICS SL 9204. SD. \$2.98.

Steinberg handles the *Italian* Symphony with style and simplicity, making no at-

tempt to turn it into a glittering orchestral showpiece. The Wagner is also played without frills, but it is spoiled by unusually rapid tempos, which cause many lovely subtleties to be glossed over. Good stereo with a reasonably wide range of frequencies and instrumental distribution. P.A.

MOZART: *Idomeneo*

Greta Menzel (s), Idamante; Gertrud Hopf (s), Ilia; Gertrud Grob-Prandl (s), Elettra; Horst Taubmann (t), Idomeneo; Herbert Handt (t), Arbace; Chorus of the Vienna State Opera; Vienna Symphony Orchestra, Meinhard von Zallinger, cond. [from Haydn Society HSLP 2020, 1950]

• Vox OPBX 161/63. Three LP. \$9.95.

This album was, on its first appearance, one of the most exciting of the Haydn Society's releases: the first recording of a neglected major work of Mozart's maturity. Those of us who had practically given up hope of ever having it on records were so elated with it that we ignored its defects and reveled in the opportunity it provided of hearing the complete opera, including the ballet music.

Today we are in a position to be choosier: the Angel recording of the Glyndebourne production is also available. The one advantage of the Vox set is its completeness. It contains the entire work except for some *secco* recitative, an aria by Arbace, and two of the five

sections of ballet music (the original Haydn Society version gave all five). In almost every other respect it is inferior to the Angel, which is considerably cut. The role of Idamante, written for the Italian singer Mozart called his "*molto amato castrato Del Prato*," is sung here by a soprano (in the Angel it is given to a tenor, the excellent Léopold Simoneau). This makes three sopranos in important parts, and as it happens, the voice that is supposed to represent the heroic prince has the tenderest, most feminine quality of the three. All of the principal singers turn in workmanlike jobs, but none achieves any special distinction. The Idomeneo is a *qui-qual-questo* man, but his opposite number in the Angel is not very strong either. Neither the Ilia here nor the Elettra is a match for Sena Jurinac and Lucille Udovick, who sing these roles in the other set. John Pritchard there conducts a tighter, more nuanced, more dramatic performance than Zallinger achieves. Finally, the Angel sound is superior; the Vox pressing is not as bright as the original Haydn Society version, but it has quieter surfaces. A libretto with Italian and English texts is supplied. N.B.

RAVEL: *Daphnis et Chloë*

Motet Choir of Geneva; Orchestre de la Suisse Romande, Ernest Ansermet, cond. [from London LL 693, 1953]

• RICHMOND B 19094. LP. \$1.98.

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library if only as a historically outstanding museum piece—the first complete recording of Ravel's ballet masterpiece. But it is much more than that. To my own amazement (as one who has long insisted that only stereo can do adequate justice to a score like this). I have re-heard it with genuine delight in its still gleaming sonic qualities as well as in Ansermet's now familiar but always illuminating reading. Of course, no one who knows *Daphnis et Chloë* in the latest Ansermet or Munch stereo triumphs ever can be wholly satisfied with any mono version. Nevertheless, this one remains both a miracle of its era and one still as capable as it was more than a decade ago of enchanting new listeners to one of the most magical creations of all twentieth-century music. R.D.D.

SCARLATTI: *Sonatas for Harpsichord* (20)

Wanda Landowska, harpsichord. [from various French HMV albums, 1939-40]
 • ODEON QJLP 108. LP. \$5.98.

This is the second series of Scarlatti sonatas recorded by Landowska in Paris for the Scarlatti Society before (and during) the war. The collection includes some of the most superb specimens of the Italian keyboard master's art and some of the most marvelous playing left to us from the Landowska legacy. She was at the absolute peak of her powers at the time: she scarcely missed a hemidemisemiquaver, and her brilliance in the fast sonatas simply has to be heard to be believed. Musically, of course, she is remarkable too, and Scarlatti emerges as the great composer we are only now beginning to know and appreciate. Although the recorded sound is utterly without highs and the resulting harpsichord muffle is odd and uncomfortable, you get used to it and, in any case, the fabulous playing takes hold.

Incidentally, there is a remarkable and moving story about this second Scarlatti series. The sonatas were recorded during the "phony war" winter of 1939-40, and three distinct blasts of Paris anti-aircraft fire can be heard during the course of Longo 206. Landowska heard the test pressings only after the war and decided to approve them, gun blasts and all. The discs finally came out in 1946 and '47: there was also an earlier LP transfer, since withdrawn, in the early Fifties. Now both volumes are again available on good transfers.

The reissue comes not from EMI's French affiliate but from Italy (Voce del Padrone). The jacket notes, in Italian, give no clue as to the origin of these performances except to state that they were made in January 1939, a date that seems to be quite inaccurate. Another inaccuracy: Longo 138 is listed as in *Fa minore* (F minor) when it should be *La minore* (A minor). Actually, all of the performances are a good half step above A-440, but whether that is due to high French pitch, Landowska's tuning preferences, some kind of technical anomaly, or a combination of these, I am not in a position to say. E.S.



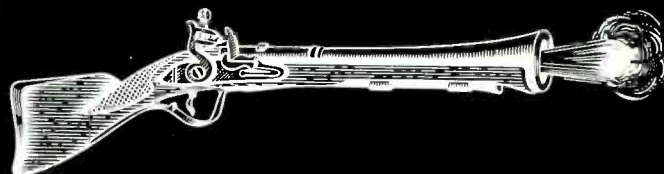
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TCHAIKOVSKY: *Swan Lake, Op. 20* (A); *The Sleeping Beauty, Op. 66* (B); *The Nutcracker, Op. 71* (C)

Minneapolis Symphony Orchestra, Antal Dorati, cond. [(A) from Mercury OL 3102, 1955; (B) from OL 3103, 1955; (C) from OL 3101, 1954]

• MERCURY OL 6114. Six LP. \$14.94.
• • MERCURY SR 69014. Six SD. \$14.94.

Few major new releases, let alone reissues, boast as many distinctions as this metamorphosis of the famous Dorati versions of all three great Tchaikovsky ballets. Historically, these were the first complete recordings, and *The Sleeping Beauty* remains the only uncut edition we have. As performances, no others have ever won more deservedly widespread and enthusiastic praise. Technically, these discs set new standards for high fidelity glitter and impact; nearly a decade later they still sound spectacularly vivid.

In some ways, indeed, they sound even better than before, for in recutting the original relatively sparsely filled sixteen sides to fit on twelve longer ones, a lower modulation level has been used with a consequent tempering of the somewhat excessively sharp highs yet without significant loss of brilliance or serious inner-groove distortion. And while the "stereo" reprocessing has been accomplished with discretion, with no attempt at authentic localization of specific sound sources, it has panoramically widened the over-all spread and to a considerable extent has minimized the original acoustical dryness. The 1954 *Nutcracker* remains slightly less sonically impressive than the other two works, but its celebrated musket shot still explodes electrifyingly. I have not yet heard the new mono version, but the "electronic-stereo" edition is the most satisfactory of its kind I have encountered.

The inevitable "catches" are minor enough: "automatic" side-sequences; one ballet's ending and another's beginning on the same disc side; bandings only for work and act divisions; and a 4-page leaflet of ballet-story synopses replacing the original elaborate annotation booklets. Then, too, Dorati has already given us a new, genuinely stereophonic recording (with the London Symphony) of *The Nutcracker* and undoubtedly soon will also redo *Swan Lake* and *The Sleeping Beauty*. But at the present bargain price (to be contrasted with the over \$50 total for the former three albums), the new release is vastly attractive.

R.D.D.

WAGNER: Parsifal (excerpts)

Fritz Wolff (t), Parsifal; Alexander Kipnis (bs), Gurnemanz; Chorus and Orchestra of the Bayreuth Festival, Karl Muck and Siegfried Wagner, conds. [from various originals, c. 1930]

• ODEON 10464. LP. \$3.98.

The discographic history of this collection, now made available in this country through EMI's Italian affiliate, is confusing. These excerpts are not drawn from the famous Muck *Parsifal* album on

Victor, which was a nearly complete version of Act III of the opera. The present set is, instead, drawn from various issues, often single records. Unless my reconstruction, based on reference to the comprehensive information given in the 1936 edition of R. D. Darrell's *Gramophone Shop Encyclopedia of Recorded Music*, is imperfectly arrived at, the album has been put together as follows (references are of course to American label numbers):

The Transformation Scene from Columbia 763640; the Grail Scene (without the solo parts) from Columbia 67365/7D; Flower Maidens' Scene from Columbia 67368D; Act III prelude from Columbia 67369D; Good Friday Spell from Columbia 67370/1D. The Muck excerpts, available separately, were also included in the eleven-record Bayreuth set, Columbia M 79. There are internal cuts in the Grail Scene; in addition, the Flower Maidens' scene is only that portion beginning with their "*Komm, holder Knabe*" and ending just before Kundry's calling of Parsifal's name, with Parsifal's lines omitted. Wolff and Kipnis figure only in the Good Friday spell music. One must hope that the Act III album will someday be reissued, not to replace but to complement the present one.

Meanwhile, we have a release that is not only of considerable historic interest but that constitutes the only extensive recorded representation of this score not purely orchestral (the single complete recording aside). The dovetailed versions of the Transformation and Grail scenes manage, even without the solo voices and the long stretches of missing music, to give a fairly sensible picture of the approach to the sanctuary and the celebration of the love feast—and all this is glowingly performed. The chorus is exceptional in the clarity of its enunciation and the firmness of its tone. (Much of this music is melodically so simple, and harmonically so bare, with the frequent use of unison singing, that imperfections or inconsistencies in a chorus are magnified.) The absolutely unfrantic, measured leadership of Muck is of the sort that seems to allow the music to make its own points; it speaks faith in the music, refusing to opt for special sonority, or special clarity, or any qualities except those of balance and fullness. Yet the music's important turning points—such as the return of the motive of the bells, with its accompanying quickening of tempo, on page 91 of the vocal score (it leads into the chorus of the boys, "*Wein und Brod*")—are firmly indicated.

The Flower Maidens' Scene is not helped by the antique dimness of the recording, which robs it of much of its tonal sensuousness (the same can be said of the whole record, but perhaps it is of most importance here). It also loses from being taken out of its context—no Parsifal to respond to all this, and in any event the section's effect depends partly on its location between the Klingsor scene and the long crucial Parsifal/Kundry duet.

The well-played Prelude and the Good Friday Spell are another matter. Kipnis is close to an ideal Gurnemanz, and here

is in prime condition, with the high Es rolling out thrillingly and the huge, black voice scaling down beautifully for "*Das ist Charfreitagszauber, Herr!*" Wolff is uncomfortable anywhere above F, but phrases sensitively and has an attractive timbre. There is also some lovely orchestral playing here, particularly by the solo clarinet.

There are notes, but in Italian only. The sound, even as such transfers go, is not especially good. C.L.O.

TOMAS ALCAIDE: Operatic Recital

Thomas: *Mignon: Addio, Mignon; Ah! non credevi tu.* Massenet: *Werther: Ah, non mi ridestar.* Manon: *Il sogno; Ah, dispar, vision.* Bizet: *Les Pêcheurs de perles: Mi par d'udir.* Donizetti: *La Favorita: Spirto gentil.* Flotow: *Marta: M'appari.* Boito: *Mefistofele: Giunto sul passo.* Verdi: *Rigoletto: La donna è mobile.* Mascagni: *Cavalleria rusticana: Siciliana.* Vivie: *Dona Francisquita: Fernando's Aria.* Longas: *Andalouse; Près de l'étang.* Leite: *Gosto de ti.* Cruz e Sousa: *O teu segredo.*

Tomas Alcaide, tenor; orchestra. [from various 78 originals, 1930s]

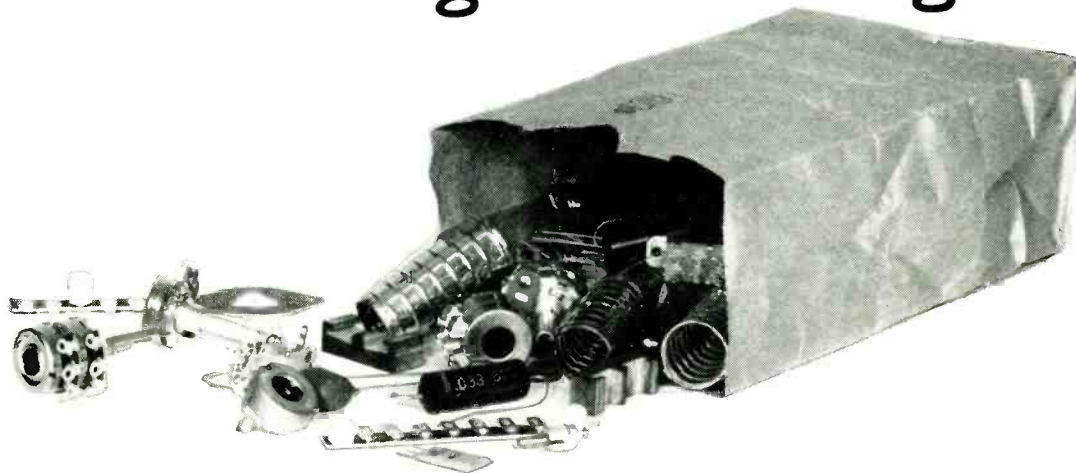
• Rococo 5206. LP. \$4.95.

The career of this Portuguese tenor was evidently one that never came to the fulfillment which his talent promised. He made his debut in 1925 and retired in 1946, his prime years having occurred during World War II, when his appearances were severely restricted. Despite engagements at La Scala, the Rome Opera, and the Paris Opéra during the Thirties, he never quite pulled himself to the top of the operatic ladder.

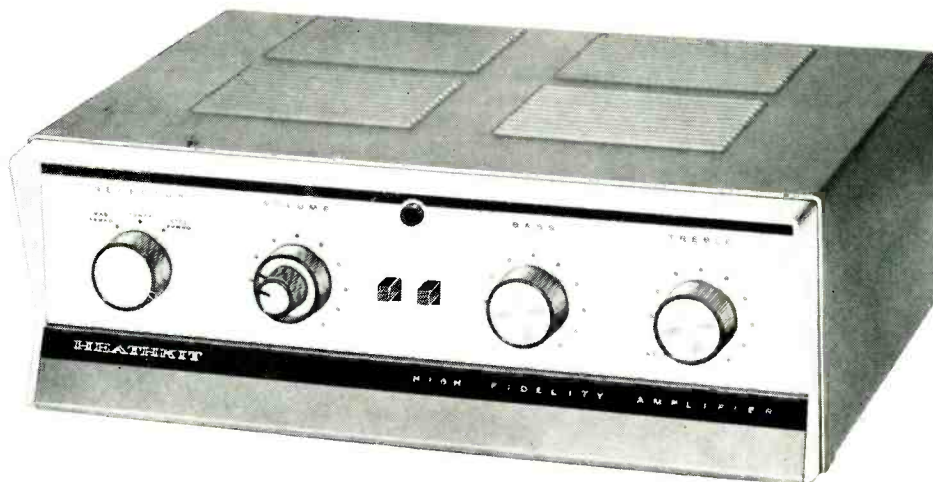
These recordings disclose a lyric voice of considerable beauty, especially in the high range where it has an exhilarating free ring. It is under superb control, and while it is emphatically on the light side, it is by no means restricted to the leggiero roles; it is of approximately the weight of, say Dino Borgioli's, or, to bring us up to date, Alfredo Kraus's. The purely musical rewards of this recital are not great. Alcaide was apparently infatuated with the sound of his own diminuendo, and there is hardly a sustained high tone that does not come in for this sort of treatment—most beautiful, to be sure, but a little tiresome when employed so consistently. He does not hesitate to distort the music in the name of vocal effect, and sometimes makes rather lugubrious use of a melting mezzo-voce.

Nevertheless, there are many impressive moments, and several of the arias—"Mi par d'udir," "*Spirto gentil*," "*La donna è mobile*"—are as ravishing as any versions ever recorded. The opening of "*Ah, dispar, vision!*" is also exquisitely done, and it's a pity the aria is truncated. The less familiar items are of no interest whatever, though the popular songs sound enough like parodies of themselves to be amusing the first time

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Intermodulation distortion: (at rated output) Less than 3% using 60 and 8000 cps, mixed 4:1. **Hum & noise:** Max phono input 48 db below rated output. **Aux. input:** 65 db below rated output. **Channel separation:** 42 db @ 30 cps, 45 db @ 1000 cps, 30 db @ 15,000 cps. **Input sensitivity:** Mag phono, 6 mv; Cer. phono, 250 mv; Tuner, .25 V.; Aux., .25 V. **Input impedance:** Mag phono, 47 K ohm; Cer. phono, 2.2 meg.; Tuner, 470 K ohm; Aux., 470 K ohm. **Outputs:** 4, 8, and 16 ohm. **Damping factor:** 9. **Feedback:** 18 db. **Tube complement:** 3 6EU7 and 4 ECL-86 (6GW8). **Power requirements:** 105-125V, 50-60 cps AC, 85 watts at 120 volts. **Dimensions:** 13½" W x 4-11/16" H x 9¼" D.

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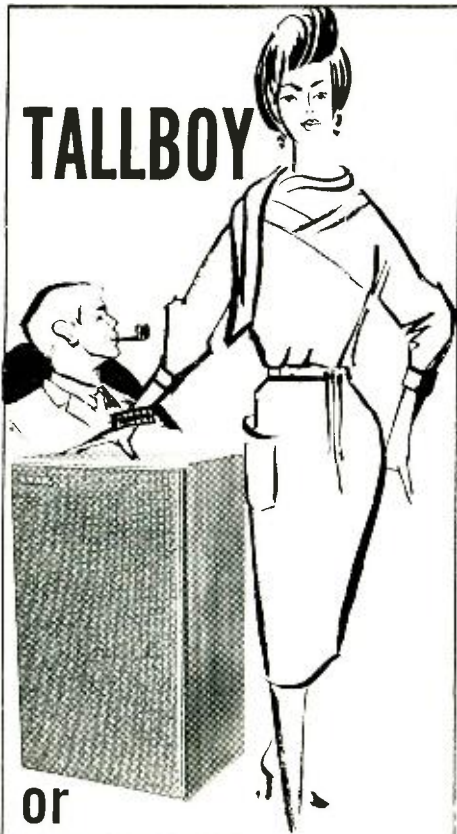
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through. The recorded sound is fair-to-middling; I suspect the originals were not in uniformly good condition.

C.L.O.

ERNA BERGER: *Operatic Recital*

Rossini: *The Barber of Seville*: *Frag' ich mein beklomm'nes Herz*. Mozart: *Die Entführung aus dem Serail*: *Martern aller Arten*. *The Marriage of Figaro*: *Wenn die sanften Abendlüfte*. *Die Zauberflöte*: *O zütre nicht, mein lieber Sohn*. *Mass in C, K. 427*: *Et incarnatus est*. Donizetti: *Don Pasquale*: *Auch ich versteh die feine Kunst*. Verdi: *Rigoletto*: *Hab' ich erst vollbracht*. Nicolai: *Die lustigen Weiber von Windsor*: *Ei, das ist wirklich doch zu keck*. Wagner: *Tannhäuser*: *Frau Holda kam aus dem Berg hervor*. Puccini: *La Bohème*: *Man nennt mich jetzt Mimi*.

Erna Berger, soprano; Elisabeth Grümmer, soprano (in *Marriage of Figaro*); Charlotte Müller, contralto (in the Nicolai); Willie Domgraf-Fassbänder, baritone (in the Verdi); various orchestras and conductors. [from various English HMV and Electrola albums, 1930-58]

• ODLON 83384. LP. \$5.98.

This release—part of Odeon's "Golden Stimme" series, with nostalgic spoken commentary from the artist—is a must for any vocal enthusiast. High soprano voices just do not come any fresher or freer than Berger's, and few operatic artists possess her kind of personal charm or innate musicality. Not the least remarkable aspect of this retrospective showing, if I may borrow the term, is its demonstration that with the right sort of treatment a voice can sound just as limpid and youthful in a 1954 recording of Mimi's aria as in a 1930 version of the "Shepherd's Song" from *Tannhäuser*.

I suppose a quibbler could say that the voice is too light for Constanze's big aria, or even that many of these selections ought not be sung in German. But there is no gainsaying the silvery, floating tone, the musical sensitivity, the interpretative accuracy of the singer: "*Martern aller Arten*," in fact, is one



Martinelli: a rare, no-nonsense tenor.

of the most delightful things on the disc. And Domgraf-Fassbänder's splendid contribution to the *Rigoletto* "Vendetta" duet makes one wonder when a record will be devoted to some of his fine Lieder and Mozart recordings. The sound is very good, considering the source; the jacket notes are of a rather gossipy nature—both these conditions being normal for this series.

C.L.O.

ALFRED CORTOT: *Recitals*

Alfred Cortot, piano.

For a feature review of reissues of Cortot recordings, see page 66.

GIOVANNI MARTINELLI: *Operatic Recital*

Giordano: *Andrea Chénier*: *Un dì all'azzurro spazio*: *Come un bel dì di Maggio*. Fedora: *Amor ti vieta*: *Mia madre, la mia vecchia madre*. Mascagni: *Cavalleria rusticana*: *Siciliana*: *Addio alla madre*. Leoncavallo: *Pagliacci*: *Vesti la giubba*: *No, Pagliaccio non son!* Puccini: *La Bohème*: *Che gelida manina*. Verdi: *Ernani*: *Come rugiada al cespite*. *La Forza del destino*: *O tu che in seno agli angeli*. *Il Trovatore*: *Di quella pira!* *Otello*: *Dio! mi potevi scagliar*: *Niun mi tema*.

Giovanni Martinelli, tenor; orchestra. [from various RCA Victor albums, 1915-39]

• RCA VICTOR LM 2710. LP. \$4.98.

This release commemorates the celebration of the 50th anniversary of Martinelli's Metropolitan debut, and it is probably the most satisfactory single LP devoted to the great tenor's singing. The 1926-27 discs are all of the best vintage; the voice is fresh-sounding and tremendously vital. As sheer sound, Martinelli's voice never wins me—even on his earliest recordings, I find it steely and rather strained-sounding. Yet it cannot have strained him much, considering the length of his career and the length of his phrases, some of which seem endless. For absolutely even legato singing, Martinelli was not excelled even by Caruso, and for the vigorous, authoritative ring of his declamation he has no peer. No-nonsense tenors like this have vanished from the scene, it seems.

Nearly every item here is a stunning example of dramatic singing. I think my favorites are the Chénier "Improviso" and "No, Pagliaccio non son!"—but they are all thrilling to listen to and rewarding to study. The *Otello* excerpts are, beyond denial, uncomfortable-sounding (he was already an old man, as tenors go, when he recorded them in 1939), but they are still interesting and compelling mementos of a characterization for which he is fondly remembered by a whole generation of operagoers. The sound is good, except for the fact that echo seems to have been introduced in spots to lend extra resonance—an addition which I find most disturbing.

C.L.O.

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provide the convenience of simultaneous adjustment of volume, bass, and treble of both channels. Balancing of both channels is accomplished by a separate control. The AM tuner features a high-gain RF stage.

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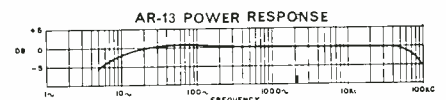
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SPECIFICATIONS - Amplifier: Power output per channel (Heath Rating): 20 watts /8 ohm load, 13.5 watts /16 ohm load, 9 watts /4 ohm load. (IHF Music Power Rating): 33 watts /8 ohm load, 18 watts /16 ohm load, 16 watts /4 ohm load @ 0.7% THD, 1 KC. **Power response:** ± 1 db from 15 cps to 30 KC @ rated output; ± 3 db from 10 cps to 60 KC @ rated output. **Harmonic distortion** (at rated output): Less than 1% @ 20 cps; less than 0.3% @ 1 KC; less than 1% @ 20 KC. **Intermodulation distortion** (at rated output): Less than 1%, 60 & 6,000 cps signal mixed 4:1. **Hum & noise:** Mag. phono, 50 db below rated output; Aux. inputs, 65 db below rated output. **Channel separation:** 40 db @ 20 KC, 60 db @ 1 KC, 40 db @ 20 cps. **Input sensitivity** (for 20 watts output per channel, 8 ohm load): Mag. phono, 6 MV; Aux. 1, .25 v; Aux. 2, .25 v. **Input impedance:** Mag. phono, 35 K ohm; Aux. 1, 100 K ohm; Aux. 2, 100 K ohm.

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Outputs: 4, 8, & 16 ohm and low impedance tape recorder outputs. **Controls:** 5-position Selector; 3-position Mode; Dual Tandem Volume; Bass & Treble Controls; Balance Control; Phase Switch; Input Level Controls (all inputs except Aux. 2); Push-Pull ON/OFF Switch. **FM: Tuning range:** 88 mc to 108 mc. **IF Frequency:** 10.7 mc. **Antenna:** 300 ohm balanced (internal for local reception). **Quieting sensitivity:** 2 1/2 uv for 20 db of quieting, 3 1/2 uv for 30 db of quieting. **Bandwidth:** 250 KC @ 6 db down (full quieting). **Image rejection:** 30 db. **IF Rejection:** 70 db. **AM Suppression:** 33 db. **Harmonic distortion:** Less than 1%. **Multiplex:** Bandpass: $\pm 1/2$ db, 50 to 53,000 cps. **Channel separation:** 30 db, 50 to 2,000 cps; 25 db @ 10 KC. **19 KC Suppression:** 50 db down, from output @ 1 KC. **38 KC Suppression:** 45 db down, from output @ 1 KC. **SCA Rejection:** 30 db. **AM: Tuning range:** 535 to 1620 KC. **IF Frequency:** 455 kc. **Sensitivity:** 1400 KC, 3.5 uv; 1000 KC, 5 uv; 600 KC, 10 uv - standard IRE dummy antenna. **Bandwidth:** 8 KC @ 6 db down. **Image rejection:** 30 db @ 600 KC. **IF Rejection:** 45 db @ 600 KC. **Harmonic distortion:** Less than 1%. **Overall dimensions:** 17" L x 5 1/2" H x 14 1/4" D.



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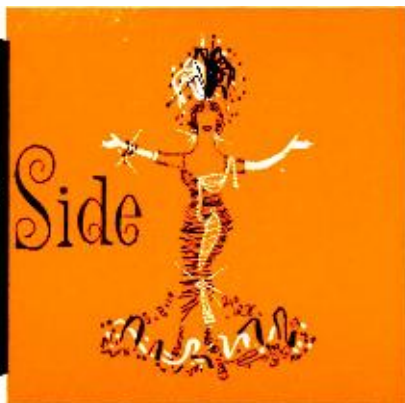
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The Lighter Side



"110 in the Shade." *Original Cast Recording.* RCA Victor LOP 1085, \$4.98 (LP); LSP 1085, \$4.98 (SD).

IN ADAPTING *The Rainmaker*, his play of a few seasons ago, to the musical stage as *110 in the Shade*, N. Richard Nash has done himself considerably less justice than have Harvey Schmidt and Tom Jones, who wrote the music and lyrics. Nash has retained the bare outlines of his original plot and the bare outlines of his characters, but in the interests of song and dance much of the validity of both plot and characters has been pared away.

He deals with a drought-parched Western town, driven to the verge of desperation by the continued lack of rain. A vagabond arrives who describes himself as a rainmaker. He is, of course, a con man, a peddler of illusions. But in this town he finds a girl who is a prisoner of her own illusion that she is plain and undesirable. With his swindler's artistry he frees her of this handicap just as his past catches up with him in the form of a warrant for his arrest. In the resolution, he is allowed to leave town, but when he urges the girl to come with him she opts



Inga Swenson: gentle, gay, and always winning.

for reality, refusing to go from the life of illusion from which he has released her to the equally illusory life that he offers her.

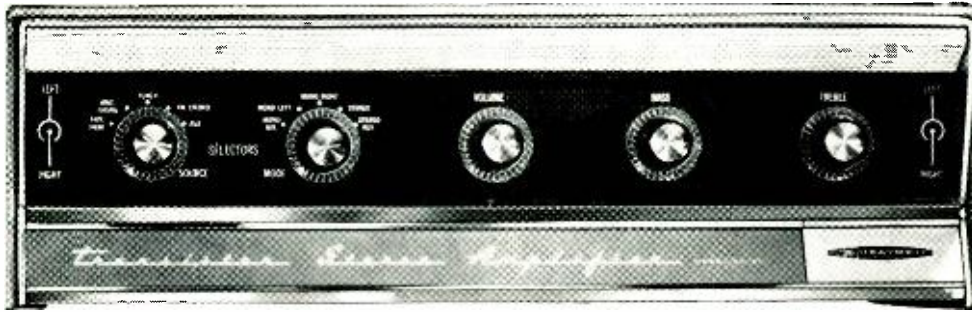
The touch of fantasy weaving through this story may well have suggested its potential as a musical. But Nash's libretto is unhappily earthbound. The magic that should be there is conjured up almost exclusively in some of the songs by Schmidt and Jones. (This is their first Broadway show following their off-Broadway success as composers of *The Fantasticks*.) In the opening sections there are disturbing echoes of the folksy Rodgers and Hammerstein of *Oklahoma!* and *Carousel*—disturbing in the sense that this sort of thing has become so commonplace as to seem almost like parody. But once the setting and the situation have been established, once the story has begun to develop, Schmidt and Jones are on their own and have created a charming and inventive score.

The music and the plot are kept moving primarily by Inga Swenson, a girl with considerable voice and an extremely winning personality. Her vocal spiritedness makes *You're Not Foolin' Me* and *Raunchy*, both of which involve considerable action on stage, as effective on disc as they are visually. And her persuasively gentle lyricism turns *Simple Little Things* into a particularly winning song. Stephen Douglass, who (even though he ends up getting the girl) is cast in a stiff and limited role, contributes at least a sturdy voice to the production, while Robert Horton, whose singing voice is noticeably thin in the theatre, is far more effective in the friendly surroundings of a studio.

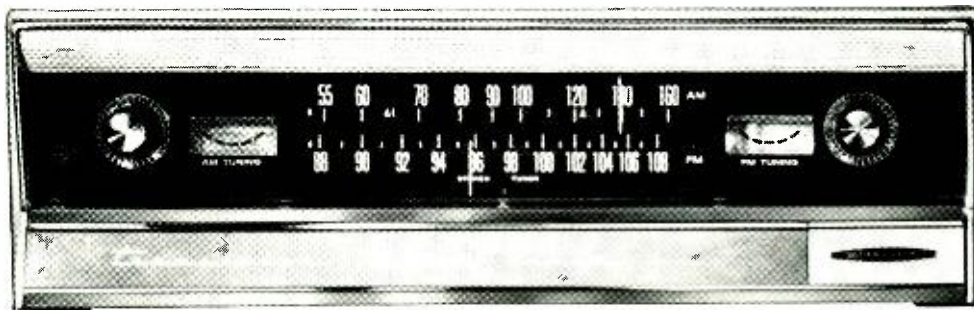
One misses, of course, the visual pleasures of the production, which are considerable—there is a backdrop depicting parched plains under a glowing sun that is so evocatively and overwhelmingly hot one wonders how the cast will survive if the show runs through the heat of summer. But, on the other hand, the recording spares us Horton's failure to project any sense of acting style in a role that calls for the bravura approach.

110 in the Shade is scarcely an epochal musical. But it has several pleasant songs and, in Inga Swenson, a performer of charm and distinction. J.S.W.

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Kate Smith: more than perdurable.

"Kurt Weill Cabaret." Martha Schlamme, Will Holt. M-G-M 4180, \$3.98 (LP); S 4180, \$4.98 (SD).

This brilliant sampling of Kurt Weill's theatre songs, directed by Will Holt, has been playing successfully in Greenwich Village since last June. The material is drawn from Weill's work with Berthold Brecht in Germany, from his collaborations with Jacques Deval during a short stay in France, and from his American scores. It is presented with introductory comments by Holt and Martha Schlamme, who constitute the entire singing company.

Describing the songs for *Happy Land*, Holt calls them "a little bit smoky and a little bit desperate." This could apply to most of the Weill-Brecht selections heard here—*The Barbara Song*, *Tango Ballade*, *Pirate Jenny*, and *Surabaya Johnny*, for instance. Miss Schlamme brings to them an exquisitely understanding touch. The mood-setting qualities of her summarizing translations of *Surabaya Johnny* and *The Bilbao Song*, followed by her performances in German, are flawless. Holt's voice is a bit too tight to convey the sardonic toughness of the Weill-Brecht selections and his attempt to croon his way through *September Song* seems a mistake. Even so, he manages to contribute successfully to the over-all tone of the set. One very valuable asset is the appropriately tinselly accompaniment directed by Abraham Stokman.

Kate Smith: "At Carnegie Hall." RCA Victor LPM 2819, \$3.98 (LP); LSP 2819, \$4.98 (SD).

After a thirty-year absence from the stage, Kate Smith made her first concert appearance at Carnegie Hall last fall, and showed an enthusiastic capacity audience that her voice was as strong and flexible as ever and that she had lost none of her skill in projecting a song effectively. The portions of that concert reproduced here must represent some of Miss Smith's finest recordings. She receives excellent backing from a large orchestra conducted by Skitch Henderson, and the warmth and full-

bodied lyricism of her singing are most impressive. She phrases knowingly, and moves through her melodic lines with grace and fluency. The program establishes a nice balance between old standards (*I'll Be Seeing You*, *How Deep Is the Ocean, Please*) and such new material as *Moon River*, *What Kind of Fool Am I*, and *This Is All I Ask*. And, of course, there are *God Bless America* and *When the Moon Comes Over the Mountain*. This disc leaves no doubt that Miss Smith is still an unusually talented singer, whether she moves into a song soft and low or delivers the lyrics with a big-voiced wallop. But her folksy chat between numbers tends to dim the professional polish of the rest of the program.

Glenn Miller and His Orchestra: "On the Air." RCA Victor LPM 6101, \$11.98 (Two LP).

The seemingly limitless supply of Glenn Miller air checks has provided three more discs of previously unissued material. They should gladden the hearts of all confirmed Millerites, and also those who may be finding more merit in Miller as it becomes increasingly evident that he developed the popular dance band to a height no other band is likely to approach. This set ranges from 1938 to 1942—in effect, the life span of the Miller band—and was recorded at the Café Rouge of the Hotel Pennsylvania, the Paradise Restaurant, the Glen Island Casino, and the Meadowbrook ("in Cedar Grove, New Jersey, on the Newark-Pompton Turnpike," a phrase that held untold visions of romance when it was heard over the air, even to one who lived only a few miles away). These discs offer a cross section of Miller material—the ballads elucidated with the Miller reed sound; the hectic though somehow appealing attempts at up-tempo performances that remind one again of this band's strange inability to take jazz really in its stride; and the novelty tunes that Miller, more than any other band leader, was able to turn to palatable purpose. But more than that, it sets all the performances amid the rustle of dancers and talk—the natural accompaniment to any Miller performance, whether it was heard on the air or attended in person. A point of special interest is the inclusion in this set of the band leader's all but forgotten secondary signature theme, *Slumber Song*, a lovely, dark mood piece he wrote when ASCAP music was banned from the air in 1940 and 1941 and he needed a substitute for his regular *Moonlight Serenade*.

Trini Lopez: "By Popular Demand! More." Reprise 6103, \$3.98 (LP); S 6103, \$4.98 (SD).

Trini Lopez is a master of simplicity and directness. Working within what is basically a community sing format, he avoids all the pitfalls common not only to sing-along leaders but to singers in general. His air is casual as he plinks his guitar and sings with unostentatious informality. But beneath this deceptive relaxation one can note a very careful

choice of rhythms designed to keep everything moving within a certain metric pattern. (This limitation requires a drastic but permissible rhythmic realignment of the calypso suggesting "If you want to be happy and live a king's life, always make an ugly woman your wife.") Lopez is remarkably skillful in projecting a happy-go-lucky feeling, so that when he urges his listeners to join in, it seems the most natural thing in the world to respond. It should be added that whatever sing-along qualities this disc possesses are subordinate to the bright and persuasive qualities of Lopez's singing and playing. Backed by bass and drums, he works his way through a foot-tapping, finger-snapping program that is quite irresistible.

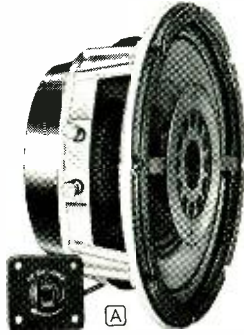
Richard Tucker: "Vienna, My City of Dreams." Columbia ML 5937, \$4.98 (LP); MS 6537, \$5.98 (SD).

The whipped-cream world of Viennese operetta is given a new perspective here. For one thing, the choice of songs is more adventurous than usual. There are a few of the expected entries—Franz Lehár's *Yours Is My Heart Alone* and *Frasquita's Serenade*, as well as *Vienna, City of My Dreams*. But there is also a freshet of material that does not often reach records—songs taken from Franz von Suppé's *Boccaccio*, Richard Neuberger's *The Opera Ball*, Carl Zeller's *Der Vogelhändler*, and three additional Lehár operettas: *Paganini*, *Schön ist die Welt*, and *The Count of Luxembourg*. All are sung in English, with new lyrics written (for all but three songs) by Merl Puffer and Deena Cavalieri. They have succeeded admirably in capturing the somewhat hyperbolic romanticism one expects of this genre. Richard Tucker has the warm, open voice one also hopes for but does not always get. He handles the English lyrics with melodious grace, although occasionally he seems to clip his phrases a bit shorter than a properly expansive Viennese tenor should. That, however, is a minor quibble, for the set has been produced and performed with obvious affection.

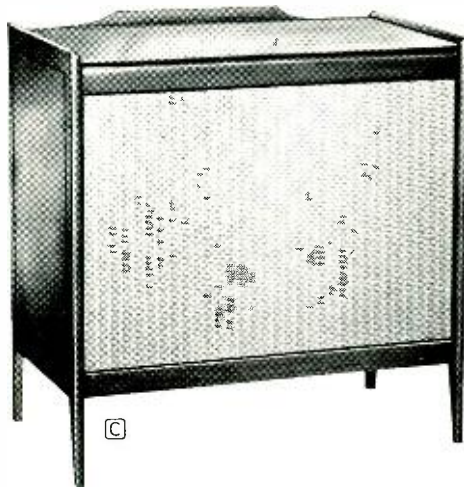
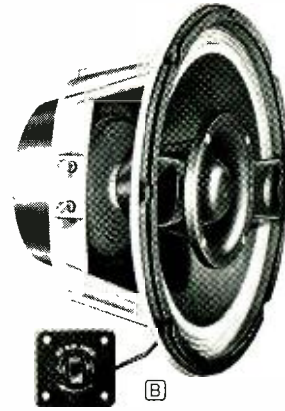
Ernestine Anderson: "The New Sound." Sue 1015, \$3.98 (LP).

Miss Anderson is quite obviously one of the most skillful and rewarding popular singers around today, but she has apparently been suffering from ineffective management—at least so far as her recordings are concerned. Her unusual abilities first came to notice several years ago on a disc made while she was touring Sweden (*Hot Cargo*, Mercury 20354), but once she got back to native soil her Swedish-induced talent seemed to diminish. This disc, her first for a new label, restores her, to some extent, to her earlier good form. Unfortunately, an unseemly portion of the program is devoted to tunes by one S. Shaw (who also wrote the liner notes). Miss Anderson does what she can with them (and, to give S. Shaw credit, they are not as bad as such management-decreed songs often are). But it is when she turns to more wisely chosen material—Antonio Carlos Jobim's

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Quiet Nights, The Best Is Yet To Come, I Believe in You, Norman Mapp's *Keep an Eye on Love*—that her true abilities emerge. She has an effortless, expansive style, with a strong sense of flowing rhythm and much of the casual, throw-away humor of Pearl Bailey in her tone. With good material, she is excellent (and she gets a helpful assist from Bert Keves's arrangements). It is to be hoped that her next disc will give more consideration to Miss Anderson and less to S. Shaw.

"Jennie": Original Cast Recording, RCA Victor LOC 1083, \$4.98 (LP); LSO 1083, \$4.98 (SD).

Mary Martin managed to get herself trapped in a real horror last fall, a show which lasted only two and a half months. In a period when our musicals have challenged each other in witlessness, *Jennie* was in the forefront of those that make one wonder how rational human beings could have contrived such dismal idiocy. The worst element, as usual, was the book, based very casually on Marguerite Courtney's *Laurette*, a biography of Laurette Taylor. The record buyer is spared that burden, but even without it this recording has relatively little to recommend it.

Its major asset is Miss Martin, throwing her very engaging talents into a forlorn cause with dauntless zeal. She breathes some semblance of life into a soft-shoe routine, *Waitin' for the Evenin' Train*, and engages in some chancy harmonizing with the veteran Ethel Shutta on a hymnlike *The Night May Be Dark*. Jack de Lon, who has a big, bouncy voice, comes on strong in his occasional numbers, but his vivacity cannot make up for their emptiness. Arthur Schwartz's tunes are capably turned—that is, they are professional without being in any way remarkable—but Howard Dietz's lyrics run a dismal range from the routine to the banal. Without Miss Martin it seems doubtful whether a show as bad as this could have survived even as long as it did. Certainly her presence is the only reason for considering this disc.

Henry Mancini and His Orchestra:

"Charade." RCA Victor LPM 2755, \$3.98 (LP); LSP 2755, \$4.98 (SD). If you are looking for another *Moon River* or *Days of Wine and Roses* in Mancini's latest movie score, you may be disappointed. The title tune, apparently the contender for succession, is a pleasantly sinuous piece, but it does not have the openly romantic appeal of Mancini's two earlier hits. The score as a whole, however, is attractively melodious, distinctly imaginative, and free of fashionable clichés. It ranges from an amusing waltz played by a stately string quartet to a hurly-burly of brass and piccolos, with stops en route for a dark, gypsylike ballad, a wistful bossa nova, some jazz touches, and a joyous invocation of a carousel. Mancini makes interesting use of a musette in a number of different settings, lifting the instrument out of its customary role of Gallic atmosphere making.

Amanda Ambrose: "The Amazing Amanda Ambrose." RCA Victor LPM 2742, \$3.98 (LP); LSP 2742, \$4.98 (SD). Miss Ambrose's forthright manner of singing and playing the piano is startlingly effective in some situations. But it can quickly turn to glibness unless handled with discrimination. She uses it to good effect in this set to give *Indian Love Call* a slinky, satirical treatment, and to whoop some excitement into a clever educational song *What Are the Parts of a Flower?*

She also resuscitates the Harold Arlen-Johnny Mercer *Goose Never Be a Peacock*, a song that seemed likely to disappear along with their disastrous show *Saratoga*, a few seasons back. In her desire to put a fresh face on a song, however, Miss Ambrose is apt to twist it into a form that is valid neither as straightforward interpretation nor as satire. *Hong Kong Blues* and *C. C. Rider* suffer from this misdirection of her energies. It must be added, though, that she is blazing her own path, and miscalculations are an expected part of this kind of enterprise. She has so much vitality and such a potent power of delivery that attempting to direct them must sometimes be like trying to harness a flood.

"Ballad for Bimshire": Original Cast Recording, London 48002, \$4.98 (LP); 78002, \$5.98 (SD).

The promise that seems inherent in the opening passages of this musical, set in Barbados (known as Bimshire), is eventually dissipated on the disc as it was in the off-Broadway production last fall. Irving Burgies (also known as Lord Burgess), who has written many songs for Harry Belafonte—including *Jamaica Farewell*—has provided music and lyrics that occasionally take wing, especially if they are in the calypso vein. But the bulk of them are weighted down with routine lyrics, and the cast, which is not strongly musical, can draw little sustenance from them. Jimmy Randolph, however, has a warm, easy baritone that make the romantic *Silver Earring* come alive. Otherwise only the joyous, lively songs make an impression, notably a wonderfully gay finale, *We Gon' Jump Up*. The disc includes a stiffly delivered narration that is more of a hindrance than a help.

Oscar Castro Neves Quintet and Others:

"Bossa Nova at Carnegie Hall." Audio Fidelity 2101, \$4.98 (LP); 6101, \$4.98 (SD).

It is good to know that something has been salvaged from this 1962 Carnegie Hall concert, which was, from the audience's point of view, a fiasco. For the occasion, an incredible number of bossa nova musicians had been flown to New York from Brazil, only to be presented in hurried and haphazard fashion to an audience that could not hear them properly because the forest of microphones cluttering the stage was adjusted primarily for recording purposes and not for listeners in the hall. The first side of the present disc offers, after a pair of uneven selections, six commendable

and often charming performances by the Oscar Castro Neves Quintet, Sergio Ricardo, Luiz Bonfá, and Agostinho Dos Santos. Bonfá, a guitarist, and Dos Santos, a delightfully mellow-voiced singer, are particularly effective in weaving a spell of quiet melancholy. But the second side suggests that those in Carnegie Hall who could not hear adequately were not missing much.

Timi Yuro: "Make the World Go Away." Liberty 3319, \$3.98 (LP); 7319, \$4.98 (SD).

Miss Yuro has an enormous voice, plus the full instincts of an old-time belter combined with the intonation of a contemporary gospel singer. There are moments on this disc when she practically bowls the listener over. But unfortunately these moments rarely lead anywhere, partly because she has been given a tedious set of songs—they are all from the current country repertory—and partly because she has a tendency to overemote: on one occasion she sobs her way through most of a song, ending with a coda of sniffles. Yet in spite of all the drawbacks one can point to in this particular album, one cannot help being awed by Miss Yuro's imposing vocal equipment.

Marian Montgomery: "Let There Be Love, Let There Be Swing." Capitol T 1982, \$3.98 (LP); ST 1982, \$4.98 (SD).

It is hard to believe that this recording is the work of the same girl who made such a happy debut on "Marian Montgomery Swings for Winners and Losers" (Capitol 1884). There was freshness and joy in her singing on the earlier disc; this time she is glib and superficial. Here she is burdened with routine arrangements and rather dull material, and in this context she falls into pat, flat mannerisms. If the difference can be traced to the fact that this set was done on the West Coast while her first was recorded in the East, we beseech Capitol to get Miss Montgomery back near the Atlantic Ocean.

Teri Thornton: "Sings 'Open Highway.'" Columbia CL 2094, \$3.98 (LP); CS 8894, \$4.98 (SD).

On her last LP, a Dauntless release, Miss Thornton impressed as a very promising young singer. On this disc, her first for Columbia, she is still promising—but she has not advanced, has not realized any of the potentialities evident in her earlier appearance. Her big, warm voice could be exciting, but it is channeled along routine paths here. While to some extent this may be due to heavy-handed arrangements, also at fault is the dogged, humorless determination with which Miss Thornton seems to be attacking every song. This is a particularly unhappy situation because relatively few singers come along with such natural gifts. One gets the feeling from this disc, as one did from her previous one, that Miss Thornton is letting herself be guided towards the ordinary instead of capitalizing on her own individuality. JOHN S. WILSON

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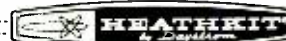
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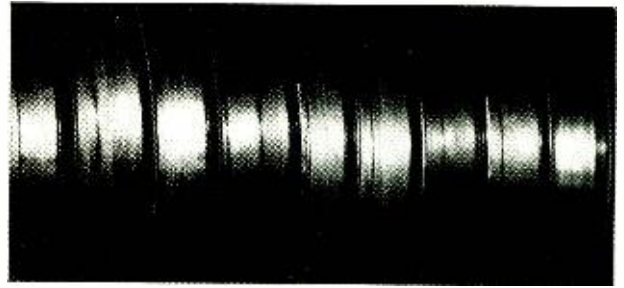
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"Home Movie Sound Effects." Audio Fidelity DFS 7018, \$4.98 (SD).

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"Roman Accordion." Charles Magnante and His Orchestra. Command RS 852, \$5.98 (SD).

Like most Command popular recording sessions, those represented here must have taken place under the banner proclamation: "Transients Accommodated!" The high level, closely miked, acoustically dehydrated, razor-sharp recording is ultrabright indeed. But except in the vivaciously pulsed *Ciribiribin* and *Rusella 'e Maggio*, and a more relaxed *Dimenticar*, the strictly musical attractions of these Italian favorites are well-nigh eclipsed by gimmicky scorings and stereogenics. Magnante plays with immense élan, effectively exploiting the wearied registration qualities of the Gretsch instrument of his own design, though relying too much on its penchant for vehement staccatos. Of his sidemen, however (including three mandolinists and the five-man rhythm section featured in many earlier Command spectacles), only guitarist Tony Mottola seems concerned more with lyrical expressiveness than with sheer sensationalism.

"Sound Showcase." Don Baker, organ. Capitol T 1908, \$3.98 (LP); ST 1908, \$4.98 (SD).

One of the ablest of pop pipe organists, Baker relies less on throbbing expressiveness than most of his colleagues; even his more sentimental performances (like *Lover Come Back to Me*) never fail to provide welcome rhythmic animation. He is at his best, however, with the lighter, more zestful divertissements featured in this program—*Shining Moon*, *Blow Gabriel Blow*, *Twilight in Turkey*, *Song of India*—many of which display the deft use of such quasi-exotic stops as the Krumet, Kinura, basset horn, and oriental flutes. For that matter, most of the im-

mensely varied tonal resources of his big Robert Morton instrument (4 manuals, 24 ranks, 2,000 pipes) are imaginatively exploited here. And, too, they are transparently captured in a pellucid, not too closely miked recording which seems more sharply focused in mono but sweeter and richer in stereo.

"Concert in the Park." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LM 2677, \$4.98 (LP); LSC 2677, \$5.98 (SD).

"Spirituals for Strings." Morton Gould and His Orchestra. RCA Victor LM 2686, \$4.98 (LP); LSC 2686, \$5.98 (SD).

With these two discs RCA Victor provides (no doubt inadvertently!) pertinent evidence to bolster my personal conviction that miking locations and acoustical ambiances may color one's evaluations of a recording's sonic qualities more potently than any new preequalization and disc-cutting techniques. Fiedler's latest program bears the Dynagroove label. Gould's does *not*, but it was recorded in May 1961 when RCA Victor engineers apparently had already adopted the ultraclose miking and deadened acoustics practices characteristic of most of their specifically labeled Dynagroove productions. Yet in both of the present programs the sonic results strike me as equally—and similarly—harsh and unnatural. They are perhaps a bit easier to take in the mono editions than in stereo, but of course only at the loss of dimensional and antiphonal potentialities. (I haven't yet heard the tape versions, which well may be the preferred choice.)

My condemnation of Gould's disc on such technical grounds is possibly superfluous—apart, that is, from the illumination it offers regarding sonic sins generally considered to be exclusively Dynagroove stigmata. Not only his synthetically contrived scorings for strings or double string choir, with harp and celesta frostings, but also his cynically emotionalized interpretations of some of the finest Spiritual melodies are self-damning. Even if the skilled performances here had been ideally recorded, only a wholly insensitive listener could fail to recognize the aesthetic gulf between the eloquent simplicities of the musical materials and the perversities of these present disarrangements and inflations.

Fiedler's program, however, is a fine one in itself, for all the familiarity of its Pops specialties from many earlier Bostonian releases. The new performances are as fresh as—and even more zestful than—any in the past: especially those

of the lusty Schönherr *Austrian Peasant Dances* and *Press Wedding Dance* from *Hassanek*, White's amusingly graphic *Mosquito Dance*, Bodge's *Song Fest* medley of old-time favorites, and—for the only real contrast to the prevailing high spirits—the grave Dutch *Prayer of Thanksgiving*, which traditionally concludes each Boston Pops season. Indeed, such musical attractions almost succeed in minimizing the recording blatancies. But the latter brutally negate the promise of the program title. There is no suggestion whatever of graciously open-air sound. We are transported neither to the Esplanade nor to Symphony Hall, but to a claustrophobic labyrinth I can characterize (unjustly, if the trademarked technology is not specifically responsible) only as the Dynagroove limbo.

"Zen, Goeika, and Shomyo Chants."

Recorded in Buddhist Temple Services, Kyoto, Japan. Lyricord LL 116, \$4.98 (LP).

These documentary recordings of Myoshinji and Enryaku Temple services are sure to be welcomed by specialists in the sonic unusual, particularly those who (like me) never have heard the only other available examples in a pioneering Folkways FE 4449 release of over a decade ago. I stress the sonic appeal, for to Occidental ears everything here is a far cry from what we can recognize as either art or religious music.

Nevertheless, the Side B, Band 2 Shomyo Chants by monks of the Tendu sect represent a unison pentatonic plain song idiom which may seem rudimentary in comparison with the Gregorian Chant of the West but which does have an odd expressiveness, especially in the curious phrase-end inflections. Instruments (the *rin* or little bells; *nyo*, apparently a panlike drum or gong; and *shakujo* or soft rattle) are used sparingly here. More prominent elsewhere are the *rin* and *fusegane* (small metal drum struck with a crystal hammer), which accompany the Side B, Band 1 chanting of Goeika Waka (short poems) by women pilgrims from the Ishikawa Prefecture; the *kei* (hammered metal bowl), which introduces and punctuates; and the *mokugyo* ("wooden-fish" drum), which on Side A patters constantly under the fast but completely unemotional monotone chanting of several Zen Sutras by monks of the Zen Rinzaï sect. The apparently quite distantly miked mono recording is excellent of its kind. Over-all, this release boasts striking sonic fascinations, but its educational value might have been much enhanced by the inclusions of English texts or at least paraphrases of the chants.

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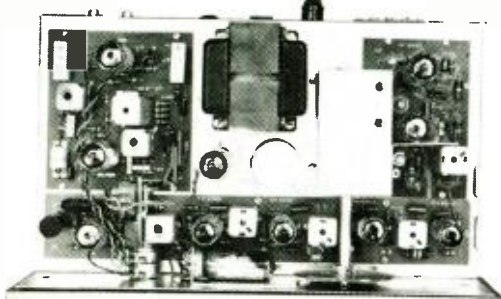
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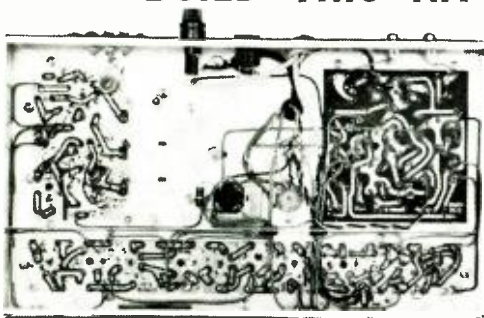


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Louis Armstrong and Duke Ellington: "The Great Reunion." Roulette 52103, \$3.98 (LP); S 52103, \$4.98 (SD).

This meeting between Ellington and Armstrong follows an earlier disc from Roulette in the same vein and, presumably, was made at the same time. The musicians made up Armstrong's group a couple of years ago, with Ellington at the piano in place of Billy Kyle. The program consists of Ellington compositions, but the Duke himself stays in the background much of the time, guiding the performances with the wonderfully apt choice of chords and rhythms that gives his own band such distinctive direction. Armstrong sings and plays with more fire and imagination than he achieves when going through the pat routines with his regular group. This is fresh material for him and he takes hold of it with obvious relish. This disc is even more successful than the first Ellington-Armstrong meeting, for in addition to Armstrong's enthusiasm, trombonist Trummy Young contributes several perceptive solos and background colorations.

The Boll Weevil Jass Band: "Plays One More Time, Vol. 3." Liberty Music Shop, 417 E. Liberty St., Ann Arbor, Mich., \$4.98 (LP).

Although this is the third disc issued by the Boll Weevils, it is the first to come my way and an extremely pleasant surprise. This apparently semipro band has a looseness and freedom rarely found in revivalist bands. Although they use tunes that would normally turn out to be efforts at imitation (*Kansas City Stomp*, *Perdido Street Blues*, *Snake Rag*, *Shine*, and others), these men manage to work within the established framework without getting trapped in it. Trombonist Bob Shanahan has a hearty, open attack that could not be confined within any preordained lines. Following him out into the open are Dan Havens, a positive cornettist who occasionally gets his fingers tangled, and Frank Powers, a clarinetist who favors the woody tones of the lower register and reflects a strong Johnny Dodds influence. The powerhouse of the rhythm section is Dave Remington, an assertive but light-footed tuba player. He creates a strong

attack but never descends to elephantine lumbering. The only weak point in the entire group, in fact, is a girl singer, but she appears on only two selections.

Duke Ellington: "Piano in the Foreground." Columbia CL 2029, \$3.98 (LP); CS 8829, \$4.98 (SD).

Ellington the pianist is as much an individualist as is Ellington the composer and Ellington the band leader. But the first is much more shy than the other two. He is at ease when he can hide among the colorations of his orchestra. But put him out front by himself and he will do his best to dissolve into the woodwork. Here, accompanied only by Aaron Bell, bass, and Sam Woodyard, drums, he ducks and dodges by various means—by playing a relatively straight role (*I Can't Get Started*), by letting Bell carry the load (*Cong-Go* and *Blues for Jerry*), or by letting Woodyard set the pace (*Summertime*). Still, Duke himself emerges in full form from time to time, especially in his development of *Body and Soul* and in two new and worthy Ellington tunes, *It's Bad To Be Forgotten* and *So*. But Ellington is completely unique and, as time goes on, increasingly valuable; any characteristic performance is worth hearing and owning. One can be grateful here for the portions that stand up as full-blooded Ellington, even while one wishes that there were more of them.

Buddie Emmons: "Steel Guitar Jazz." Mercury 20843, \$3.98 (LP); 60843, \$4.98 (SD).

Jazz on the steel guitar—an instrument normally heard with Hawaiian and Nashville bands—is something of a curiosity. And even though Emmons achieves his aims quite skillfully here, it seems likely to remain one. The trick required in this setting is to control and suppress the most characteristic quality of the steel guitar—its wavering whinny—in order to play viable jazz. With its tone thus altered, the instrument, when played by an expert like Emmons, sounds very much like a regular electric guitar with emphasis on the lower, darker tones. There seems little point in using it, therefore, since it contributes nothing that is not already available. Emmons

appears here in the company of an excellent quartet: Jerome Richardson, playing a spare-toned soprano saxophone and a more full-voiced tenor; Bobby Scott, alternately sketching little stabs of sound or boiling along furiously on piano; and a strong rhythm duo consisting of Art Davis on bass and Charlie Persip on drums. These are engaging and rhythmic performances, but scarcely suggest a lively future in jazz for the steel guitar.

"Esquire's World of Jazz." Capitol TBO 1970, \$7.98 (Two LP).

Capitol has dipped into its relatively meager bag of jazz recordings to try to piece out a representation of jazz styles from the early days to the present. Since this company was not formed until 1943, its resources for the years before that date are generally somewhat faded attempts at recapturing styles when they no longer had their full vitality. Almost the only period when the label was really involved with jazz was in the late Forties and early Fifties, and its representation for that time—the Miles Davis nonet, Lennie Tristano's sextet, Woody Herman's and Stan Kenton's big bands—really carries weight. For the rest, despite the presence of Duke Ellington, Benny Goodman, Dizzy Gillespie, Jack Teagarden, Bob Crosby, Art Tatum, and Red Nichols, the jazz stream runs pretty thin through this set.

Bill Evans: "Conversations with Myself." Verve 8526, \$4.98 (LP); 6-8526, \$5.98 (SD).

This is a set of six-handed piano performances with all six hands operated by Evans. It was done, of course, by multiple taping and it is an extremely skillful job. The final effect is that of a normal Evans piano solo filled out (and filled in) with ideas which are more pertinent than those of anyone else could possibly be. The results are various. On *Round About Midnight*, after developing the piece with some stop-time figures, he creates a strong central core from which a number of lines move out simultaneously, as though an octopus were at work. On *Just You, Just Me*, the three tapes enable him to approximate what Art Tatum did with

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only two hands. On *Blue Monk*, the extra hands are used largely to increase the rhythmic impulse by adding propulsive patterns to a two-handed line. On other pieces, he simply sounds awfully busy. Nevertheless, this is a provocative and generally successful attempt by an unusually creative musician to explore new areas in jazz.

Art Farmer Quartet: "Interaction." Atlantic 1412. \$4.98 (LP); S 1412 \$5.98 (SD).

The slow and sometimes painful effort of Art Farmer to articulate musically what he quite obviously wants to say continues to be evident in this first recording by his current group (Jim Hall, guitar; Steve Swallow, bass; Walter Perkins, drums). In the earlier stages of his career Farmer's difficulty arose from the conflict between his naturally romantic tendencies and the cold, relatively static music he produced on his trumpet. His discovery of the flugelhorn gave him a strong push in the right direction, for its darker, warmer tone is better suited to his emotions. Unfortunately, although he adopts the flugelhorn for the present performances, his playing is so understated that his power of communicating seems just as limited as it was before. The group as a whole tends to produce a monotonously drab and fuzzy sound. Hall penetrates this murkiness occasionally, particularly on a charming waltz, *Sometime Ago*, and there are occasional sparks of vitality from Farmer. But Swallow's flumpy, loose-stringed type of bass playing, combined with the introverted habits of his colleagues, contributes to the monochromatic effect of this disc. The selections include *Days of Wine and Roses*, *By Myself*, *Embraceable You*, and Charlie Parker's *My Little Suede Shoes*.

Maynard Ferguson's Band: "Come Blow Your Horn." Cameo 1066. \$3.98 (LP); S 1066. \$3.98 (SD).

This disc, Ferguson's first with Cameo, serves as a good omen for the future of the group. The recorded sound is the best yet accorded these players, and half of the program gives evidence of a long-hoped-for maturing on their part. Ferguson's style in the past has leaned towards furious tempos, blasting ensembles, and much high-register shrieking from the leader's trumpet. The arrangements here—by Oliver Nelson, Bill Holman, and Ferguson's long-time orchestrator and saxophonist Willie Maiden—break away from this stereotype. Nelson's *Groove* has a big, solid sound, and moves at a medium tempo that enables the band to swing loosely and offers Ferguson a solo opportunity to play in a light, dancing manner. Nelson also brings imagination and strength to an arrangement of a routine piece of movie menace music by Fimer Bernstein. Holman's composition built around a lazy, rocking riff provides a comfortable setting for a valve trombone solo by Ferguson, while Maiden's contribution is a fast and loose number featuring a stirring alto saxophone solo by Lanny

Morgan. Also included, however, are pieces of the sort that have dragged the band down before this: trite pop themes played in routine fashion and leading to blatant high-note finales. This band is a good one, and it is rewarding to hear it finally realizing its potentialities—at least part of the time.

Jimmy Forrest: "All the Gin Is Gone." Delmark 404. \$4.98 (LP).

Bob Koester's Delmark label (formerly Delmar) usually produces recordings somewhat off the beaten track. Here, however, it offers a relatively conventional modern mainstream blowing session, better than most of its kind but rising to provocative heights on only one selection out of six. This exceptional piece is *Laura*, played at an easy, swinging tempo rather than at the ponderous pace modern jazz soloists usually choose for it. Forrest, whose freshness and fluency are evident throughout, makes this piece glow, as he keeps it appropriately gentle but suggests a toe-tapping, dancing lilt that is surprisingly apt and extremely attractive. Guitarist Grant Green, pianist Harold Mabern, and drummer Elvin Jones contribute very effectively to the mood. Forrest's gracious, singing attack comes to the fore again on *What's New*, and his performances in general are readily communicative. But only *Laura* is really out of the ordinary.

Gene Krupa: "Drummin' Man." Columbia C2L 29. \$9.98 (Two LP).

The latest release in Columbia's highly commendable reissue series is, rather surprisingly, a less impressive collection than some. One tends to remember Krupa's band in its heyday, which was its middle period of 1945-46. This two-disc set, which surveys the band's work from its beginning in 1938 to the last days in 1949, reminds us that this center peak was preceded by an early period of erratic development and followed by a later fading out. But it also reminds us that even in its lesser periods the Krupa band had its merits. In the early days these merits were young Sam Donahue on tenor saxophone and the generally overlooked Corky Cornelius on trumpet. As the group began to acquire character, it was spearheaded by the biting trumpet of Roy Eldridge. At its peak, there were Charlie Ventura, Charlie Kennedy, and Buddy Wise in the saxophone section, with arrangements by El Finckel, Budd Johnson, and Gerry Mulligan. Later Roy Eldridge returned, and George Williams contributed arrangements. All of this is heard in the course of these two discs. The set also places proper emphasis on the consistently high quality of Krupa's vocalists, who included Eldridge, the pioneering scat team of Dave Lambert and Buddy Stewart, the justifiably highly touted Anita O'Day, the less celebrated but extremely able Irene Daye, and Carolyn Gray, who sang capably and added great luster to the bandstand.

Robert McCoy: "Barrelhouse Blues and Jook Piano." Vulcan 2501. \$4.98 (LP). (Vulcan Record Co., 314 Windsor Drive, Birmingham 9, Ala.)
McCoy is a veteran blues singer and

CIRCLE 12 ON READER-SERVICE CARD

pianist who has been working around Birmingham since 1927. He is a rugged, driving musician who attacks a keyboard with a steady determination reminiscent of Big Maceo. As a singer, he is positive and open but somewhat superficial. He communicates through rhythm rather than through emotion, but in his own way he makes a strong impact.

Sonny Rollins and Coleman Hawkins: "Sonny Meets Hawk." RCA Victor LPM 2712, \$3.98 (LP); LSP 2712, \$4.98 (SD).

Theoretically, this should be an exciting and stimulating confrontation. On this disc the first of the great tenor saxophone stylists, Coleman Hawkins—whose playing and creativity have not lagged during forty extremely active years in jazz and whose influence has been felt by successive generations of saxophonists ever since the late Twenties—joins forces with Sonny Rollins. The latter shows some of the Hawkins influence and is, as the disc's subtitle points out, the "boss" of the modern tenor sax. And there is excitement and stimulation here, but almost all of it comes from Hawkins. He plays with deep warmth, a sure full tone, and a flowing sense of development that lifts and carries all of his passages. Rollins can match Hawkins in technical skill (and, occasionally, when he follows a Hawkins solo he picks up and toys with an idea Hawkins was using), but his present mode of projection is made up largely of harsh, jagged, hard sounds frequently dissolving into barnyard clamor. Most of the time during the course of the six selections on the disc, the two saxophonists take distinctly separate solos (in stereo, each has a channel to himself); but on *Lover Man* they show what might, with more organization and work, happen between them—here the exchanges and pickups are more closely meshed, and they give each other some backing. It ends, however, with Rollins projecting bits of static which may be, as the liner notes point out, technical marvels but which seem to have little contextual validity.

George Shearing Quintet: "Jazz Concert." Capitol 1992, \$3.98 (LP); S 1992, \$4.98 (SD).

Shearing, after years of producing discs

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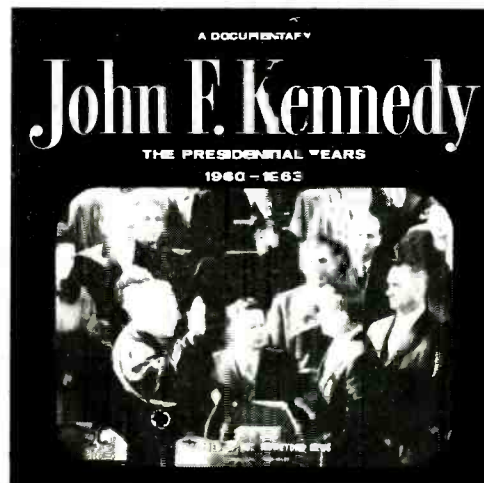
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that have been either deliberately bland or distressingly feeble in their attempts to get back in the jazz groove, has at last made a record in which he plays easily, simply, and gracefully with a group not bogged down in the Shearing Quintet clichés. John Gray on guitar and Gary Burton on vibraphone share the solo honors. There are some hints of the old Shearing weaknesses, but the bulk of the disc consists of amiably ambling performances that are refreshingly informal. Even Shearing's humor in the spoken introductions from this live Santa Monica concert is less strained than usual.

Stuff Smith and Herb Ellis: "Together!"
Epic 16039, \$3.98 (LP); 17039, \$4.98 (SD).

Although he is now almost never heard on records, Stuff Smith, the violinist who hit his peak of popularity in the Thirties when he had a mad roughhouse little group at the Onyx Club on New York's 52nd Street (it included Jonah Jones on trumpet and Cozy Cole on drums), has quite obviously been around playing somewhere. One says "quite obviously" because it seems unlikely that any musician who had been laying off for any length of time could play with the zest and command that Smith brings to this set. On a fast piece, *Hillcrest*, he plays as hard-driving a violin solo as one could wish to hear. He still has his delightfully acerbic sense of melody, as he shows on *Alone Together*. And that hoarse, ingenuous singing voice is just as infectiously gay as ever when he sings *How Come You Do Me Like You Do*. Herb Ellis, on guitar, swings right along with Smith, while an unusually sound and solid rhythm section (Lou Levy, piano, Al McKibbon, bass, Shelly Manne, drums) buoys up the entire set. Almost the only drawback to this disc is the judgment involved in allowing a couple of selections to carry on too long.

Joe Williams: "At Newport '63," RCA Victor LPM 2762, \$3.98 (LP); LSP 2762, \$4.98 (SD).

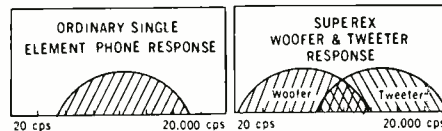
Williams was one of those who gave a great lift to last summer's Newport Jazz Festival. He did it with the help of some excellent accompaniment by Clark Terry, Coleman Hawkins, and Junior Mance. In fact, these three contributed almost as much to the success of the singer's stint as did he himself. Williams has developed great authority and assurance in the past couple of years, and in addition, his naturally big voice has loosened in projection. He now sings in an extremely easy and casual manner, and yet makes use of the full-bodied timbres. He started conventionally enough at Newport with only his regular trio, but once the fresh musicians arrived his program rolled along in high spirits, as this recording makes apparent. Terry proves himself invaluable both as an obligato player and as a witty soloist. This disc conveys much of the excitement that was stirred up by these performers at the Newport sessions. JOHN S. WILSON

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HIGH FIDELITY MAGAZINE



Roland Kirk—with stritch.

Breakthrough to a New World

ROLAND Kirk's career in jazz has been rather like that of a time bomb. When he first began to attract attention a couple of years ago, he was looked on as a curiosity. Not only did he play outlandish instruments called the manzello and the stritch (both members of the saxophone family), but he blew two and even three wind instruments at once. Shades of Wilbur Sweatman and the novelty bands of vaudeville days! Then it began to become apparent that he was not simply an oddity. His combinations of instruments created fascinating ensemble passages; he proved himself an outstanding performer on his main instrument, the tenor saxophone; and no matter what he played—manzello, stritch, flute, nose flute, whistle, or a Theraminic sort of device which he called "the evil box"—he produced strongly stated and extremely valid jazz. There have been a succession of LPs that have demonstrated Kirk's virtuosity and imagination over and over again.

It became evident, however, that even Kirk could do only so much within a quartet framework. Continual solo work and harmonizing with one's self can become repetitious even for the most adventurous of practitioners. But Kirk breaks into new ground on one side of this disc—and a brilliant breakthrough it is. Benny Golson has devised some big-band settings that are relatively loose and unrestricting. They allow almost as much freedom as the quartet setting, with the added benefit that Kirk's own

musical colors are complemented by the colors drawn from the full orchestra. In the process, a whole new world is opened to him. He is no longer driven to produce something in every measure of the piece but, carried by Golson's astute arrangements, is allowed time to develop his ideas as he pleases.

He leads a fascinating exposition of Charlie Mingus' *Ecclusiastics* which has all the fierce cry of the original version with an added element of discipline. (Kirk is a graduate of the Mingus school of self-expression.) On *By Myself*, he does some seemingly impossible things on the flute (managing to sound like a plucked string, for example). He turns richly romantic in a ballad played on the manzello, improvises some strong ideas on the same instrument inspired by Hindemith, and soars and sings at a breathtakingly fast tempo on stritch.

When one turns to Side 2 of this disc and finds the conventional Kirk quartet, the letdown is immediate. Actually, the quartet performances are full of adventurous explorations, but after hearing the soloist in the full orchestra context, the smaller setting seems somewhat tame. The comparison is really not invidious, but simply an indication of the potentialities that lie ahead of Kirk once he gets beyond the inherent restrictions of a small group.

JOHN S. WILSON

Roland Kirk Quartet: "Meets the Benny Golson Orchestra." Mercury 20844, \$3.98 (LP); 60844, \$4.98 (SD).

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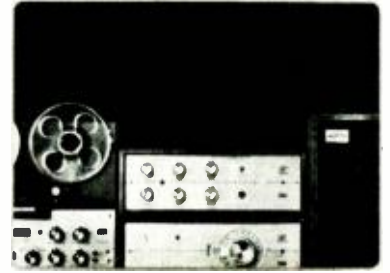
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THE TAPE DECK

Continued from preceding page

the music itself and of Miss Price's superb vocalism.

GOTTSCHALK: *A Night in the Tropics; Grande Tarantelle, Op. 67* (orch. Kay)

†Gould: *Latin-American Symphonette*

Reid Nibley, piano (in the *Tarantelle*); Utah Symphony Orchestra. Maurice Abravanel, cond.

•• VANGUARD VTC 1673. 47 min. \$7.95.

The latest of Abravanel's enterprising

adventures off the beaten path gives us the first major representation of Gottschalk on tape. *A Night in the Tropics* is one of this fabulous American musical pioneer's most distinctive works. The so-called symphony contains one of the most sensually supercharged romantic movements in all music—one which does much to explain Berlioz's enthusiasm for Gottschalk's earlier student scores. The *Allegro moderato* exploits zestful Latin-American rhythms and tunes even more effectively than do the more familiar Gottschalk piano divertissements and Hershey Kay's *Cakewalk* ballet transcriptions. In comparison, the *Grande Tarantelle* seems—for all its dash—a rather old-fashioned and formula-ridden show-

piece, and the coupled Gould *Symphonette*, though it is ingenious, seems synthetic. (Anyway, the best two movements of the latter have been taped earlier by the composer himself for RCA Victor.) The present program is consistently well played and recorded in brightly warm and natural stereoism.

PURCELL: *Dido and Aeneas*

Patricia Clark (s), Belinda: Janet Baker (ms), Dido; Monica Sinclair (c), Sorceress; Raimund Herinx (b), Aeneas, et al.; St. Anthony Singers; English Chamber Orchestra, Anthony Lewis, cond.

•• OISEAU-LYRE EOL 96002. 52 min. \$7.95.

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Purcell's one opera may or may not be the earliest in English: what's generally forgotten nowadays is that it was written specifically for performance at a girls' school. I once was lucky enough to hear it actually sung and played by schoolgirls, and until the present first tape edition came along no professional version has ever succeeded so well—for me, at least—in capturing the quintessence of the music's endearing charm and zest. The 1952 Mermaid Theatre production on monophonic discs with Flagstad and Schwarzkopf, still available under the Electrola label, was a magnificent one in many ways; but the present version is far more idiomatically English and more simply and tenderly sung, especially by Janet Baker, a truly ideal Dido, and a superb little chorus. The accompaniment by Lewis' spirited string orchestra is characterized by sensitive insight into the baroque style, and the renowned Thurston Dart gives us some of the finest harpsichord continuo playing of his career. The only performance shortcomings are minor: Herinx's Aeneas is somewhat stilted; Sinclair's Sorceress and her two Witches caricature their parts in a way that may amuse some listeners while striking others as naïvely melodramatic. But there are no shortcomings in the exquisitely pure stereo recording and immaculate tape processing—indeed there seem to be no mechanical or electronic intermediaries at all between the home listener and the delectable music itself. A reel to treasure.

STRAUSS FAMILY: "*Magic Vienna*"

Cleveland Orchestra, George Szell, cond.
•• Epic EC 830. 42 min. \$7.95.

STRAUSS FAMILY: "*Tales of Old Vienna*"

Vienna Philharmonic Orchestra, Willi Boskovsky, cond.
•• LONDON LCL 80127. 46 min. \$7.95.

Here are two outstanding programs which richly warrant inclusion in every reel collection—not only individually, for the musical delights they offer, but as demonstrations of two very different yet equally authoritative approaches to Straussiana. The merits of Boskovsky's symphonic-dance approach are now

familiar, this being the fourth program in a unanimously acclaimed series and exceptional only in that it is marked by even more executant enthusiasm (and by more robust recording) than its predecessors. As for the Szell performances, the potentials of a more formal *symphonic-dance* approach have, I believe, never been so successfully exploited. Like all this conductor's readings, these seem to have been prepared with scrupulous care, yet he executes them with such geniality and lilt that even the most familiar works seem freshly minted. The Clevelanders surely never have sounded better than they do here in superbly rich, open, and vibrant recordings; and this miraculous tape is if anything even better processed than the admirable London one.

Boskovsky's program features more relative novelties: notably the high-stepping *Eingesendet* and poetic *Brennende Liebe* polkas by Josef; Johann II's jaunty *Demoliren* polka and glittering *Spanish March*; as well as the *Radetzky March*, Eduard's *Bahn frei* polka, and three familiar Johann II waltzes—*Roses from the South*, *Du und Du*, and *Tales from the Vienna Woods* (the last featuring no less a zither soloist than Anton Karas). But while Szell's waltz choices are conventional enough (Johann II's *Blue Danube* and *Voices of Spring*, Josef's *Village Swallows* and *Delirien*), one has the feeling of hearing them for the first time in their full glory. And to his two *jeux d'esprit* (the often played *Pizzicato* polka and *Perpetuum mobile*), Szell brings a bravura and gusto that tend to make one forget entirely even the finest of other conductors' versions. And the casual manner with which he "throws away" the spoken "And so forth . . ." at the end of the *Perpetual Motion* reveals hitherto unsuspected acting talents!

STRAUSS, RICHARD: *Also sprach Zarathustra*, Op. 30

Philharmonia Orchestra, Lorin Maazel, cond.

• • ANGEL ZS 35994. 33 min. \$7.98.

When Reiner's last word on *Zarathustra* appeared on an RCA Victor tape last January, it seemed unlikely that anyone else ever could surpass it—and for sheer drama and poetic mysticism his version is still sure to reign supreme. What Maazel does here is less an effort to compete with Reiner on his own terms than a bold attempt to offer an entirely different approach—less somber, more vivacious. His reading is somewhat mannered in many details and certainly lacks the overwhelming impact of Reiner's, yet it is surprisingly exhilarating, and it too is superbly played. The sweeter, more luminous and transparent tonal qualities of the Philharmonia Orchestra are also magnificently recorded (even more attractively than the Chicago's in some respects, though never quite so excitingly and forcefully), and the present processing is admirable. So, while I certainly can't recommend the new version as a first choice, it richly deserves a hearing for its fresh illuminations. I

could praise it even more warmly if only it had made clearly audible the *full* series of midnight chimes strokes at the beginning of *The Nightwanderer's Song* section (slighted in all other *Zarathustra* recordings I know of). The chimes become apparent a bit earlier here than in the Reiner taping, but I'm still unable to hear the very first stroke and I'm still looking forward to a recording in which it is vividly spotlighted—as Strauss surely intended it to be.

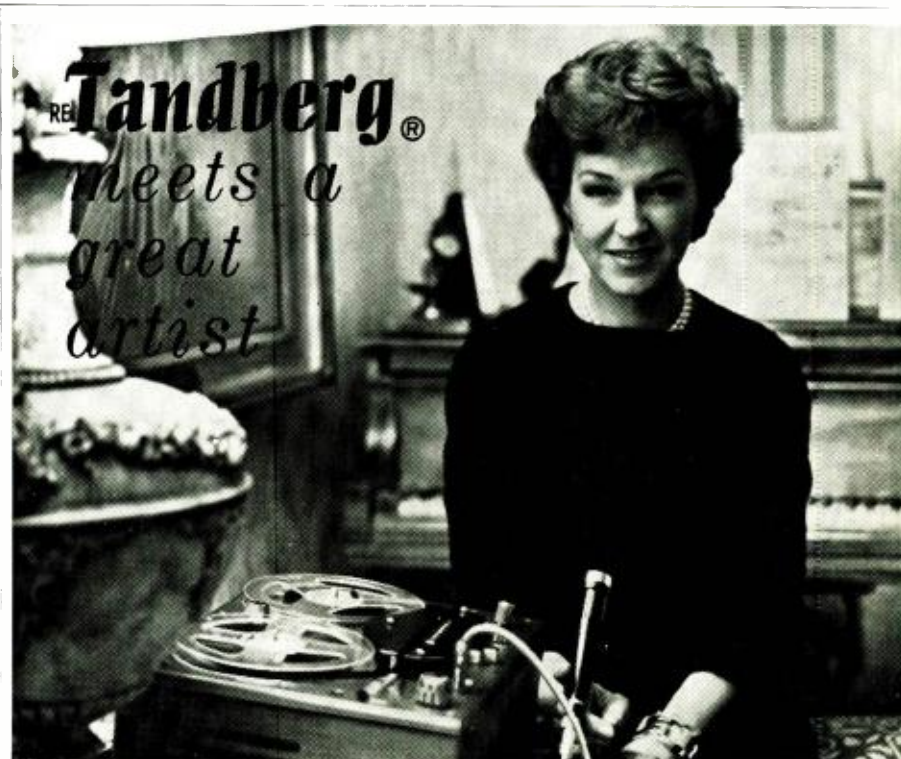
TCHAIKOVSKY: *Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23*

Artur Rubinstein, piano; Boston Sym-

phony Orchestra, Frich Leinsdorf, cond.
• • RCA VICTOR FTC 2148. 33 min. \$8.95.

Except for the Horowitz/Toscanini version, few readings of the Tchaikovsky Piano Concerto have enjoyed longer or wider favor than Rubinstein's. So the pianist's matured re-recording, in stereo, is particularly welcome both to his old admirers and to younger listeners seeking a more Olympian interpretation than most recent ones. This is a truly magisterial performance in its nobility, firm control, and unrushed drive. It is notable too for the breadth and warmth of its orchestral accompaniment, which includes

Continued on next page



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THE TAPE DECK

Continued from preceding page

a flute solo in the slow movement that well matches Rubinstein's own lyrical eloquence. Except for a few slight pre-echoes, the tape processing is fine, too, and while the recorded sonic qualities may not appeal equally to all ears (to mine they are slightly lacking in vividness), they are mightily impressive for their strength, excellent balances, and the bold "ring" of piano tone. Over-all, I'd rank this reel as the generally preferable tape choice (displacing Cliburn's, which in comparison now seems less vital and dramatically gripping). It is technically more satisfactory than perhaps any of the Boston Dynagroove releases to date, although I still crave a more complete return to the natural reverberance of Symphony Hall. But since this is the most recent Boston recording session (May 1963) represented on tape, I'm hoping that it may forecast a change in the handling of acoustical ambiances in Dynagroove.

WAGNER: Arias

Kirsten Flagstad, soprano, et al. Vienna Philharmonic Orchestra, Hans Knappertsbusch and Georg Solti, conds.
• • LONDON LOL 90068. 52 min. \$7.95.

This "Flagstad in Memoriam" program is a reel must for all tape collections, for the great Norwegian soprano has been represented in this medium before only by her Fricka in the complete *Rheingold*. The present tape includes an excerpt from that work (the "*Wotan, Gemahl!*" scene with George London and Claire Watson); the other selections are Brünnhilde's "*War es so schmählich?*" (with Otto Edelmann) from Solti's *Walküre*, Act III; "*Der Männer Sippe*" and "*Du bist der Lenz*" from Knappertsbusch's *Walküre*, Act I; and the two Wesendonck songs, *Im Treibhaus* and *Träume*, also conducted by Knappertsbusch. The operatic excerpts all have rather disconcerting fade-out endings, and of course the recording qualities vary considerably. Yet the tape transfers are admirably processed, and in any case all other factors are completely overshadowed by the incomparable Flagstad voice and acting.

EUGENE ORMANDY: "Ports of Call"

Philadelphia Orchestra, Eugene Ormandy, cond.
• • COLUMBIA MQ 581. 60 min. \$7.95.

Here's a clear case in which a good disc is outclassed by an even better tape. The processing itself is perhaps only a shade superior, but the excessive intensification of the highs on which I commented in my disc review of last November seems to have been so tempered

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in the transfer that it no longer sounds "gimmicky." This is achieved without any real loss of brilliance. Except for the rock-steady, admirably proportioned *Bolero* and high-tensioned Chabrier *España*, the readings here (Ibert *Escalas*, Ravel *Valse* and *Pavane*, and Debussy-Cailliet *Clair de lune*) are perhaps somewhat routine and occasionally mannered. But the Philadelphia Orchestra's mellifluous playing is an aural delight.

"Ella and Basie!" Ella Fitzgerald, Count Basie and His Orchestra. Verve VSTC 300, 42 min., \$7.95.

The inexplicably belated collaboration on records of the finest swinging talents in all jazz proves to be a happy event. Mutually inspired, and provided with well-nigh ideal Quincy Jones arrangements, the stars never sounded more liting than in *Them There Eyes*, *Honeysuckle Rose*, *Misbehavin'*, and *Shiny Stockings*, among others. Best of all are Ella's superb scat vocalizations. Add vivid stereoism and flawless tape processing, and you have a reel guaranteed to chase the blues away.

"Full Nelson." Orchestra. Oliver Nelson, cond. Verve VSTC 299, 41 min., \$7.95.

Nelson's not inconsiderable talents as an alto saxophonist are overshadowed here by his more distinctive ones as arranger and composer, and by the virtuosity of such costarred soloists as Clark Terry, Phil Woods, Joe Newman, and others in the variously constituted bands used here. This markedly stereotistic, if closely recorded, reel (well processed, except for some preëchoes) would be notable if only for its galvanic *Hoe Down*, its atmospheric bolero-rhythmed *Majorca* (with Stan Webb's fine oboe solo), and a rhapsodically nostalgic *Ballad for Benny*. But almost everything is imaginative.

"Hootenanny." Various artists. Mercury (via Bel Canto) STP 1 (twin-pack), 56 min., \$9.95.

"Hootenanny." Various artists. Kapp KTL 41061, 39 min., \$7.95.

Both of these reel versions of the currently popular *omnium gatherums* of highly miscellaneous folk singers sport ingenious gimmicks. Kapp splices in applause between each selection, while Mercury employs a first-rate narrator (Ray van Steen, if I've caught correctly his modest self-identification at the very end), who introduces the participants and discusses briefly yet informatively the varied folk styles represented. (Incidentally, this narration and grouping of selections from Mercury's disc catalogue are strictly tape features—the program as a whole has no disc equivalent.) Its special merit, apart from the musical materials, is its attractiveness as an introduction to current streams of folk music.

Best known among the Mercury artists are the great Josh White (with a fine

Continued on next page

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THE TAPE DECK

Continued from preceding page

Evil-Hearted Man and *Key to the Kingdom*) and the Bluegrass Boys, characteristically stimulating in lively *Pike County* and *Foggy Mountain* renditions. And several of the less celebrated contributors are strikingly effective—notably Inman and Ira in a fascinating quasi-canonic *Bulldog Roar*; Sheldon and James in *Turn Around* and a very amusing *When You Smoke Tobacco*; the Smothers Brothers in a satirical *Black Is the Color*; and Stu Ramsay's idiomatic country banjo playing in *Cripple Creek*.

The less extensively varied Kapp program tends to fall off a bit after the Chad Mitchell Trio's *Hang on the Bell, Nellie*, and *Rum by Gum*. Marais and Miranda's *Native Minstrel Song* and *The Queen Bee* hardly represent these celebrities at their best, and the more obscure artists are somewhat routine. But The Samplers have a couple of quite jaunty songs. Terry Gilkyson sings *Green Grow the Lilacs* attractively, and Jo March brings a fresh personal animation to the usually sentimentalized country hit *Kisses Sweeter Than Wine*. Both reels are excellently recorded and processed.

"Li'l Ol' Groovemaker." Count Basie and His Orchestra. Verve VTC 297. 35 min., \$7.95.

Don't let the folksy title mislead you: this well-varied program of Quincy Jones originals gives Basie (on "tack" as well as normal piano) and his seventeen sidemen plenty of chances to strut their most characteristic individual improvisatory talents and the jumping drive of the full ensemble, too, is amply accounted for. The formulas may all be familiar (as John S. Wilson noted in his review of the disc edition), but for the Basie band's purposes they could hardly be bettered in the bravura *Dum Dum*, the bluesy *Kansas City Wrinkle*, and a richly sonorous *Pleasingly Plump*. Among the soloists, Al Aarons on trumpet and Marshall Royal on clarinet and alto sax share honors with Basie himself; but I was particularly intrigued by Don Rader's muted trumpet and Benny Powell's muted trombone in *Count 'em*. The stereoism is realistically panoramic, the recording brilliantly clean if a bit dry (yet appar-

ently not too closely miked), and the tape processing excellent.

"Mantovani/Manhattan." Mantovani and His Orchestra. London LPM 70071, 35 min., \$6.95.

As with most London spectaculars, the tape version of this unusually interesting and vigorous Mantovani program is processed at a markedly lower level than the stereo disc edition. The original excessively sharp highs are softened to a more aurally acceptable brilliance and to more equable spectrum balance. Yet even the reduced level doesn't prevent the obtusion of some spill-overs in the quietest passages of the *West Side Story* excerpts. No great matter: it's a joy to hear this fine orchestra in something besides bland mood music, and the players make the most of Roland Shaw's ingenious scorings of *The Bowery*, *Belle of New York*, *Take the "A" Train*, etc. Only the overambitious *Tenement Symphony* fails to come off.

"The New Moon." Dorothy Kirsten, Gordon MacRae, et al.; Roger Wagner Chorale; Orchestra. Van Alexander, cond. Capitol ZW 1966. 43 min., \$7.98.

"The Student Prince." Roberta Peters, Jan Peerce, Giorgio Tozzi, et al.; Merrill Staton Choir; Orchestra. Franz Allers, cond. Columbia OQ 580. 42 min., \$9.95.

The third reel in Capitol's Romberg series is musically more vital than the *Desert Song* and *Student Prince* of July 1963. This is due primarily to the freshness of many of the airs in *The New Moon* and to the durability of even its familiar ones—*Stout-Hearted Men*, *Lover Come Back to Me*, etc. The pure, bright stereoism and the balances are first-rate. Miss Kirsten is charming (though MacRae is more colorless than ever), and the supporting cast, chorus, and orchestra are thoroughly competent.

Columbia's star-studded revival of *The Student Prince* is outstanding. It presents a somewhat more generous representation of the score than Capitol's (including some of the dialogue), and its warmly robust stereo (well staged) is no less effective, although the soloists here are somewhat more closely miked. The entire production endows the Romberg warhorse with a dramatic convic-

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tion I. for one, never expected it could achieve nowadays.

"She Loves Me." Original Cast Recording. Harold Hastings, cond. M-G-M STF 4118 (twin-pack), 75 min., \$9.95.

"She Loves Me": Selections. Frank Chacksfield and His Orchestra. London LPM 70070. 35 min., \$6.95.

None of the high and wide praise for Jerry Bock's latest hit quite prepared me for its oddly "different" combination of sentiment and highly sophisticated musical scoring (by Don Walker). Yet I'm rather baffled as to how to describe its unique flavor or to prophesy just who is likely to relish it. If you enjoyed *No Strings*, you're likely to enjoy this—different and more romantic as it is. I must confess to having been bored a bit at times, but then enchanted by some numbers (*Perspective* and *A Trip to the Library* in particular). And I was consistently fascinated by the ingenious ways in which quite conventional materials and performances (starring the always appealing Barbara Cook) are enlivened and spiced by adroit stylistic and scoring treatments. If you can be content with the tunes themselves, they are gorgeously played and recorded by Chacksfield's orchestra, but for the show's tantalizing blend of sweetness and pungency you'll have to hear the work as a whole on M-G-M. The latter is well if less sumptuously recorded, with the soloists perhaps a bit too forward, and no special use of stereophony. The acoustical ambiances are, however, attractively live.

"Take Ten." Paul Desmond, Jim Hall. Rhythm Section. RCA Victor FTP 1151. 37 min., \$7.95.

Everything here adds up to aural bewitchment. The music is consistently attractive—perhaps especially the "bossa antiqua" treatments of the *Black Orpheus* Theme, *Samba de Orfeu*, and an original *Embarcadero*. Probably the magic stems in large part from Hall's eloquent guitar solos and commentaries; also from the distinction of Gene Cherico's solid yet resiliently stepping bass playing. Stereo is clean (closely miked but with more warmth than most Dynagroove pop recordings), while the tape processing is quiet and free from preëchoes and spill-over.

"The Very Best of David Rose." David Rose and His Orchestra. M-G-M STC 4155. 33 min., \$7.95.

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festival, and to pass both of them on as firmly established institutions to her son Siegfried in 1908.

After World War I, under Siegfried's guidance a slight modernization of the Bayreuth scenery meant that considerably more stage room was required for more and more solid, three-dimensional pieces. For this artistic development he enlarged the 80-foot-deep stage by adding a rear stage area of an additional 40 feet. In 1926, he made further extensive additions, bringing together in new quarters constructed on the left or western flank of the Festspielhaus, the box office, dressing rooms, and various administrative offices. He also added two rehearsal stages to the rear of the Festspielhaus above the back-stage area. In his will, Siegfried left the Festspielhaus and other Wagner property to his widow Winifred in trust for their four children. In 1932 Winifred had an additional row of boxes (intended exclusively for the press) constructed above the original row of boxes in the rear wall of the theatre.

Something of the revolutionary, experimental atmosphere of Wagner's time returned to the Festspielhaus when it reopened for its first post-World War II festival in 1951 under the direction of the composer's grandsons. Their innovations have been violently controversial stage productions.

In the field of stage lighting, particularly in the use of new Xenon-gas lamps, Bayreuth is in the frontier of technical as well as artistic experimentation. Otherwise, the Festspielhaus stage and its mechanical equipment have remained astonishingly simple: there is no revolving stage, no elevator stage to be raised out of the basement or lowered from the flies, no grand stage wagons on which entire sets can be rolled on in a matter of seconds from backstage or side stages. The stage floor is cut into parallel strips, some of which can be raised or lowered at will. But even these have been unused in recent years. It is as if the Wagner grandsons felt that a heavily mechanized stage would only get in their way. What they have required for their revolution is first-rate lighting equipment and imagination.

Thus it is no surprise that among the chief objects of the current alterations of the Festspielhaus are space for more versatile lighting equipment. According to the present ingenious plans, new walls, over six feet further out to each side of the house, are being constructed. As these are completed and modern dressing rooms with private showers etc. begin to take shape, the old walls are torn down. Eventually, the stage to each side of the proscenium will be expanded and the roof of the stage house will be raised. To do this, and not interrupt the yearly festival, a new roof will be constructed over the old one, then the old one will be cleared away, and a higher, more strongly supported grid will be installed. (Two and three seasons back, there was some anxiety as to whether the old grid was strong enough to support the bevy of seemingly naked beauties lowered from above to join the acrobatic frenzy of the Venusberg Bacchanal.)

In the course of these changes much of the temporary wooden structure of 1876 will be replaced by fireproof materials. At the start of the project about \$700,000 towards the expenses were pledged jointly by German industry, the State of Bavaria, and the West German Federal Government. If all goes well the major changes may be finished by the summer of 1965. Lesser changes will include such projects as relandscaping a portion of the Festspielhaus park nearest the theatre to tempt intermission strollers to walk further afield. For the once barren hillside is now a seductive garden. And the rows of dwarf trees which offered no relief to the perspiring pilgrims of 1876 have now grown into that "umbrageous avenue" of the critic's dream.



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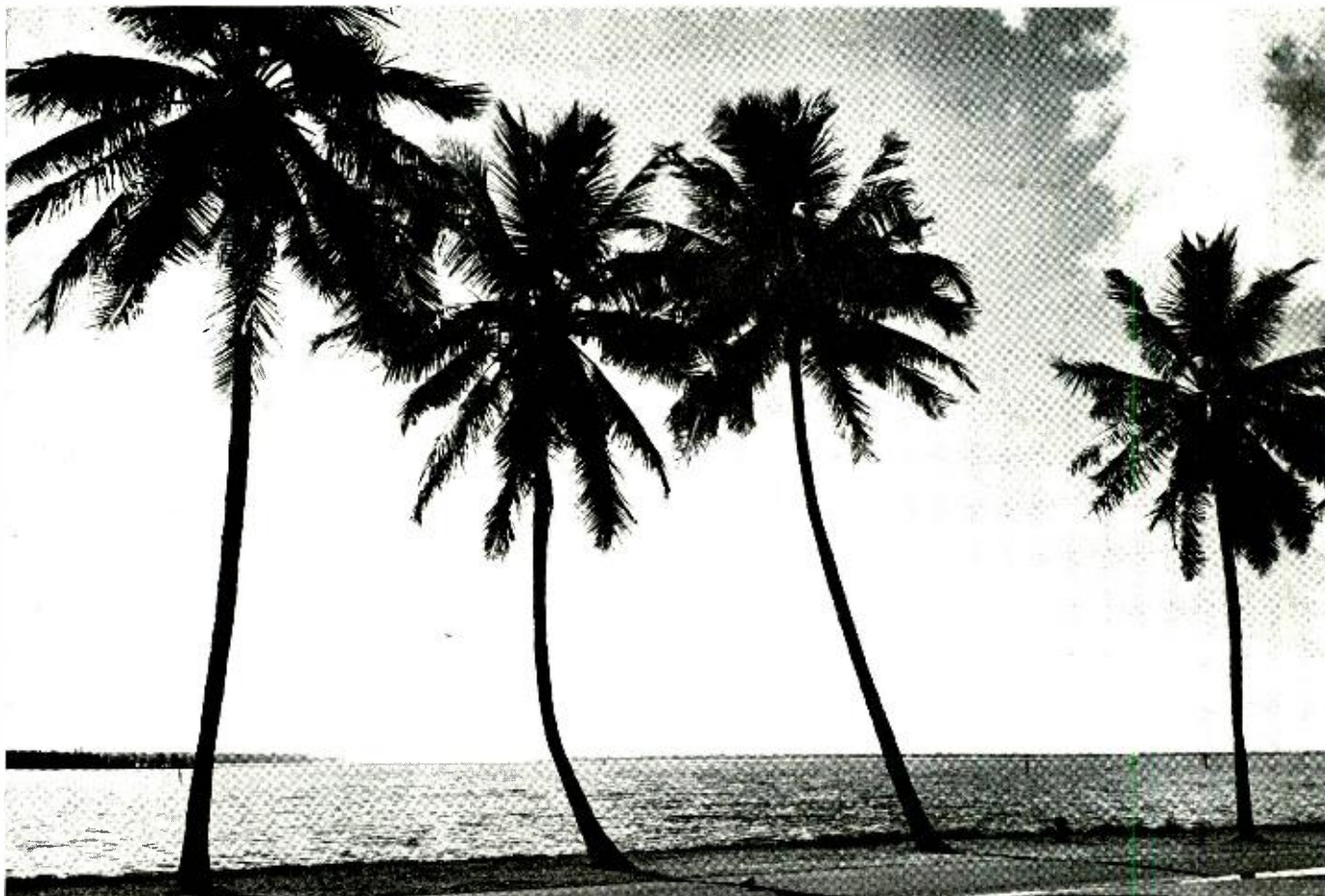
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The Most Sweeping Change in Speaker System Design... Starts with the New E-V FOUR!

Until now, there have been just two ways to determine the absolute quality of a speaker system: the scientific method, and the artistic approach. But each, by itself, has not proved good enough.

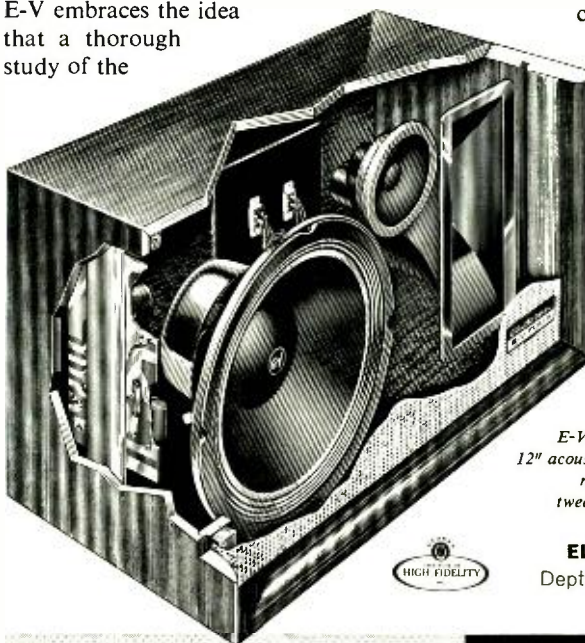
The scientist, with the help of impersonal equipment, charts and graphs, has strived to obtain the finest possible measured results. If the figures were right, then it *had* to sound right, and anyone disagreeing was dismissed as "not objective". But often, two speakers measured substantially the same, yet sounded quite different.

On the other hand, the artistic school of loudspeaker design has depended on the judgement of a handful of experts whose "golden ears" were the final yardstick of perfection. If you didn't agree with the experts, your ear was "uneducated" and not discriminating. But too often the measured response of the expert's system fell woefully short of reasonable performance—proof that even trained listeners can delude themselves when listening to loudspeakers.

Now, with the introduction of the E-V FOUR, Electro-Voice has pioneered a blend of the best features of both measurement methods to lift compact speaker performance to a new level of quality. It wasn't easy. The use of both techniques required extensive facilities, something E-V enjoys in abundance.

For instance, E-V has one of the industry's largest, most completely-equipped laboratories for the study of acoustical performance. Actually, the E-V engineering staff alone is larger than the entire personnel complement of many other speaker firms. In the E-V lab, measurement of speaker performance can be made with uncommon precision. And the interpretation of this data is in the hands of skilled engineers whose full time is devoted to electro-acoustics.

But beyond the development of advanced scientific concepts, E-V embraces the idea that a thorough study of the



*E-V FOUR components include:
12" acoustic suspension woofer | Ring-diaphragm
mid-range driver | 5" dynamic cone
tweeter | Etched circuit crossover*



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subjective response to reproduced sound is essential. E-V speakers must fully meet both engineering and artistic criteria for sound quality. Where we differ from earlier efforts is in greatly increasing the sample of expert listeners who judge the engineering efforts.

To this end, experts in music and sound from coast to coast were invited to judge and criticize the E-V FOUR exhaustively before its design was frozen. Adjustments in response were made on the spot—in the field—to determine the exact characteristics that define superb performance. It was not enough to say that a unit needed "more bass". What kind of bass? How much? At what frequencies? These are some of the more obvious questions that were completely settled by immediate adjustment and direct comparison.

The new E-V FOUR is the final result of this intensive inquiry into the character of reproduced sound. According to widespread critical comment, the E-V FOUR sound is of unusually high calibre. And careful laboratory testing reveals that there are no illusions—the measurements confirm the critics' high opinion of this new system.

Of course, it is one thing to design an outstanding prototype—and something else to produce an acoustic suspension system in quantity at a fair price. It is here that extensive production facilities, combined with creative engineering approaches, guarantee the performance of each E-V FOUR. And these same facilities ensure reasonable value. For instance, the E-V FOUR sells for but \$136.00 with oiled walnut or mahogany finish and just \$122.00 in unfinished birch. Yet, in judging its sound qualities, it was successfully compared with speaker systems costing as much as \$200.00.

We urge you to join in the analysis of E-V FOUR compact speaker performance. Visit your E-V high fidelity showroom and compare, carefully, this new system. We feel certain that you will agree with the engineers and the critics that the new E-V FOUR offers a truly full measure of high fidelity satisfaction.

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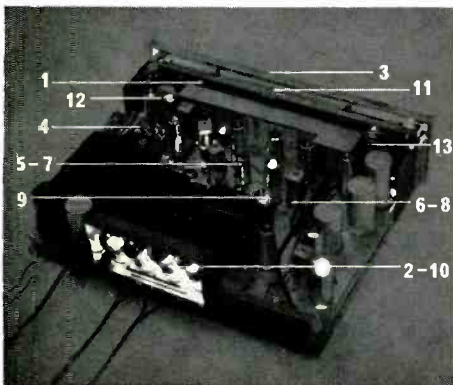


the superlative new S-8000 III FM stereo receiver priced at \$319.50



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