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DECEMBER THE MAGAZINE FOR MUSIC LISTENERS®

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Notebooks

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*The*  
Haydn Masses  
*a discography*







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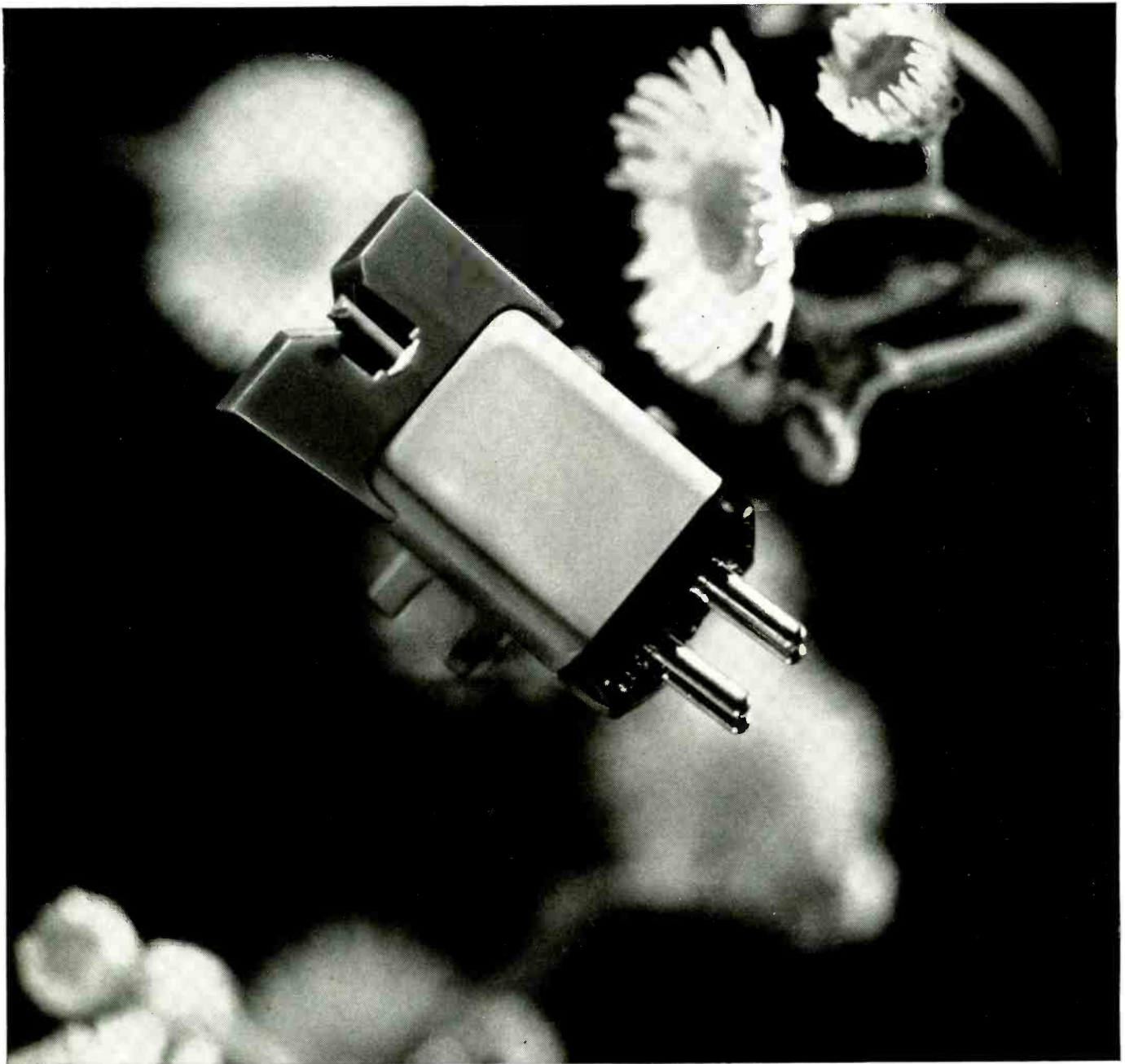
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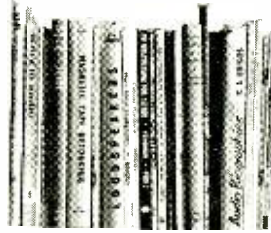
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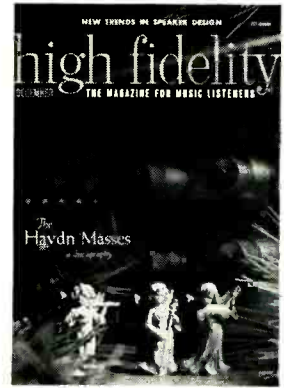
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CIRCLE 80 ON READER-SERVICE CARD



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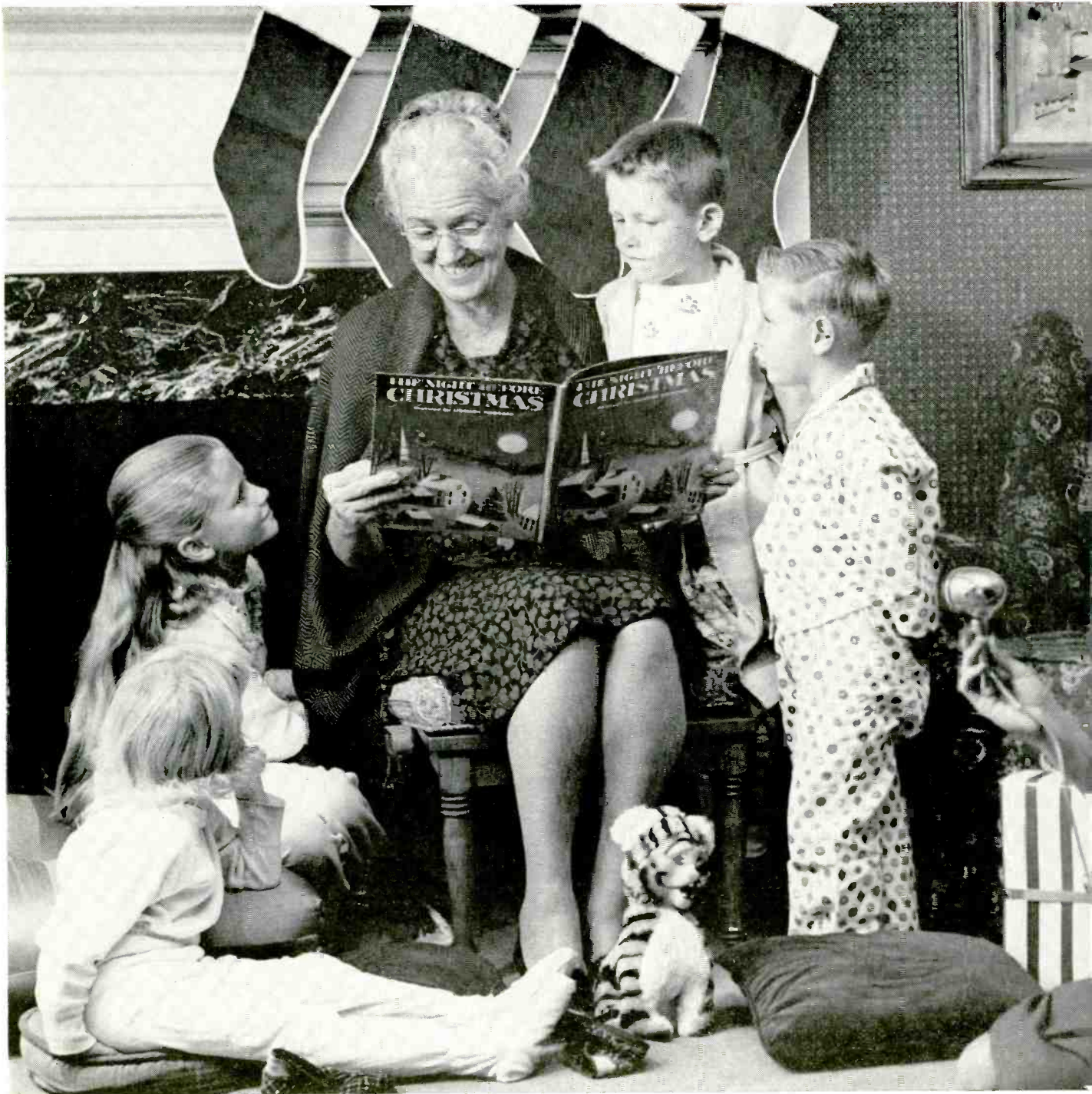
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Here's how many families do it: Set up the recorder in advance, with a full reel of tape; start the machine before the children enter the room to be sure not to miss anything; identify each gift as it is opened, asking the recipient to tell who sent it. Don't try to force any comments; natural reactions are best.

One very important point:

*Make sure you use a quality brand-name tape on a base of MYLAR\*.*

CIRCLE 28 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE





# sounds of Christmas

*on recording tapes of Mylar®)*

Why MYLAR? Several reasons. Tapes of MYLAR can't dry out or become brittle with age...will preserve your precious recordings, no matter how long you keep them. Heat and humidity can't affect them either, so storage is no problem.

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\*Du Pont's registered trademark for its polyester film.

CIRCLE 28 ON READER-SERVICE CARD

DECEMBER 1964

## AUTHORitatively Speaking

The author of the feature contribution which opens this issue (p. 48) needs no identification here. The memory of the great harpsichordist **Wanda Landowska** is still very vivid indeed in the minds of those who were privileged to know her, and there remains to delight—and inform—all of us the legacy of her work on records. To this testament is now to be added another memorial, with the publication, as *Landowska on Music*, of the private journals to which the artist confided the reflections of a profound and sensitive musical mind. It is HIGH FIDELITY's great good fortune to be able to present a preview of that book in the excerpts printed here under the title "From the Landowska Notebooks." The task of editing and translating these writings has, most naturally, fallen to **Denise Restout**, Mme. Landowska's musical assistant and companion for a quarter of a century. For Miss Restout's recollections of those years we refer readers to "Mamusia: Vignettes of Wanda Landowska," published in these pages in October 1960.

To make in this column a public confession of private woe, we have few more difficult chores than trying to persuade our editorial colleagues that they are not permitted to remain anonymous. We don't doubt that reticence is a virtue on their parts, but abject ignorance as to our friends' current Lives & Works can hardly be regarded as a virtue on *ours*. It is therefore in no very kindly spirit that we announce here the self-evident: Contributing Editor **R. D. Darrell** has provided us with a survey of current audio books (see "Stereo Reference Shelf," p. 53); European Editor **H. C. Robbins Landon** has sent us an article on Haydn's Masses (see "Gloria in excelsis Deo," p. 56). However, perhaps we ought just to accept gracefully the happy circumstance that we number among our associates 1) a *doyen* of discophiles and audio specialists and 2) a foremost expert on music of the eighteenth century.

New to HIGH FIDELITY this month is **Leo Haber**, whom we are ready to promote as one of this country's more sophisticated humorists (turn to "Let's Play A & R Man," p. 63, and you'll see why). We're not sure that this is quite the guise in which our author sees himself, though. A teacher of English who takes his profession seriously and a practicing poet (whose verse has appeared in such journals as *Commentary* and *Midstream*). Mr. Haber amuses himself by tossing off such *jeux d'esprit* as the one herein: but he is really engaged, as they say, in writing *The Great American Novel*—five candidates for that role have already been completed, and we expect to see at least one in circulation any day now.



# SHURE M100

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| Wausau                | Bob's Musical Isle                     |  |  |

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**SHURE BROTHERS, INC., 222 Hartrey Ave., Evanston, Ill.**

CIRCLE 68 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE



Over two years ago, word leaked out (as it will) that Shure, one of the world's most respected manufacturers of high fidelity components, had embarked on an epochal project: the creation of a perfectionist's compact stereo system. A high fidelity system that conjoined optimum sound and minimal size.

A formidable and dedicated group of development and design engineers was given carte blanche.

Independent high fidelity authorities were flown in for repeated consultations. Their recommendations and comments provided a demanding framework for Shure engineers.

Prototypes were modified and improved... and improved again... and again.

The monies and skills appropriated to the project were sizable — by ANY standards. Perfectionism is not inexpensive, ever.

#### THE M100 SYSTEM

The result of this highly disciplined creativity is Shure's M100 Maximum Performance component high fidelity system. It is not just good, it is great.

It will re-create your favorite records with a sound quality that is remarkable in its naturalness and exciting in its impact. It is unlike anything previously available in compact systems—save perhaps a highly-inspired custom component rig costing two (or more) times as much.

Because of the singular standards for sound and for size that were set for the M100, few components were judged to be satisfactory for inclusion in the unit.

Consequently, the Shure design staff (that developed the unique Dynetic cartridge which made true high fidelity stereo a practical reality) designed many of their own components. In addition, quality is controlled by the famous Shure Master Quality Control Program.

The M100 embodies significant and unique engineering considerations, such as a solid-state pre-amplifier/amplifier developed and produced by Shure with more than ample power to drive its two total-range, ultra-compact multi speaker systems, also designed by Shure. And, it features the renowned Shure Bi-Radial Elliptical Stylus in the famed V-15 Stereo Dynetic 15° tracking cartridge. Naturally, it cannot scratch records. Dual's finest precision Model 1009 automatic turntable is standard.

The M100 can be used with AM, FM, Multiplex tuners, or be used as a public address system. Ideally suited for every home-listening requirement,

the M100 is also recommended for use in schools, hospitals, and other institutions. It is Underwriters' Laboratories, Inc. listed.

Space is not sufficient here to list all the M100's pertinent specifications. They are for a system of this size, singular. We will be happy to send complete specifications to technically oriented music lovers.

# PERFECTIONISM IS NOT INEXPENSIVE, EVER

#### LIMITED QUANTITIES

Because of the detailed craftsmanship, large amount of hand-labor, and rigid quality control and inspection techniques involved, the number of M100 systems manufactured will be few. They will be available only through a select group of the most experienced high fidelity consultants and dealers. We cannot promise immediate delivery. For perfectionism cannot be mass produced.

#### THE M100L PORTATIVE SYSTEM

In two instrument cases. Recommended for serious listening among music lovers on the go: armed forces members, boat owners, college students, school music directors, or anybody given to travel. Or summer cottage owners, of course. \$389.00.



#### THE M100W LIBRARY SYSTEM

Impressive solid walnut cabinetry designed to complement the decor of modest or magnificent homes and apartments. \$450.00 complete.



**SHURE M100**

**THE SHURE ENGINEERED SYSTEM OF  
LABORATORY MATCHED HIGH FIDELITY COMPONENTS**

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

CIRCLE 68 ON READER-SERVICE CARD

*The only tape recorder capable of recording/playing  
hi-fi stereo tape at 1-7/8 ips!*



*Is this the year you get Long-Play Stereo Tape  
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If nobody will give you a Roberts Cross Field 770, there's only one thing to do: Give yourself a 770 as a Christmas Bonus. You deserve one. So does your sound system if you want to bring it up-to-date.

With a Roberts 770, your recording technique moves into the new era of LP stereo tape. Record up to 12 hours of 4-track hi-fi stereo on one 7" reel; record a whole day's stereo broadcast; dub off 18 LP records without ever changing your reel.

As for playback, you've never heard more brilliant stereo. It's the Cross Field concept that does it. Only Roberts has it. Frequency response at 7½ ips is 40 to 22,000 cps ( $\pm 2$  db); at 1½ ips, it's 40 to 13,000 cps ( $\pm 3$  db).

The Roberts Cross Field 770 is a highly-sophisticated instrument with all the professional features you want.

It costs \$499.95. When you get yours, we'll add another Christmas Bonus: our valuable Collectors' Album, recordings by famous artists for playback at 1½ ips, the world's finest LP stereo tape, free! See your Roberts Dealers, or write direct to:

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**ROBERTS** ® 

In Canada: J. M. Nelson Electronics, Ltd., 2149 Commercial Drive,  
Vancouver 12, B. C. Prices slightly higher in Canada.

CIRCLE 66 ON READER-SERVICE CARD



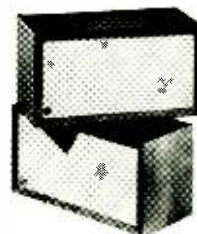
If you think you can't afford the best high fidelity components available, bar none, check these three independent magazine surveys.\*

They agree on their choices of the *best* turntable and the *best* loudspeakers – moderately priced AR's.

|                                     | TURNTABLE    | LOUDSPEAKERS |
|-------------------------------------|--------------|--------------|
| <b>Popular Science</b> (Sept. 1963) | AR two-speed | AR-3's       |
| <b>Bravo!</b> (Fall 1963)           | AR two-speed | AR-3's       |
| <b>hi-fi/tape systems</b> (1964)    | AR two-speed | AR-3's       |



*The AR turntable – less than 1/2 the cost of other arm-turntable systems over which it was chosen.*



*AR-3 loudspeakers – less than 1/3 the cost of other speakers over which they were chosen.*

\*The Bravo survey introduced its selection of top components with: "If music is so deeply your passion that it makes you intolerant of all compromise...you may enter that rarified area of audio where nothing matters but the dedicated pursuit of perfection."

The Popular Science panel tried to eliminate frills, and limited its choice to compact speakers for reasons of practicality in the home, but stated: "Where there was a more expensive component that produced a detectable improvement in sound, it was chosen."

The Hi-Fi/Tape Systems survey referred to its choices as "the least expensive way to obtain state-of-the-art performance."



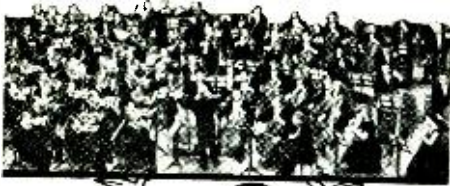
The Popular Science survey also recommended Roy Allison's High Fidelity Systems – A User's Guide (AR Library Vol. 1, \$1). This book may be purchased at many AR dealers', or you may order it directly with the coupon below.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Massachusetts 02141

- Please send me Allison's High Fidelity Systems—A User's Guide. I enclose \$1 in cash or check only, and /or
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# NOTES FROM OUR CORRESPONDENTS

## PARIS

The side entrance of the Salle Wagram gaped towards a noisy traffic jam. But a few feet inside one could almost smell that expectant silence which is commanded by the red lights of recording sessions. It deepened as one went down the dark corridor, through a set of padded doors, up the steps, around an inefficient barrier of piled chairs, past a large sign reading "Silence!" and on towards more padded doors. A push on one of these, and out floated the big tenor of Nicolai Gedda in a French *silence!* followed by an orchestral crescendo and the roar of a male chorus: "SEEELAANCE!"

Obviously, since they were working on the prologue, the long discussed Angel recording of *The Tales of Hoffmann* was practically on tape. No one in this business ever does the first part of an opera first.

André Cluytens, wearing checked slacks, a large sweater, and headphones, was conducting the Conservatoire Orchestra and being followed on two television screens by the relatively remote chorus. On stage, surrounded by wires, microphones, photographers, and Pathé-Marconi technicians, were Gedda, as Hoffmann, and the young Bulgarian bass Nikola (the spelling he prefers) Guiuselev, in the role of Lindorf.

"Everything," Cluytens assured me after the break, "has been fine." Then, cheerfully but rather defiantly: "Why shouldn't it have been?"

Well, one could imagine some reasons,

without wishing to offer the slightest criticism of anyone. For this version of a fairly tricky, very atmospheric classic had brought together an unusual number of international-star temperaments. Elisabeth Schwarzkopf, recording for the first time in Paris, has the role of Giulietta. Victoria de los Angeles is Antonia, and Gianna d'Angelo is Olympia. George London sings two of the aspects of Hoffmann's evil genius: Coppélius and Doctor Miracle. Another aspect, Dapertutto, is sung by Ernest Blanc. Add Gedda and Guiuselev. And remember that all of these artists always have intricate schedules—in fact, they all happened to be in Paris on their way to various engagements in the United States.

"Actually," Cluytens continued, "it has been a pleasant gathering of old friends. The only one with whom I have not worked before is Mlle. d'Angelo. I directed Nicolai Gedda in his debut at the Paris Opéra. Others I have worked with for long periods at Bayreuth, or in recording sessions here and elsewhere. Our only real difficulty was getting everybody into town during the same period. We had been trying for two years."

Gedda, humming to himself, went back up to his music stand and microphones, and hooked a finger preparatory to turning a page. As I slipped through the padded doors he was announcing once again, with undiminished emotion, that "the name of the first was Olympia."

**That Ceiling.** The awkward thing about Marc Chagall's new ceiling at the Paris

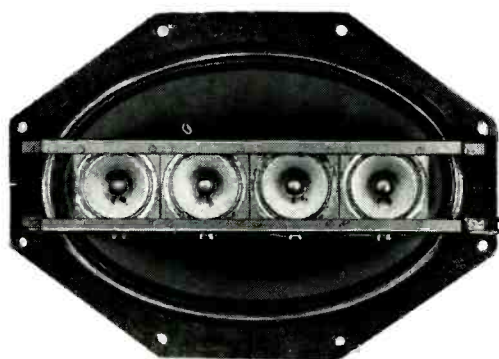
*Continued on page 16*



Tenor Gedda and conductor Cluytens: old friends united.



# An even more "dangerous" loudspeaker ...with the world's largest elliptical woofer!



## THE EMI 901 CONSOLE

This new EMI console Model 901 loudspeaker system is designed with one purpose in mind . . . to provide professional studio sound in a cabinet suitable for the home. The 19" x 14" elliptical loudspeaker has a low, low bass and a particularly smooth mid-frequency response so essential to any good high fidelity system.

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cal response. Cast alloy chassis have been used to give a resonance-free response.

All this is required of professional studio sound and this is precisely what you get in the new EMI 901. The hand-rubbed, oiled walnut cabinet is well-constructed and mounted on concealed casters for easy room placement. It measures 34" high, 28" wide and 19<sup>3</sup>/<sub>4</sub>" deep and features EMI's exclusive woven metal grille for superior dispersion of sound. Listen to the new EMI 901 console at your dealer . . . and get professional studio sound for just \$395.00\* or \$285.00\* without the cabinet, for custom installation.

*\*All prices slightly higher in South, West and Canada.*

### **EMI**

*(Makers of the Dangerous Loudspeakers)*

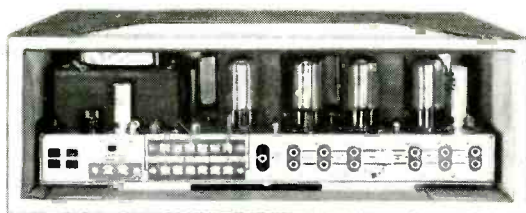
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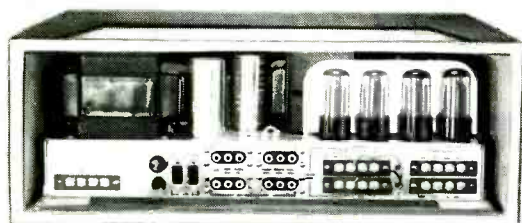
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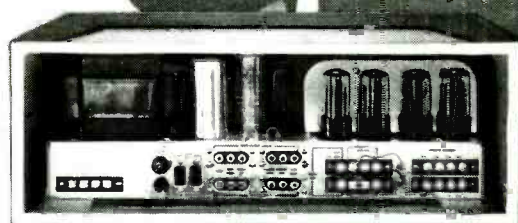
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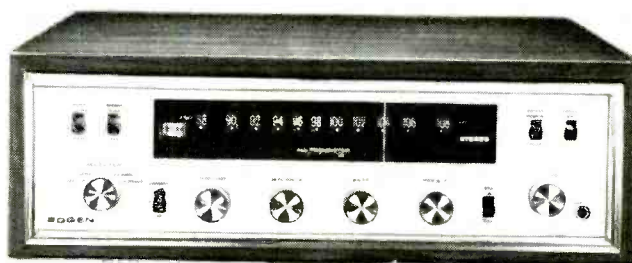


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**But...the last word  
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According to the audio experts, the RT6000 shouldn't exist.

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Whether compared to vacuum tube or solid state receivers, the FM-Stereo 60-watt RT6000, is the "dream receiver" come to life. Solid state power for precisely defined, truly transparent sound; unlimited control versatility; response above and beyond audibility; extreme FM sensitivity; reliability—on every standard, a consummate *professional*. And only Bogen—with its ten-year head-start in solid state technology—could have produced it at such moderate cost.

Even costlier solid state receivers still use tubes (unadvertised, of course)—usually, in the RF stage. But Bogen has achieved the *full* potential of solid state. The RT6000 does not have a single tube to age, cause hum, noise or distortion; nor any output transformers to impair response. Listen and compare. See if the RT6000 doesn't produce the tightest, cleanest bass, highs and transients you have ever heard!

The RT6000 also has the 'extras' you want. Private stereo headphone reception, tape monitoring, professional tuning meter—even automatic FM-stereo switching circuitry!

Want to know more? Visit your dealer and ask for a demonstration. For complete specifications and the new Bogen catalog, write: Bogen, Dept. A-12, Paramus, N. J.

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## NOTES FROM OUR CORRESPONDENTS

*Continued from page 12*

Opéra is that it's almost certainly one of the masterpieces of twentieth-century painting. Also, the fresh, pastel blues, greens, yellows, and reds go unexpectedly and marvelously well with the gold, plush, and baroque pomp of the old theatre.

Moreover, although the floating, often upside-down forms are all from Chagall's familiar repertory, and include a self-portrait and a small sketch of Cultural Minister André Malraux, they are quite musicianly and even operatic—or at least balletic. They pay tribute to Mozart, Wagner, Berlioz, Debussy, Ravel, Stravinsky, Tchaikovsky, Adam, Mussorgsky, Rameau, and Beethoven (from where I sat, the great chandelier may have hid a couple of composers).

Moreover again, the charm of Chagall, as artist and person, is irresistible. The evening of the official unveiling began with a *défilé* of the corps de ballet to the *Marche des Troyens*. Then, to the *Jupiter* Symphony, the floodlights went on, and there was the painter, looking understandably nervous—the controversy had been so bitter that a hostile demonstration was possible. The applause began slowly, and then swelled until everyone was on his feet, while the old man smiled and smiled at his ceiling.

Why is all this awkward? First, sentimental admirers of the building feel the loss of even an admittedly inferior part of it. Second, friends of the Opéra as opera feel that the money might have been put to better uses (although Chagall donated his work, the whole operation was pretty expensive). One cannot help regretting that M. Malraux, on that famous night of the impulse to change something, was not listening to the music instead of looking at the ceiling.

ROY McMULLEN

### AMSTERDAM

Every fall Holland's two biggest organizations of record manufacturers and importers—Bovema (representing Angel, English Columbia, Electrola, HMV, Capitol, Epic, and Pathé) and Phonogram (representing Philips, English Decca, Mercury, and Argo)—hold a "Disco Dealer Day." This year more than eight hundred record dealers assembled on September 7 in the luxurious atmosphere of Hilversum's Hotel Gooiland to hear various officials describe future plans. The event, I might add, was a festive affair, with a lavish buffet and a short appearance by pianist Claudio Arrau.

**In Prospect from Philips.** Interest was, of course, centered on Phonogram's announcements of forthcoming releases from this country's own Philips Com-

*Continued on page 22*



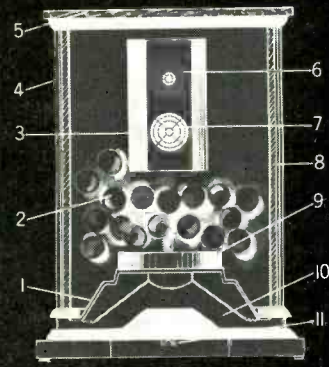
Meet the new Royal Grenadier . . . . . world's most perfect speaker system. Pretty soon every stereo system 'round will be featuring this revolutionary divergent lens speaker system. The first loudspeaker ever designed and engineered for stereophonic reproduction. Lets you sit anywhere—hear everything.



EMPIRE

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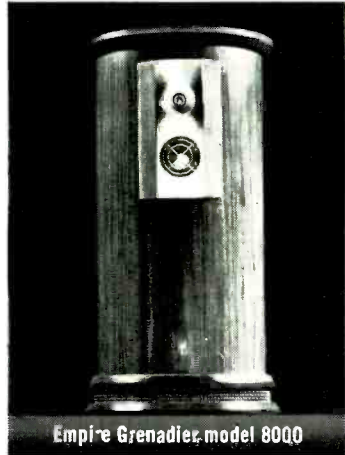
As Featured At The World's Fair Pavilion of American Interiors

## The New Empire Royal Grenadier Divergent Lens Speaker System—Model 9000M

Years ahead in design and engineering the Grenadier projects a majestic sound unlike any you've heard before. Its cylindrical shape creates a system relatively free from room standing waves and approaches acoustically flat frequency response. Sound level and tone remain constant virtually anywhere in the room. Its three divergent acoustic lenses achieve unparalleled stereo separation. With the Empire Grenadier . . . speaker placement becomes non-critical.

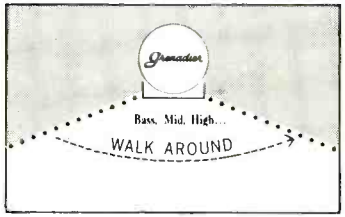
Model 9000M outstanding features:

1. 15" mass loaded woofer with floating suspension and 4" voice coil.
2. Sound absorbent rear loading.
3. Die-cast mid frequency-high frequency full dispersion acoustic lens.
4. Hand rubbed satin walnut finish.
5. Imported Italian Perlata marble.
6. Ultra-sonic domed tweeter.
7. Full presence mid range direct radiator.
8. Exclusive non-resonant rigidized heptagonal sonic column.
9. World's largest (18 lbs.) speaker ceramic magnet structure.
10. Front loaded Horn—360° aperture throat.
11. Complete symmetry of design with terminals concealed underneath.
12. Dimensions: height 29" — diameter 22".



Empire Grenadier, model 8000

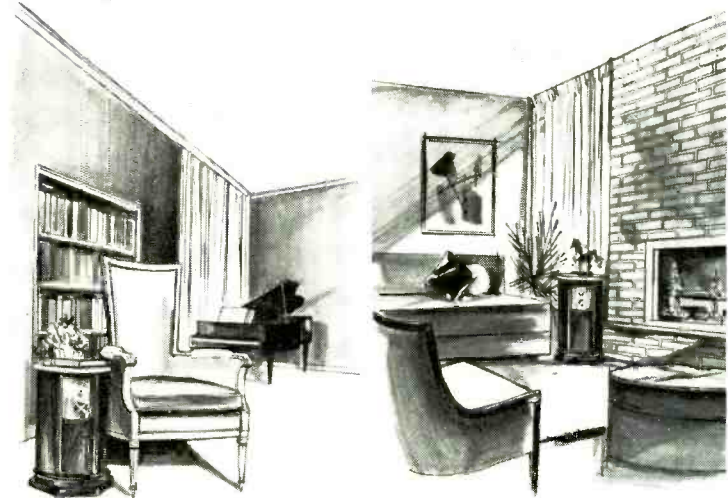
Started a new era in speaker systems. Measures 29" high with a 15 1/4" diameter. Its features are virtually the same as the 9000 plus the exclusive Empire Dynamic Bass Reflex . . . high Q reflex tuned columns for in-phase low frequency reinforcement. The scientifically accurate gradients and vented ports provide unbelievably enriched base response.



Try this simple test.

You will notice no change in sound level of bass, mid range, and highs. Full frequency and separation is assured by Empire's exclusive divergent acoustic lens system.

Try this same test with any other brand of speaker. Some speakers will only have a narrow angle of high frequency sound propagation. Some may have 2 or even 3 bands of high frequency sound. With these or other speakers, slight shifts of position, turning one's head, or even leaning to one side may cause sharp changes in the listening tone and level. Not so with the Empire Grenadier.



Acoustically engineered to let you sit anywhere — hear everything. The Empire Grenadier is decorator-designed to fit any decor . . . from warm elegance to stark modern . . . fit in corners or against walls.

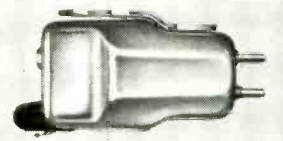
Its satin walnut finish is designed to blend with all furnishings. An imported Italian Perlata marble top is optional for added elegance on the model 9000. The Empire Grenadier is a truly beautiful and functional achievement in sight and sound.

For a sound demonstration of the Empire family of "most perfect" products, go 'round to your dealer or write for complete literature.



The incomparable Troubadors —

The model 498 — tailor-made for console or equipment cabinets . . . the famous Empire 398 — outstanding — too handsomely finished to hide behind cabinet doors. High Fidelity reports on the Troubador: ". . . precision engineered product of the highest quality . . . one of the finest, handsomest record players available."



Empire 880P and 880PE Elliptical Cartridge

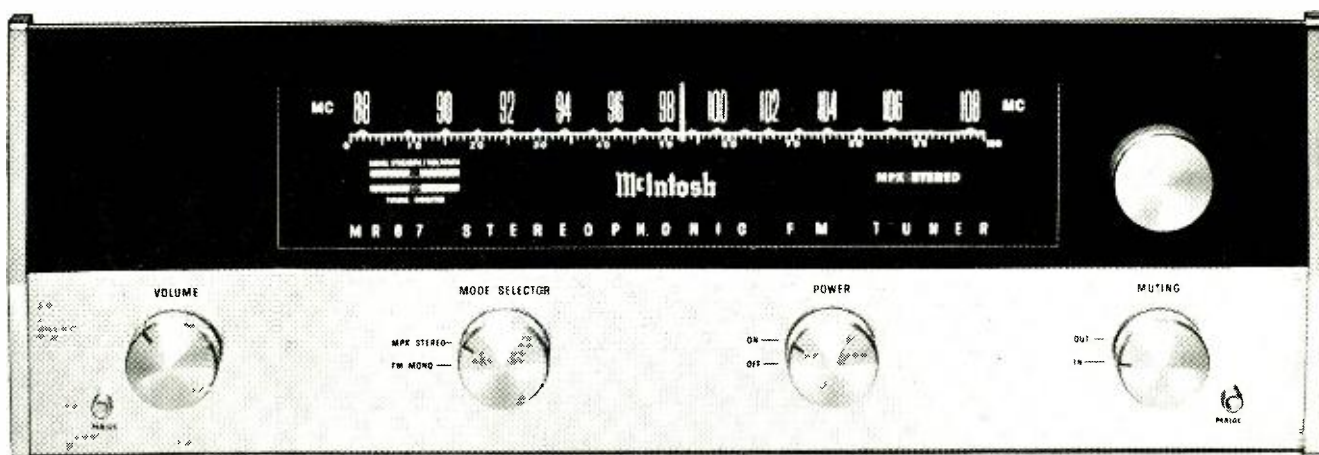
Audio Magazine stated "...truly excellent... the finest cartridge tested." Frequency response 8 to 30,000 cps. Compliance 20X10—6cm/dyne. Empire 880PE comes with a biradial elliptical hand polished .2 X .9 mil diamond.



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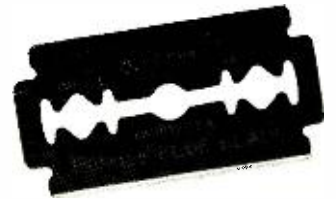
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ADC POINT FOUR / E

Pickett District Rd., New Milford, Conn.

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It sounded farfetched, but worth trying. Tube circuitry was out of the question, so we turned to solid state.

Result? Our engineers came up with one of the sweetest 'little' 36-watt stereo amplifiers you've ever heard—so compact we could mount it directly under the Miracord, and enclose them both in

a cabinet no larger than would be required for the Miracord alone. We call it the Benjamin Stereo 200.

How good is it? Here are some vital statistics. MIRACORD 10: one of the finest turntables in the field; plays manually or automatically; incredibly gentle to your records; equipped with stereo-magnetic cartridge with diamond stylus. AMPLIFIER: all-transistor; IHF music power, 18 watts per channel; harmonic distortion, under 0.5% at rated output; response, 10cps to 20kc,  $\pm 1$  db; power

bandwidth 30cps to 12kc at 1% THD; volume, balance, treble and bass controls; tuner inputs, tape outputs and function selector. CABINET: oiled walnut with lucite lift cover.

Sound farfetched at \$229.50? Hear it for yourself—through any medium to high efficiency loudspeakers. We suggest a pair of matched Benjamin 208s, at \$49.50. Your hi-fi dealer will be happy

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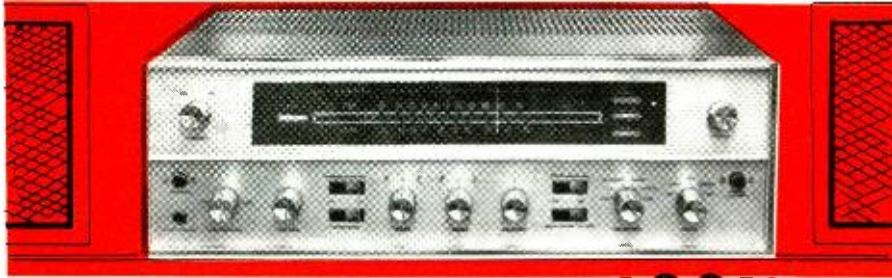
to give you a demonstration. For complete details, write:

BENJAMIN ELECTRONIC SOUND CORP., 80 SWALM ST., WESTBURY, N.Y. SOLE U.S. DISTRIBUTOR FOR MIRACORD TURNTABLES, ELAC CARTRIDGES AND TRUVOX TAPE RECORDERS  
CIRCLE 13 ON READER-SERVICE CARD

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## NOTES FROM OUR CORRESPONDENTS

Continued from page 16

pany. In addition to recordings of jazz, folk music, light music, and "gewijde muziek" (i.e., devotional music, a best-selling field in the Low Lands!), a varied array of classical projects is on the docket.

Particularly gratifying to Wagner enthusiasts will be the news that the long-awaited Bayreuth *Parsifal* is soon to materialize. Recorded in 1962 under Knappertsbusch, the performance includes singers Jess Thomas as Parsifal, Irene Dalis as Kundry, George London as Amfortas, Hans Hotter as Gurnemanz, and Gustav Neidlinger as Klingsor. Also keenly anticipated will be Monteux's last recording with the London Symphony Orchestra: a Ravel program made up of *Bolero*, *La Valse*, and *Ma Mère l'Oye*. Other orchestral albums on the way are Stravinsky's *Orphée* and *Symphony in Three Movements* (the LSO with Colin Davis conducting) and a coupling of Tchaikovsky's Fourth and *Manfred* Symphonies (same orchestra, this time under Igor Markevitch). Concerto recordings include a remake by Hubert Barwahser, principal flutist of the Concertgebouw, of Mozart's two concertos for that instrument, and a set of violin concertos (Mozart's Second, Vieuxtemp's Fifth, and Saint-Saëns's Third) with Arthur Grumiaux as soloist.

Also from Grumiaux, in collaboration with harpsichordist Egida Giordani-Sartori, will come Bach's six Sonatas for Violin and Clavier, S. 1014-1019. I Musici will contribute a disc of pieces by old Venetian masters (including Galuppi and Vivaldi). After a too long interval, György Cziffra will record a Liszt recital; Adam Harasiewicz will present all Chopin's *Nocturnes*; and Ingrid Haebler will continue her series of Mozart Piano Sonatas. To round Philips' list off with something special: Gérard Souzay will soon be heard in his first recorded version of Schubert's *Die schöne Müllerin*.

JAN DE KRUIJFF

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

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The Only All-Transistor Stereo Amplifier Backed by  
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"Professionals in the recording and broadcasting industries know that Altec has been making solid-state amplifiers for some time now—for professional use only. The *Three Sixty* reflects the experience Altec has achieved in making these amplifiers." *AUDIO Magazine, April, 1964*

At a time when most amplifiers were of the vacuum-tube type, we marketed our first all-transistor amplifier. Then, five years later, we presented the *Three Sixty*. In the past year, it has been proved again and again by satisfied users. Because you asked for it, we have improved the styling of the instrument, making it more modern, good-looking, more convenient to operate.

### CHECK THESE REASONS.

YOU'LL SEE WHY THE  
ALTEC *Three Sixty* IS SO SUPERIOR.

Altec's wide experience in designing solid-state circuitry for audio frequencies has given us a lead over other companies. This experi-

ence made the *Three Sixty* possible. Over five years ago, we designed the first all-transistor amplifier (the 351A) for high quality applications. We also developed the first successful all-transistor repeater amplifiers for use by telephone companies. We also were the first to combine transistors with vacuum tubes in the famous 708A "Astro".

All-transistor circuitry of the *Three Sixty* offers greatest possible durability because, unlike heat-generating vacuum tube amplifiers, it always runs cool. Hence, there's no deterioration of quality caused by heating and cooling of vital circuit components.

The *Three Sixty* is a genuine Altec PLAYBACK Component. It is part of a line that has won acceptance by leading recording and broadcast studios. There's a world of difference between equipment designed for and used by professionals, and ordinary hi fi components made strictly for home use.

You'll like the looks as well as the sound of the *Three Sixty*. And, its size is smallest of

any integrated stereo amp/preamp on the market today. The *Three Sixty* is priced at \$389.00; matching cabinet \$11.00 extra.

In addition to those shown below, other studio-users of Altec PLAYBACK Equipment include: ABC, Universal Recordings, Columbia, Sam Goldwyn, Glen Glenn, United Walton, and just about every major concert hall, auditorium and theatre in the nation, including all Cinerama Theatres. At the New York World's Fair, some of the exhibitors who selected Altec equipment include I.B.M., Du Pont, Chrysler, Ford, General Electric, Heinz, Cinerama, Billy Graham, Texas Pavilion, Johnson's Wax, and many more.

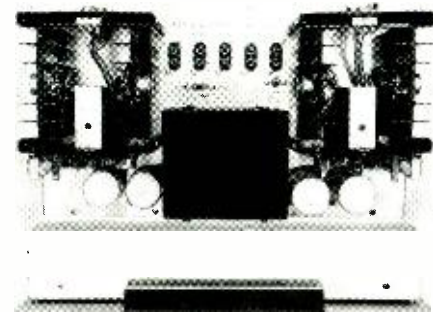
Visit your nearest Altec Distributor (Yellow Pages) and hear the finest equipment in the world of sound: Altec PLAYBACK Equipment. Be sure to ask for your courtesy copy of Altec PLAYBACK and Speech Input Equipment for Recording and Broadcast Studios. Although prepared specifically for the recording/broadcasting industry, the conclusions to be drawn about your own home music center will be obvious. Or, for free copy, write DEPT. HF12B



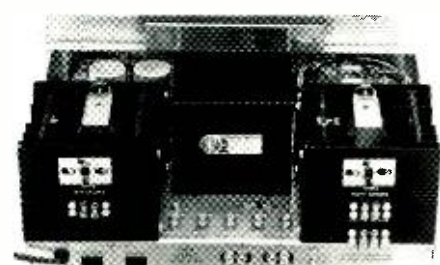
Four extra-heavy heat sinks in Altec *Three Sixty* make possible continuous operation with virtually no rise in temperature. Internal-external heat is kept well below industry standards to guarantee lifetime trouble-free, service-free operation. Two power output transistors (four per channel) on each heat sink.



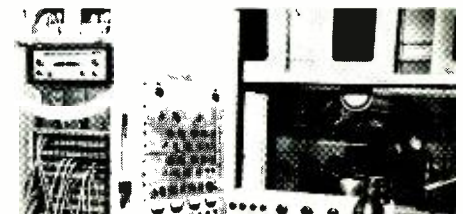
Modular preamplifiers are completely shielded from output and power circuits to assure long life, minimum maintenance. Another Altec exclusive!



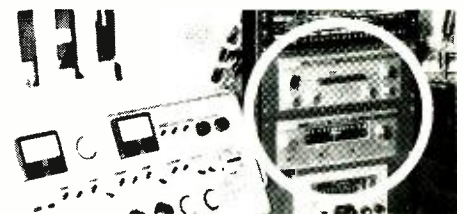
Top view of *Three Sixty*. All-transistor circuitry eliminates hum and hiss common with vacuum tube amplifiers. Features 3 automatic resetting circuit breakers—one in main power circuit, one in each speaker output circuit.



Plug-in facilities provide independent voltage output to drive separate remote power or booster amplifiers (Altec all-transistor 351B) for patio, pool-side, recreation room, other remote areas. Impedance selector switch eliminates confusion about multiple speaker terminals.



The *Three Sixty* is used by Dave Sarsler's and Skitch Henderson's famous "Studio 3" in New York.



Perfect partners! Rack-mounted Altec *Three Sixty* works with Altec 314A FM Multiplex Tuner at Sim-O-Rama Recording Studio, N.J.



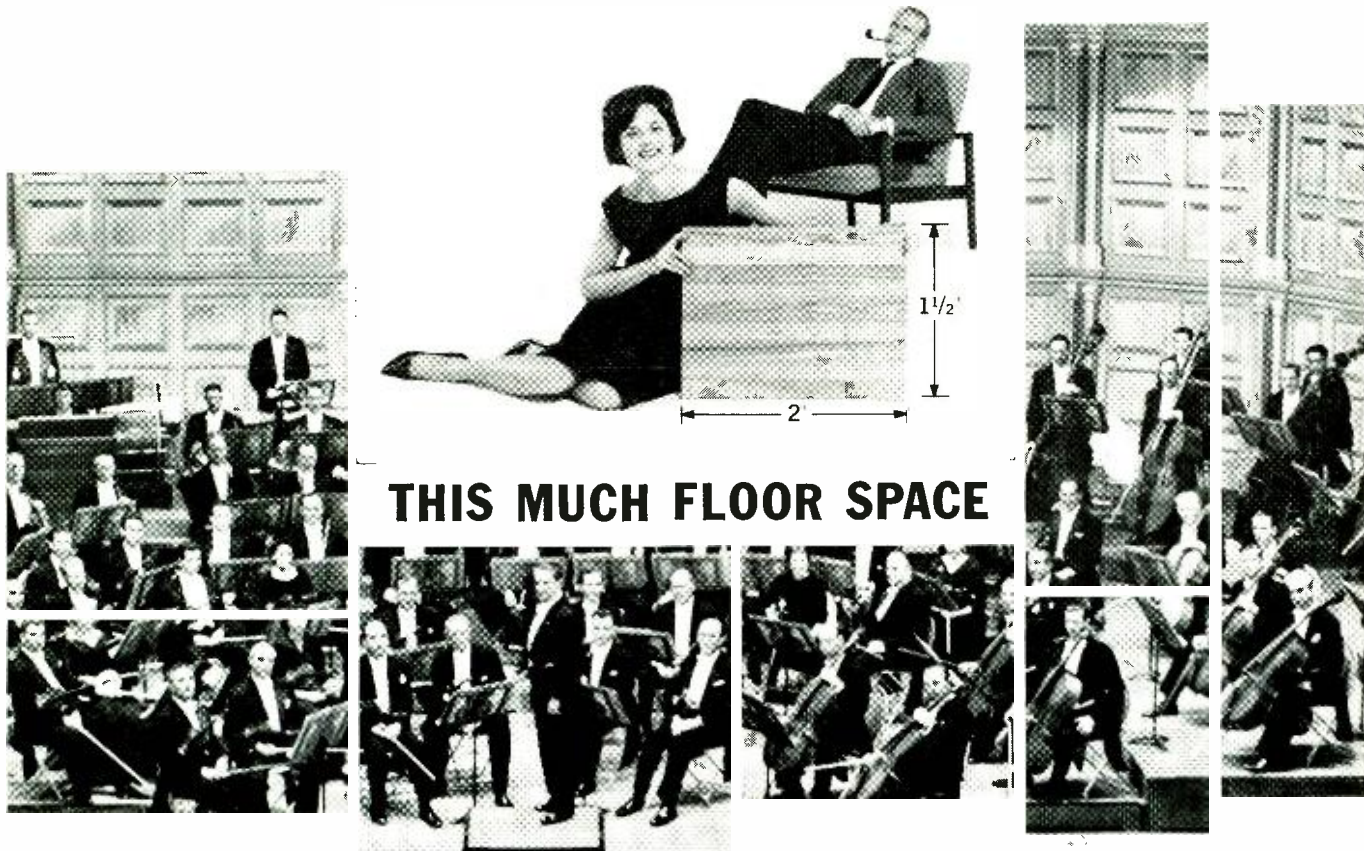
The film production service at Virginia State Department of Education relies on *Three Sixty* for power in conjunction with other Altec PLAYBACK amplifiers and controls.



**ALTEC LANSING CORPORATION**  
A Subsidiary of  
**LTV** Ling-Temco-Vought, Inc.  
ANAHEIM, CALIFORNIA

CIRCLE 5 ON READER-SERVICE CARD

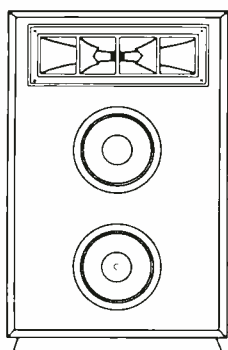
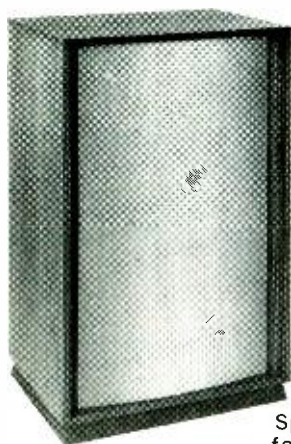




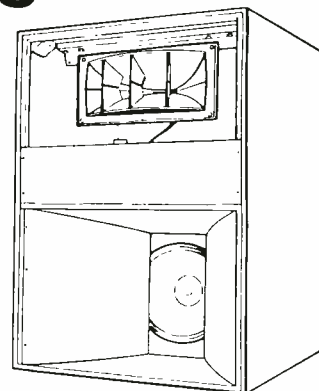
**THIS MUCH FLOOR SPACE**

**FOR THIS MUCH MUSIC**

**... with Altec Full-Size PLAYBACK Speaker Systems**



**ALTEC 843A "MALIBU"** contains the same speaker components as the new 844A Monitor & PLAYBACK Speaker System (shown at far right) for professional recording and broadcast studios: a pair of low resonance Altec 414A bass speakers, a cast aluminum sectoral horn powered by an Altec 804A high frequency driver, and a two-section dividing network. Dimensions: 40" H, 25" W, 18" D. Price: \$356.00 in Walnut. Low-boy model—the 838A "Carmel"—is also available.



**"VOICE OF THE THEATRE"®** Speaker Systems now come fully clothed, ready for your home or high quality applications in public places where both styling and excellent sound are the goal. Available as the A7W or A7-500W models, these are the identical PLAYBACK speakers used by leading recording studios. Dimensions: 46" H, 30" W, 24" D. Price: A7W Speaker System, Walnut Finish—\$384.00; A7-500W Speaker System, Walnut Finish—\$411.00.

NOTE for do-it-yourself decorators and recording engineers: The A7 and A7-500 are available as usual in their economical utility cabinets at \$288.00 and \$315.00 respectively.

**ENJOY SOUND WITHOUT COMPROMISE WITH THESE NEW FULL-SIZE PLAYBACK SPEAKER SYSTEMS FROM ALTEC:**

These new Altec PLAYBACK speaker systems contain all of the elements that are essential to give you *no-compromise big sound*. Each is large enough to hold a low-cutoff sectoral horn which permits the simplicity of a two-way system with a single crossover. Use of a 90° horn provides perfectly controlled, wide angle dispersion of both the *mid and high frequencies* to achieve *big sound*. This subject of "big sound" is fully covered by both proponents in THE GREAT

DEBATE, mentioned elsewhere in this advertisement.

Both the 843A "Malibu" and the "Voice of the Theatre" Systems are full-size, floor-standing PLAYBACK units with impressive cabinets in walnut. They are styled to do credit as an impressive furniture piece in any living room. In fact, these are loudspeakers that you can display proudly... and listen to by the hour.

CIRCLE 5 ON READER-SERVICE CARD



# NEW FULL-SIZE PLAYBACK SPEAKERS FROM ALTEC NEED ABOUT 3 SQ. FT. OF FLOOR SPACE TO GIVE YOU NO-DISTORTION MID-RANGE WITH LOWS & HIGHS TO MATCH

## THE ALL-IMPORTANT MID-RANGE

Almost any good speaker has good lows and highs because so much attention has been given to these extremes of the frequency spectrum in recent designs. *But very few speakers have really good mid-frequencies.* Yet, it is the mid-range that holds the primary attention of the recording engineer because *this region embraces 90% of all musical material.* Most fundamentals and all of the rich lower harmonics are in this critical range. It is the meaty part of music and is essential for life-like reproduction.

When you judge one of the new Altec **PLAYBACK** speaker systems through A-B comparison listening tests, we urge you to especially notice their clean, no-distortion mid-range. Their smooth, no-distortion reproduction in this region makes a subtle, though readily discernible, difference—a difference that explains why so many major recording

studios depend on Altec **PLAYBACK** speakers for monitoring and playback in a continual comparison of the live rendition to the freshly recorded version.

While listening, ask to hear a full orchestration of many pieces performing through a wide dynamic range. *This is the acid test for good mid-range.* It will quickly expose any existence of "mid-range muddiness"—a distortion which has crept into many speakers of recent design due to the attention concentrated on highs and lows, with little or no regard for the mid-range.

## THE GREAT DEBATE ABOUT BIG VS. LITTLE SPEAKERS

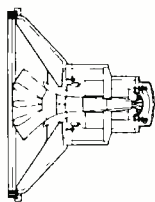
As was inevitable, the controversy about big vs. little speakers had to be settled sooner or later. Now, the tiresome argument is over, with expert proponents stating the case for each side. We're of course referring to "THE GREAT DEBATE" which appeared in the

August issue of *HiFi/Stereo Review*, titled "IS A GOOD BIG SPEAKER BETTER THAN A GOOD LITTLE SPEAKER?". If you haven't yet read it, just let us know and we'll gladly send you this reprint giving both sides.

Not surprisingly, we were asked to speak up for the affirmative—that a good big speaker is indeed *much* better than the best little speaker. We are certain that if you want the best there is in musical reproduction you will give up some floor space for our good full-size speaker systems. Write Dept. HF-12.



**ALTEC LANSING CORPORATION**  
A Subsidiary of  
Ling-Temco-Vought, Inc.  
ANAHEIM, CALIFORNIA



**THE 604 "DUPLEX"® IS BACK!** The most famous single speaker in history of high fidelity is back, packed with all the new engineer-

ing knowledge that has been acquired since its original design two decades ago. The new SUPER "Duplex" 604E is an updated version of the original and famed 604A,

B, C, and D Models (you'll find more of these speakers still in use in quality recording and broadcast **PLAYBACK** and monitoring than any other speaker ever made).

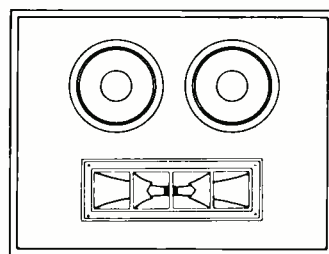
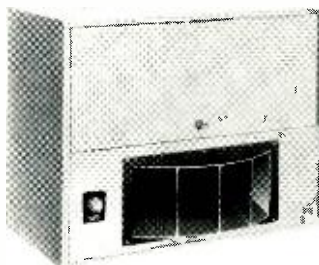
The SUPER "Duplex" offers highest efficiency like all Altec speaker systems with full capability of reproducing the entire dynamic range of music with today's medium-power transistor amplifiers. Also check the 604E for purity of mid-range, exceptional attack time, and no-distortion 20-22,000 cycle frequency range. With a dual magnetic structure that *weighs 26 pounds, 13 ounces*, the SUPER "Duplex" 604E is the most efficient speaker offered to the home music market. Price: \$199.00 including two-section dividing network.

For optimum performance, we recommend the "Malibu" furniture-styled enclosure for the SUPER "Duplex". It is available as the 855A Cabinet and comes with pre-cut baffle for easy installation. The 855A is priced at \$126.00 and is also recommended for use with any other 15" Altec speaker.

## TAKE A CUE FROM THE RECORDING & BROADCAST STUDIOS: SELECT A NO-COMPROMISE SPEAKER SYSTEM

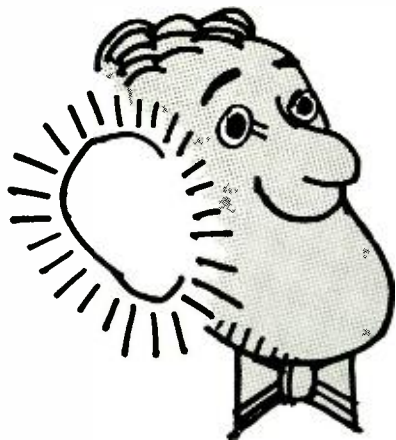
Professionals in sound—people whose careers as performers, directors, and recording engineers depend on the quality of their equipment—have for years relied on Altec **PLAYBACK** equipment in their studios. In fact, in the days before the term "hi fi" was ever coined, Altec was already producing studio-quality **PLAYBACK** components. And, as another fact, high fidelity as we know it today was born right in those same recording, broadcast, and motion picture studios.

You can bet your bottom dollar that the studio professional not only expects, but knows where to get sound quality that approaches the "live"... and no compromises tolerated. Perhaps that's why so much of our income comes from the professional and commercial sound industries. Here's an example of our latest design for the professional market:



**NEW! SPECIFICALLY FOR RECORDING & BROADCAST USE: STUDIO VERSION OF THE "MALIBU" & "CARMEL"** • Designed especially for recording and broadcast studios, the 844A Monitor & **PLAYBACK** Speaker System contains the same speaker components as the 843A "Malibu" and 838A "Carmel". Comes in studio grey cabinet with sectoral horn mounted below the low frequency speakers so that the unit may be mounted above the observation window in studio control rooms. Dimensions: 24" H, 31" W, 16" D. Price: \$327.00.

CIRCLE 5 ON READER-SERVICE CARD



# GOLDENEARS

## AND THE THREE SPEAKER SYSTEMS

Once upon a time, Jason Goldenears was wandering through the city in search of a miracle. To be precise, he was looking for a moderately priced speaker system free of distortion, coloration, peaking and boom.

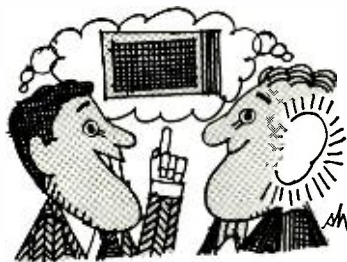
He was not having an easy time of it. If his super-sensitive appendages could not hear the bowing of



the bull-fiddles, if brass did not bite, if drum-beats were heard as a blurred roll instead of well-separated beats, he sneered. He was an acoustic malcontent.

Because of his limited budget, he had been listening to dozens of "bargain-priced" off-brand systems. Now, sadder but wiser he vowed: "I will no longer shop for price. If necessary, I will sell the children into white slavery."

In the very last store he entered he was met with a sound to delight the ears. "You're listening to the University Classic Mark II," said the dealer. It was magnificent, thought Mr. Goldenears, and looked it, too, in its new Provincial cabinet. Though only \$325, it exceeded his modest budget. Nevertheless, had he felt that his small living-room could accommodate two Classics, our story would be over. "The devil take middle-income housing!" thought Mr. Goldenears.



The dealer, apprised of his problem, said, "I have exactly what you're looking for. Listen!" And he began to demonstrate the new University Medallion Monitor.

"Yes," mumbled Mr. Goldenears as he listened to it. "No distortion, no coloration or peaking. Instruments clearly defined. And feel that bass."

"25 to 40,000 cps," said the dealer with a smug little smile. "It can fit on a shelf and," he paused dramatically, "it's only \$129!" *This one was just right!*

"I'll take two, if you please," said Mr. Goldenears, and it was done.

Almost, that is. On the way out, he heard the new University Mini-Flex II. Only 15" x 9" x 6", but it sounded so big! And no distortion. Perfect

for the bedroom! Certainly, it was superior to larger and costlier systems he had heard. But could he afford it?

As if he had read his mind, the dealer said: "It's only \$49.50. And it carries University's exclusive five-year warranty, just like the Classic and the Medallion Monitor."

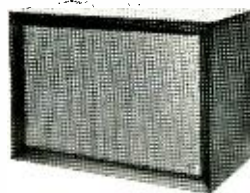
And so Mr. Goldenears bought two Medallions, one Mini-Flex, and lived with them happily ever after.



For the complete story on all the "Goldenears-qualified" speaker systems, send for the new University catalog and the 1964 Component Stereo Guide. Write: Desk **P-12**, LTV University, 9500 West Reno, Oklahoma City, Okla.



Renowned Classic Mark II, 15" three-way speaker system in its new Provincial cabinet. Fruitwood, \$325. Modern (oiled walnut), \$295.00.



New Medallion Monitor, 12" three-way professional monitor bookshelf speaker system. Oiled walnut, \$129.00.

New Mini-Flex II, ultra-compact three-way speaker system. Oiled walnut, \$49.50.



**LTV  
UNIVERSITY**

A DIVISION OF LING-TEMCO-VOUGHT, INC.

9500 West Reno, Oklahoma City, Okla.

CIRCLE 76 ON READER-SERVICE CARD





# The small one that sounds like a big one.

## **Introducing the Fisher 50 portable: 30 watts of stereo in a suitcase!**

Thirty watts is a lot of power. Even for a full-size, built-in stereo system or a big stereo console. In a portable stereo phonograph it is unprecedented. But then a portable by Fisher (doesn't that sound almost like "a compact by Rolls Royce"?) is bound to be unlike any other you have ever seen or heard. Close your eyes and you'll think you are listening to one of those stereo installations that take up half a house. Yet, when packed to travel, the Fisher 50 is about the size of a man's one-suitier. Fully transistorized; complete with famous Garrard automatic changer and Pickering cartridge; \$229.50\* At leading department stores and hi-fi dealers; or write Fisher

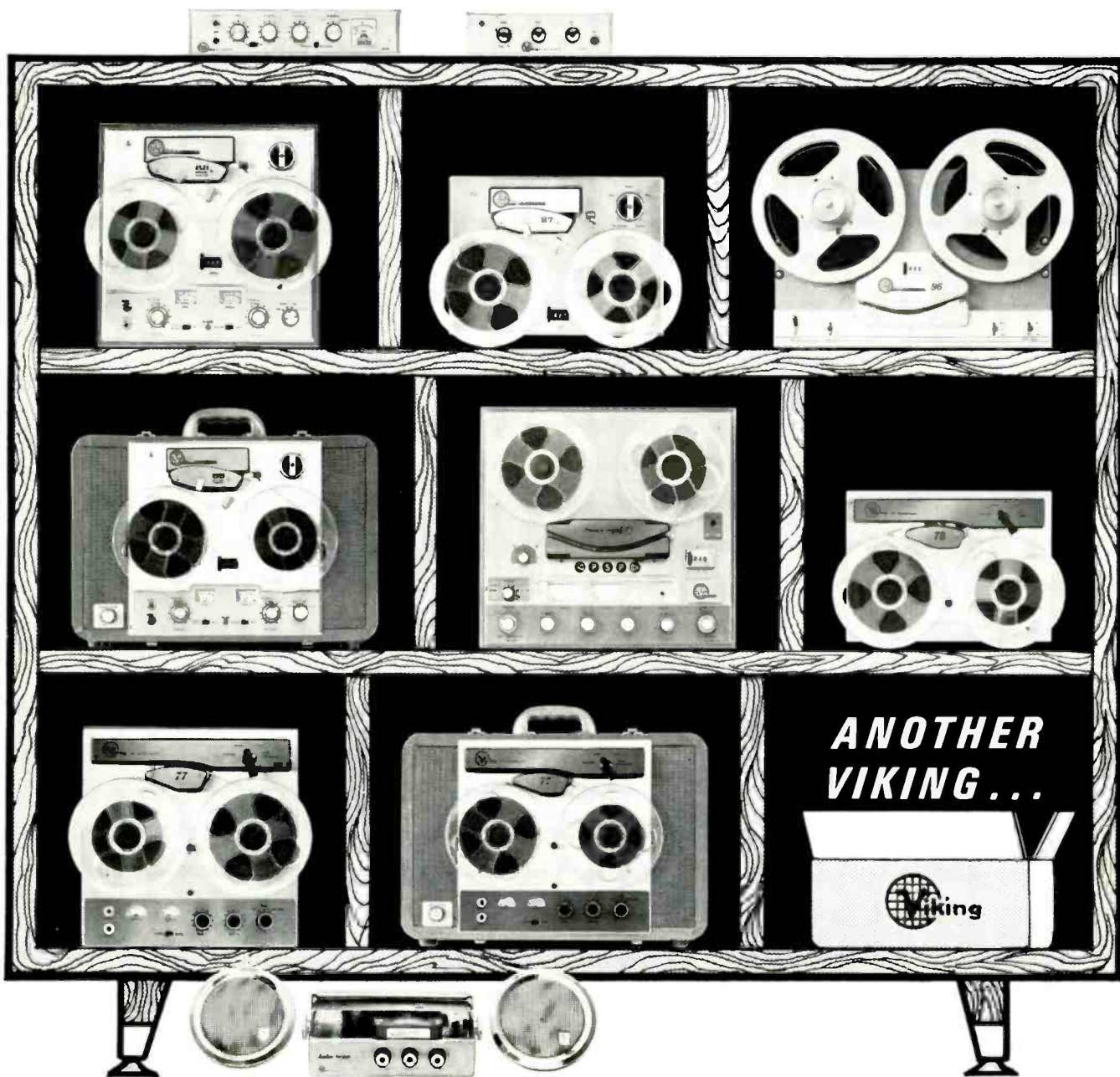
Radio Corp., 21-40  
44th Drive, Long  
Island City 1, N.Y.

# The Fisher



\*SLIGHTLY HIGHER IN THE FAR WEST OVERSEAS RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101. CANADIAN RESIDENTS WRITE TO TRI-TEL ASSOCIATES, LTD., WILLOWDALE, ONT.

**CIRCLE 37 ON READER-SERVICE CARD**



**ANOTHER  
VIKING...**

## AND ANOTHER...

ever felt confused about adding tape to your music system?

It's really quite simple. Jaunt over to your Viking dealer. He'll cheerfully explain the virtues of tape recording. And he'll show you a Viking model designed to play tape, or to record and

play, or to play forward and reverse — automatically.

Then you pick the Viking model you like best with complete confidence because you know that each is **MADE BY SKILLED AMERICAN CRAFTSMEN.**

RP83 Amplifier   PA94 Amplifier  
 88 Stereo Compact   87 Tape Transport   Studio 96  
 880 Portable Stereo Compact   Retro-Matic 220   78 Tape Transport  
 77 Stereo Compact   770 Portable Stereo Compact  
 Auto-Tape 500



**Viking** OF MINNEAPOLIS, INC.

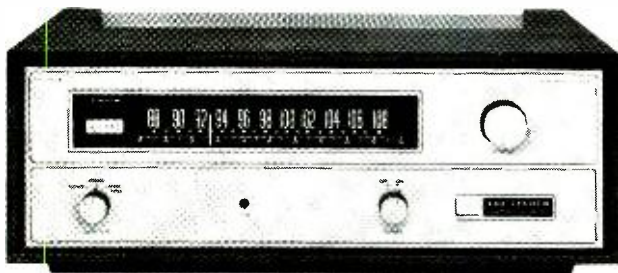
9600 Aldrich Avenue So. Minneapolis, Minn. 55420

CIRCLE 78 ON READER-SERVICE CARD



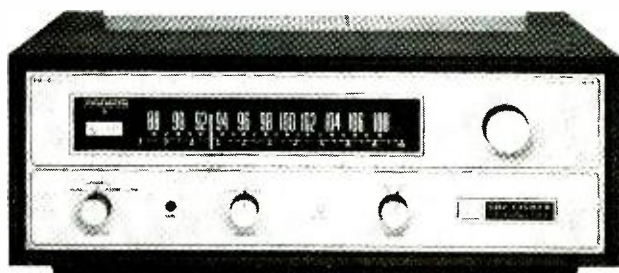
# Before multiplex came along, you could get by with an average tuner.

## Now you need a Fisher.



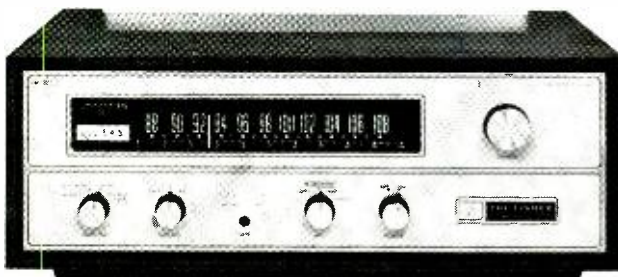
### The Fisher FM-90-B FM-Multiplex Stereo Tuner

with STEREO SCAN†, GOLDEN SYNCHRODE† front end, 3 IF stages, 2 limiters, 2  $\mu\text{V}$  sensitivity; \$179.50\*



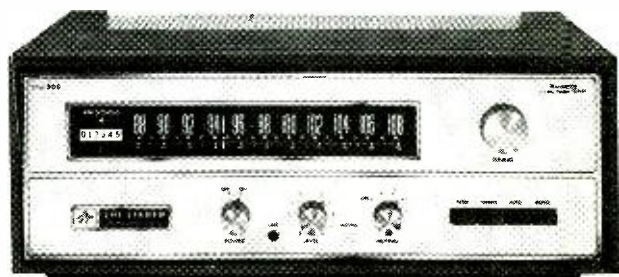
### The Fisher FM-100-C FM-Multiplex Stereo Tuner

with STEREO BEACON†, Nuvistor-GOLDEN SYNCHRODE† front end, 4 IF stages, 3 limiters, solid-state multiplex, 1.8  $\mu\text{V}$  sensitivity; \$249.50\*



### The Fisher FM-200-C FM-Multiplex Stereo Tuner

with STEREO BEACON†, Nuvistor-GOLDEN SYNCHRODE† front end, 5 IF stages, 4 limiters, 1.8  $\mu\text{V}$  sensitivity, solid-state multiplex, AUTO SCAN† automatic stereo scanner, MICRO TUNE® tuning; \$299.50\*



### The Fisher TFM-300

#### Transistorized FM-Multiplex Stereo Tuner

with STEREO BEACON†, Nuvistor-GOLDEN SYNCHRODE† front end, 5 IF stages, 5 limiters, 1.8  $\mu\text{V}$  sensitivity, AUTO SCAN† automatic stereo scanner; \$299.50\*

In the good old days of strictly monophonic FM, any reasonably well-engineered tuner brought in at least your local stations with listenable fidelity. Of course, a Fisher tuner still made quite a difference in sound quality; but it was a difference in degree, not in kind. Multiplex has changed all that.

Even though FM-stereo has potentially much greater sonic realism than FM-mono, a multiplex broadcast can actually sound badly distorted unless received through an absolutely first-rate tuner. And to hear a stereo program *exactly* as it was monitored in the FM station's control room requires the sensitivity, wide-band

design, low distortion and unequaled channel separation of a Fisher multiplex tuner. Nothing less will do; the medium itself has become more demanding.

The seven stereo tuners currently made by Fisher feature ultrasensitive front ends, three to six wide-band IF stages, two to five wide-band limiters, wide-band ratio detectors, multiplex circuitry of the superior time-division type, and—in six models—automatic mono-stereo switching via the Fisher STEREO BEACON†. The IHF sensitivity of all models is in the range from 2 to 1.5 microvolts; FM-stereo separation at 1 kc ranges from 35 to 40-plus db. Prices start at \$179.50, less cabinet.

**FREE! \$2.00 VALUE!** Send for your free copy of *The New Fisher Handbook*. This entirely new, revised and enlarged edition of the famous Fisher high fidelity reference guide is a magnificent 76-page book. Detailed information on all Fisher stereo components is included.



0112

Use postcard on front cover flap.

Fisher Radio Corporation  
21-40 44th Drive  
Long Island City, N. Y. 11101

† PATENT PENDING \* CABINET \$24.95 OVERSEAS RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101. CANADIAN RESIDENTS WRITE TO TRI-TEL ASSOCIATES, LTD., WILLOWDALE, ONT.

CIRCLE 37 ON READER-SERVICE CARD

# 905 is ready to go



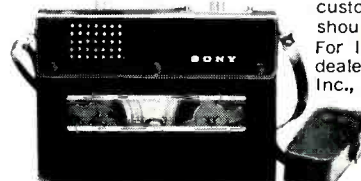
## ...at the sound of your voice!

Speak — and 905 goes into action. Pause — and Sony's amazing new Voice Command tape recorder also pauses—awaiting your next command! And whether you shout or whisper, near or far, the exclusive Sony AVC (automatic volume control) instantly adjusts to the proper recording level, without ever touching a knob! This incredibly versatile new Sony is self-charging, self-starting, self-powered, and truly portable. Perfect for business, school, family fun (and surveillance work). All the best from Sony for less than **\$159.50!**

**PORTABLE:** The 905 Voice Command consists of an upper and lower unit; the *upper* unit is a complete portable recorder; the *lower* unit is an electrically powered amplifier/speaker for home or office use which includes a built-in automatic battery charger for 'ready to go' lifetime power for the 905's nickel cadmium batteries.

**STARTABLE:** The 905 built-in computerized switching circuit automatically and instantaneously starts the recorder in motion at the sound of your voice, and records up to two hours on one reel.

**PORTABLE:** The 905 is completely solid-state, extremely lightweight and compact for portability. The upper, battery powered recorder unit has a built-in monitor speaker, remote stop/start switch on the microphone and a custom leather case and shoulder strap. For literature or nearest dealer write Superscope Inc., Sun Valley, Calif.



**SONY**

**SUPERSCOPE**

*The Tapeway to Stereo*

®

CIRCLE 72 ON READER-SERVICE CARD



# HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

**N.Y. High Fidelity Show.** If one counts the public exhibits of audio gear in New York City that have taken place under various names since 1949, then the High Fidelity Music Show held in October at the New York Trades Show Building marks the fifteenth such annual display. As befits a modern teen-ager, the "show" this year tried some new things—and with mixed success. In addition to the exhibits of new equipment in the familiar rooms on the third to sixth floors, there were, on the second floor, two novel attractions intended to add to the show's appeal. One was a discotheque and "fashion show" (dresses to wear when doing the stereo twist). The other was a daily series of panel discussions and lectures.

The discotheque—whatever its social and terpsichoric values in other environments—somehow didn't quite come off in the atmosphere of an audio show. Nobody seemed to know quite what to make of it. It didn't lure those who might have wanted to escape momentarily the *melée* upstairs to sit, relax, enjoy a drink, and chat with friends—something which visitors seem to do at the Los Angeles show and which, in our opinion, helps establish the requisite atmosphere for the civilized business of considering high quality music-reproducing equipment. It wasn't, we are told, a particularly good place to pick up a ravishing (and audio-minded) blonde; most of the ladies at the show came escorted. What's more, this particular discotheque lacked the charm and *mystique* of the real thing, and thus was hardly conducive to the amenities of *la vie en rose*. One could say, paraphrasing the poet, that here was an idea born in the cellar and dead on the second floor.

In contrast—and, interestingly enough, sharing floor space with the discotheque (but separated, happily, by a soundproof wall!)—were the symposiums. One series, conducted by engineer-author Leonard Feldman, constituted a "beginner's course" in audio. The other series, one evening of which I was privileged to conduct, took up more advanced topics, ranging from the theory of solid-state amplifiers to the aesthetic and acoustic differences between concerts and recordings. These sessions, which offered nothing more nor less than information and opinion delivered by responsible experts, proved far more popular. The overflow audiences, the tenor of the questioning, and the range of comments they made indicated a deep and abiding interest—on the part of men and women of vary-

ing occupations, ages, and technical and musical interests—in high quality audio for the home.

The idea of public forums on audio is not new. For years, the British audio designer and author, G. A. Briggs, filled halls here and abroad with lectures, sometimes abetted with sonic demonstrations, on the subject. A very successful one-man "talk-and-play" show was staged some time ago by FM personality Skip Weshner, who held a standing-room-only audience fascinated for hours in a Manhattan auditorium. That this kind of intense interest still abounds was proved at the recent New York show; recognizing and catering to it does credit to the planners of the show. It is our understanding that at next year's show the symposiums will move into the larger area of the second floor occupied this time by the discotheque—which leaves the smaller area still unspoken-for "thematically." Our vote would be for some sort of display, quiet and attractive—perhaps even having to do with music?

As for the products themselves, most of what was displayed was described in our October issue ("New Products," page 101). Tuners, amplifiers, and combination units in general confirmed the ascendancy of solid-state circuitry, with an accompanying upgrading of style. The electronic components shown were, in fact, the handsomest yet seen.

Among units that we had not seen earlier or reported on before were walnut-housed deck versions of the Revere-3M tape cartridge system; a series of partly solid-state components by Grommes; a versatile wall storage system of poles and cabinets offered by R & G Affiliates of New York City; and compact speaker systems styled to match the new Ampex recorders. Electro-Voice proudly revealed its new electronic components as well as a luggage-style modular system and new speaker system and equipment cabinet kits. Another new modular system was the K.I.H.-20, which includes FM-stereo as well as phono playback in a compact wooden case; a pair of matching compact speakers also are supplied.

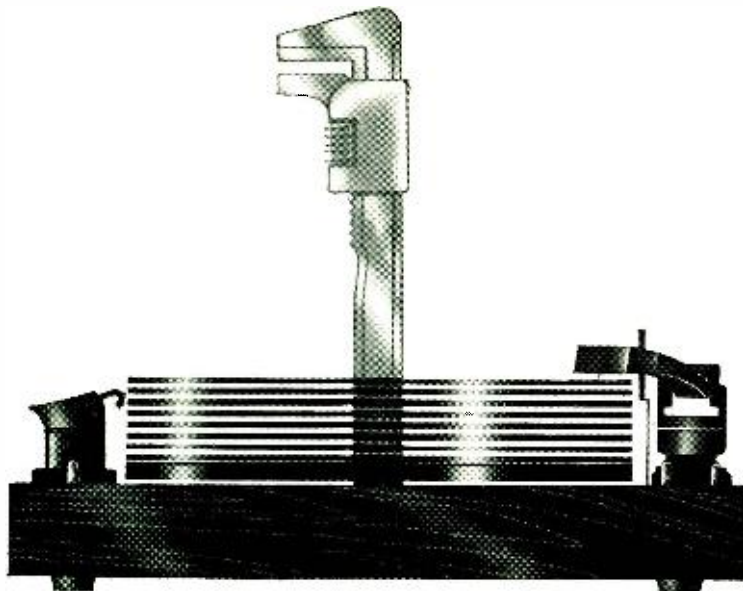
A most novel item was the Marantz S.I.T.-12, a turntable fitted with an integral tone arm that moves across a record in the same radial line as that described by a cutter. The unit, with a Marantz pickup, may be offered at a later date for somewhere between \$250 and \$300.

There were a few surprises in speakers. Neshaminy showed its latest electrostatic

tweeter and cone woofer system. The Stanton exhibit used a pair of similarly designed, but larger, speakers, hand-somely housed; we could not learn when these will be available. A new full-range electrostatic was the twin-screen Acoustech X, which comes with its own solid-state basic amplifiers and two electronic crossover networks; announced price is \$1,690. The most unusually shaped speaker at the show was the Acoustica table lamp which uses the shade to help radiate the sound. The smallest speaker was the UTC-Goodmans Maximum I, less than one-quarter of a cubic foot in volume and pumping away valiantly.

British Industries conducted a slide-and-lecture session at its exhibit, and United Audio showed its Dual 1009 automatic turntable suspended upside down and being raised and lowered while playing. Except for these special display techniques, novelty in the rooms was confined to the products themselves—even in the AR room, no one was hitting the turntable with a hammer to show how steady it was. When queried about the discontinuance of this familiar gambit, an AR spokesman told us: "Music is our secret weapon."

**Grace Notes:** With turntables and tone arms that are suspended in air, we were not too surprised to learn of a new fan, the Boxer, that is similarly designed. In this compact unit the shaft—once the fan has started—lifts away from its sleeve and rotates in a "bearing" of air reportedly 0.00008-inch thick. Intended, among other uses, to help ventilate audio equipment, the Boxer is offered by IMC Magnetics Corp., of Maywood, Calif. . . . The name of United Stereo Tapes has been changed to Ampex Stereo Tapes, and this organization has expanded its prerecorded tape library with the addition of Mercury and Philips labels, bringing to nineteen the number of participating record companies, and to more than 1,300 the number of selections available. In addition to its musical repertory, the AST catalogue now includes what vice-president John N. Latter terms "the first high quality foreign-language instruction courses ever offered in tape format." Developed by the Cortina Institute for Language Study, the new series includes French, German, Modern Greek, Italian, Russian, and Spanish courses, each on two reels which run at 3¾ inches-per-second. The reels, plus a hardbound text and a 5,000-word dictionary, are priced below \$10.



## do you have a monkey wrench in your automatic turntable?

Any spindle that permits the stacking of records on a turntable throws a monkey wrench into the entire system.

The stacking of records varies the stylus angle — increases the load on the motor — creates flutter and wow — wears records — diminishes your listening pleasure. IS IT WORTH ALL THAT JUST TO CHANGE RECORDS?



**TD-124** — Recognized as the finest performing transcription turntable, the Thorens TD-124 features 4 speeds, built-in illuminated strobe, flawless sound. Unmatched for mono or stereo reproduction. **Net \$125**

**TD-121** — If you demand top quality yet need only a single speed, see the Thorens TD-121. Converts to any standard speed you select. Flawless performance, as in all Thorens equipment. **Net \$85**



**TD-135** — Here is a precision 4-speed transcription turntable with an integrated Thorens tone arm (BTD-12S), for those who prefer a complete, compact unit. Exceeds NAB standards for rumble, wow and flutter. Features 12-inch non-magnetic table, variable speed control, precision mounting. Tone arm has amazingly low tracking error, and is designed for lowest possible inertia and friction. No other integrated unit approaches the professional standards and economy of the TD-135. **Net \$99.75**



**TD-224** — If you want highest performance plus convenience, see the amazing Thorens TD-224. There is no other instrument like it in the world. Combines the playback quality of a transcription turntable with the convenience of an automatic record changer. There is never a record stack on the turntable, yet records change automatically. Overcomes all problems of "automatics." TD-224 incorporates the BTD-12S professional tone arm, plus a built-in record cleaner, illuminated strobe, variable speed control. A superb instrument with features never before combined in a single instrument. **Net \$250**

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Hear it all with the new

## Ortofon



### Elliptical Stylus

You get all the fidelity your records can deliver — the full, rich sparkle of stereo sound — when you install the revolutionary new elliptical stylus by Ortofon. It has no equal anywhere.

This new elliptical stylus, called a "major breakthrough" by one leading authority, obsoletes all previous cartridge ratings. It eliminates or sharply reduces the compromises and distortion factors created by conventional spherical styli. It also reduces record wear, minimizes surface noise and faithfully follows the configuration of the record groove. The result is a brilliance of performance never before expected from recorded music. Once you hear it, you will never be satisfied with anything less.

The Ortofon Elliptical Stylus is priced at \$75.00 net. If you now own an Ortofon Stereo Cartridge, you can trade up to the new Elliptical Stylus for only \$25.00. Ask your dealer for a demonstration. Hear the difference. Get the full sound your records were meant to deliver. You will find the experience richly rewarding.

**Model SPE/GT**—Pre-mounted for Ortofon tone arms  
**Model SPE/T**—Unmounted for universal use

**DON'T COMPROMISE!** If your dealer doesn't qualify for an Ortofon Franchise, go to a dealer whose standard of quality includes Ortofon products. You'll appreciate the difference.



**Ortofon RMG 212 arm**  
— \$55. net . . . most thoroughly professional 12" stereo arm on the market. Ortofon arms cover the price range from \$20 to \$60 net.

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# 1964

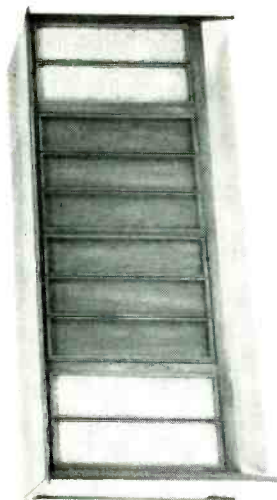
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MODEL 303D  
for the "bookshelf speaker" and components

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## Olivier's Othello—

### "Coiling Power and Wounded Majesty"

by Gordon Rogoff

**O**N THE EVIDENCE of this remarkable recording, reports from abroad have not been exaggerated. Laurence Olivier's *Othello* is clearly an actor's creation, a triumph for the special quality of theatrical occasion. There is a paradox here: a recording, a moment for the ear, suddenly seems like theatre, a moment for all the senses. It is a reminder that the ear can open worlds. It is, indeed, a way of *knowing*.

Although recorded in a studio, this *Othello* has none of the defects suggested by packaged and homogenized studio recordings. A wise compromise has been drawn between "live" and hermetically sealed performance. Olivier and his National Theatre company, acting before hidden microphones, freely used their original stage blocking, even to the point of bringing props and costumes with them, reproducing as closely as possible the pressures and momentum of actual production. The absence of formal audience is scarcely felt: nothing is cool, nothing is detached; never is the performance far away from the urgency usually given to it by direct, human response. Whatever may have been lost away from an audience, is recovered by the latitude and flexibility offered by the studio: no accidents, no lapses, indeed a firmness of outline, a driving confidence that literally seduce one into the heated extravagance of

Shakespeare's Cyprus. Where stereo has so often been a trap, ruling the shape and sound of performance, here it is the servant of a life already formed, a superbly managed eavesdropper of a human event. The listener stages the play in his mind's eye; the actors prowl unobserved, as it were, through the corridors of Shakespeare's awesome imagination.

*Othello* has an odd history in the theatre. Of the four major tragedies, it is meant to be the easiest to produce, the one most available to comfortable interpretation, the one least likely to fail because of an inadequate actor, a dull design, or an uninventive director. *Hamlet*, we are told, is a study in ambiguities, *Lear* an encounter with the heavens, and *Macbeth* a tragedy without a hero—a hard, unyielding play which, in its definitions, alienates the most fundamental sympathies. *Othello*, in contrast, is said to be a simple melodrama that hangs upon a handkerchief, a domestic tragedy of the human heart, an immediately gripping tale of an exotic but always recognizable jealousy. Yet for all the deceptive simplicity of its plot, for all the transparent ease with which Iago's poison invades Othello's reason, the play has had less success—at least in this century—than several *Hamlets*, *Lears*,

*Continued on page 38*



# Scott's New Stereo Compact Not Only Sounds Like A True Component System...

## IT IS ONE!



There's only one best way to achieve fine stereo . . . and that's with separate components. So, when Scott, America's leading manufacturer of stereo components, decided to build a compact stereo system, only the finest separate components were utilized:

**STEREO AMPLIFIER:** Completely solid-state, with direct-coupled transistor output stage. Preamplifiers on printed circuit boards for optimum reliability, massive heat sinks for cool, conservative operation of output transistors. High fidelity specifications include: frequency response 20 to 20,000 cps; distortion at normal listening levels less than 0.5%; hum and noise level -80db below rated output; inputs for magnetic phono cartridge and extra high level inputs for tape recorder; front panel stereo headset output. Complete professional control facilities including separate bass and treble on each channel, loudness-balance control, input selector, balancing switch and stereo mode selector.

**FM STEREO TUNER:** This tuner can be purchased in-

**NEW SCOTT STEREO COMPACT**—A superb component system assembled in a handsome cabinet.

stalled in the Stereo Compact or added at any time. Features sensitive Scott nuvistor silver-plated front-end; time-switching multiplex circuitry; fully automatic stereo switching; silicon IF stages. Sensitivity is better than 3 $\mu$ v. This is a highly sensitive component, suited to the finest systems.

**SPEAKERS:** Unique Scott-designed systems, each using two driver elements. Heavy-duty crossover assures smooth response throughout the audio range. Sealed enclosures utilize acoustic-suspension design principles. These speakers produce truly amazing sound.

**RECORD CHANGER AND CARTRIDGE:** H. H. Scott chose one of the finest component record changers, and a superb magnetic phono cartridge with diamond stylus to assure true component sound.

**CABINET:** A handsome walnut cabinet houses the tuner, amplifier and record changer. A unique view-lift lid covers the record changer and protects it while in use. Price only \$299.95 With FM Stereo Tuner \$129.95 extra.



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*Can you recognize these three great stars?*

The first two are obvious to movie goers: Rock Hudson and Doris Day starring in Universal's new comedy, "Send Me No Flowers." The third is ours and it's on the table. It's the Incomparable Concertone 800. This unique stereo tape recorder plays a vital role in this hilarious new movie. When the script called for a tape recorder, Universal Pictures wanted the finest, most modern machine available. That's why they selected the Concertone 800 to appear. It's as modern and sophisticated as the live stars of the movie. □ The

Concertone 800 is the only stereo tape recorder with double Reverse-o-matic® and six heads—allowing you to record and play continuously without reel turnover. The 800 (portable or tape deck) is priced realistically and provides an exclusive combination of features. It starts as low as \$379.95. Send for a free Concertone 800 brochure and the name of your nearest dealer. Write to Concertone, Box 3246, South El Monte, Calif.

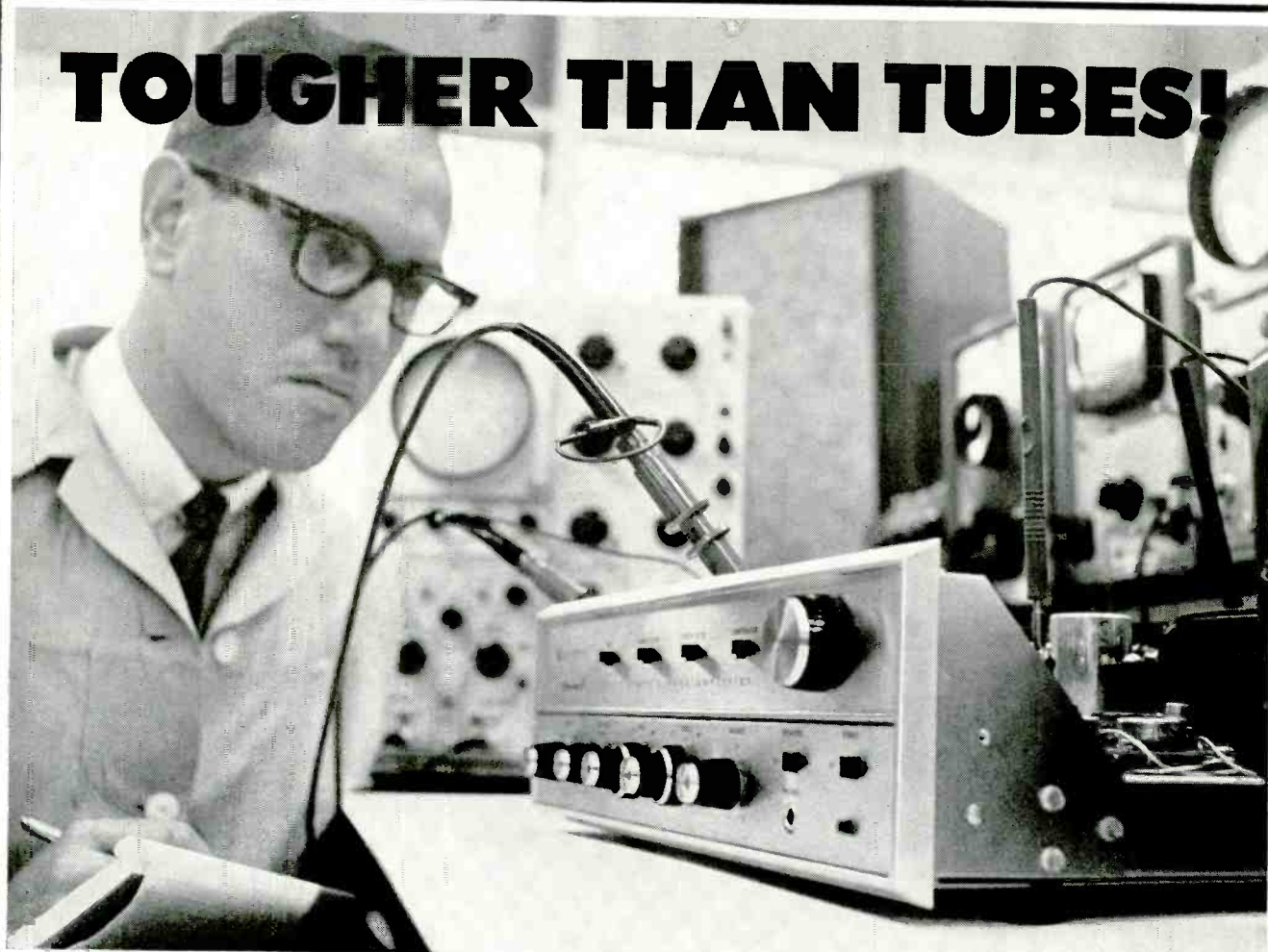
**C O N C E R T O N E** 

**ROCK HUDSON and DORIS DAY star in "SEND ME NO FLOWERS"**

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# TOUGHER THAN TUBES!



## New Scott Solid-State Amplifier Passes Rugged Torture Tests

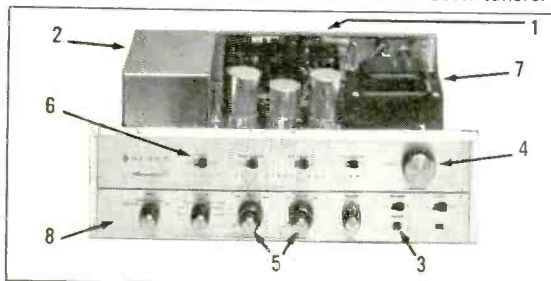
Now you can own a powerful 80 watt solid state amplifier constructed to standards unique in the high fidelity industry. The new Scott 260 uses rugged pre-tested heavy-duty components, including massive heat sinks, heavy printed circuit boards and new silicon output transistors. Critical electrolytics are hand selected and have operating capabilities far exceeding circuit requirements.

To insure the thoroughness of its quality control procedures, H. H. Scott called in transistor specialists with many years experience in the design of critical military components. Rugged tests were devised to subject the amplifier to conditions far more severe than encountered in normal use. These "torture tests" include: Applying a "step-stress-test" to a selected sample of all components used, simulating hundreds of hours of normal operating

life and showing up any components that might fail; applying a unique "surge and cycle" test, normally performed only on rugged military equipment, to simulate stresses the amplifier may be subjected to under the most severe home conditions; elaborate pre-test and checkout of all components, including transistors, to insure that components will not fail in service.

As a result of these extensive procedures, the 260 now combines the amazing virtues of transistors . . . their compactness, cool operating temperatures and fine sound . . . with the ruggedness and reliability that the audiofan has come to expect of finest Scott vacuum tube components. Backed by Scott's unique 2-year guarantee, the 260 will give you countless hours of trouble-free fine listening. Less than \$260.

**SPECIFICATIONS:** Sine-wave power, 30 watts/channel; music power, 40 watts/channel (8 ohms); all-transistor design with direct-coupled silicon output stage. Harmonic distortion less than 0.8%. Frequency response 20 to 20,000 cps. Damping factor greater than 20; Load impedances: 4, 8 or 16 ohms; full tape facilities including tape monitor and direct tape head input. Operating features: Derived center channel output; rumble filter; scratch filter; impedance selector switch. Matches all Scott tuners.



(1) Rugged silicon direct-coupled transistor output stage (2) Pre-amps on separate modular-type printed circuit boards (3) Stereo headset output (4) Master volume control (5) Separate bass and treble controls (6) Complete tape recorder input and output facilities (7) Massive power supply provides high power surges when music demands it (8) Handsome styling matches Scott Transistor Tuner model 312

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**They've copied everything  
but the sound**

## ***This Model Eleven Goes With You***



Model Eleven — \$199.95

This is the famous KLH Model Eleven Stereo-Phonic Phonograph System. This is the component system in a suitcase that started all the other companies trying to make a high performance portable.

Nobody has matched it yet, because nobody has yet matched the revolutionary long-excursion, full-range speakers we developed especially for the Model Eleven. Nobody has yet matched its solid state amplifier, designed with the speakers as an integrated team through the advanced technique of Frequency Contouring. Nobody has matched the new automatic turntable, made for KLH by Garrard, with its unique low mass tone arm. Or the Model Eleven's unprecedented five year guarantee.

And no portable phonograph of even passable quality has yet made the weight—28 incredible pounds.

If you want to take your music with you — a stereophonic portable that needs *no* apologies — there is still no substitute for the KLH Model Eleven.



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CIRCLE 48 ON READER-SERVICE CARD

## OLIVIER'S OTHELLO

*Continued from page 34*

and even *Macbeths*. It has, in fact, confounded the British in performance since Kean proved to be more adept with Iago than Othello. The most notable Moor, strangely, was Tommaso Salvini, touring in the part during the late nineteenth century, and playing it, of course, in his native Italian. No wonder, then, that Verdi's *Otello* has often seemed a better *drama*.

Olivier's achievement can be marked in a phrase: he has rescued the drama from Iago. At the heart of the play's erratic theatre history lies the fact that Iago's villainy in action can easily be more subtly persuasive, more attractive even, than Othello's seeming nonresistance to it. "O fool, fool, fool," cries Othello when truth is upon him, and it is difficult—in most performances—not to concur. Here, however, balance is restored.

One of the sources for this necessary reversal is the clear stress Olivier and his colleagues place on the play's military background. This is the story of a *General*, an enormously gifted leader born to command. But as leadership is the top of his virtue, so is it the root of his flaw. What goes up and stays up—too high, almost, for its own good, too certain of its Olympian presence—must perforce come down. Olivier's Othello commands the play by giving it a fatal calm from the start, a jocular arrogance and casual assurance that clearly hide as much from himself as they hide from others. A voluptuary in love and war, a foreign sensualist living in a peace that others—Desdemona's father, for one—would like to deny him, he is doomed by the power of his senses. Absorbed in them as he is, it remains only for time and the insinuations of Iago to turn absorption into anguish, to move consuming love into unquestioned hate.

Such an Othello demands an Iago away from custom. And this Frank Finlay, no doubt urged by the directorial sense of John Dexter, provides. The contrast with Othello could not be more striking. Where Othello is lofty, Iago is only haughty; where Othello commands in stately measures, Iago grovels and sidesteps. It is like the difference between the earth and a weed. Evil here is only an unplanned reaction, a way of being ruled by the smallest events. Touched with the tongue of a rough sergeant, Finlay's Iago is an ordinary man, and as such, all the more terrifying and credible. Charmless and arid, he persuades by presenting so little to beware. This may not be a popular way of playing Iago or of placing him in the fabric of Othello's tragedy, but surely it is closer to the reality of the play than an Iago of forced wit and open cruelty.

Perhaps more than anything else, this production suggests that the question of action in *Othello* has previously been answered only on surface evidence. Iago acts, it has been said, whereas Othello is acted upon. And so it would seem: the master pulls the puppet's strings. But



neither Shakespeare nor existence rests so simplistically on such extremes. Othello, like so many of Shakespeare's heroes (Hamlet, Cleopatra, Richard III, Timon, and Leontes), is something of an actor, a man aware of role, a creature caught by the pleasure and fantasy of *acting out* an emotion upon the slightest hint. When the acting becomes real, however, he is finished.

It is this part of him, coupled with its corollary—his qualities as poet—to which Olivier rises with the most extraordinary, titanic force. With the invaluable support of Maggie Smith's Desdemona—sweet, delicate, yet with a voice that slices air, every inch a new woman—and of Joyce Redman's strongly assertive, passionately involved, and vocally ripe Emilia, Olivier rides the play as if he were on the crest of a huge tidal wave, now dipping, now soaring, but always holding fast to the heaving, forward surge. Hazlitt felt that to play the part "to the height of the poetical conception," the actor must have the idea of "a majestic serpent wounded, writhing under its pain, stung to madness, and attempting by sudden darts, or coiling up its whole force, to wreak its vengeance on those about it, and falling at last a mighty victim under the redoubled strokes of its assailants."

Olivier's serpent, if we are to believe our ears, has the coiling power of a singer with three octaves in the voice, joined to the wounded majesty of a man whose nerves and senses, once exposed, can never be covered again. He seizes words and stretches sounds as if they were huge stones that had been waiting for centuries to be lifted from such a noble throat as his. From the resonant caress of his whisper to the towering commotion of his roar, he is never less than a splendid thoroughbred. But finally, it is his convulsive, strangled agony that hurts the most ("O Desdemona, Desdemona dead!" or "The pity of it, Iago"). Whether it be genius, instinct, planning or—as I believe—an indefinable confluence of all three, this Othello is certainly the summit of a great actor's vaulting art. To hear it once is to remember it forever. To think of it at all is to tremble.

#### SHAKESPEARE: *Othello*

Sir Laurence Olivier, Frank Finlay, Maggie Smith, Joyce Redman, members of the National Theatre of Great Britain; John Dexter, dir.

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● ● RCA VICTOR VDS 100. Four SD. \$23.92.



## *This Model Eleven Stays Home*



Model 11-W — \$209.95

When you find that you can build a good component system in about 28 pounds of weight, you naturally make it into a portable. That's how the Model Eleven was born.

But it seems that a lot of people have discovered that they couldn't buy this much performance at this price in any other form, portable or otherwise. So they've been buying Model Elevens for 'non portable use' in homes, offices, dormitories, apartments, etc.

This being the case, we surrender. For \$10 more you can now have it in furniture. It's called the 11-W. And there's a handsome matching dust cover in wood and smoked plexiglass as an optional accessory.

Incidentally, it *still* weighs less than most of the other expensive portables. If you feel you must, you can even put handles on it and carry it around.

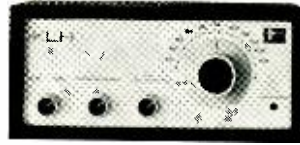


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# 'Hey- who shrunk yer tuner?'

To lots of people, there's trauma in a small stereo tuner. Traditionally, the multiplex tuner has been a big heavy monster. It's hard to accept that a unit that sits easily in the palm of your hand can outperform most of its bulky and cumbersome predecessors.

KLH's brand new Model Eighteen multiplex tuner is just about nine inches long. And no matter how you look at it, that's small for a high performance stereo tuner.

But the Eighteen isn't small just so that you can amaze your friends. It's small so that it will be the perfect mate for the KLH Model Eleven, Model Fifteen, Model Sixteen or any other good amplifier. It's small so that it won't waste precious space in today's homes and apartments. It's small so that it's less likely to be damaged or thrown out of alignment in normal handling and transportation.

And it's small because it works best that way.

Judged on an absolute basis, the performance of the Model Eighteen is comparable to that of tuners costing much more. When its price is taken into consideration, its performance can be described as truly incredible.

Like the most expensive tuners, you'll find the

Eighteen a pleasure to tune. With Zero Center Tuning, there's no 'maybe area'. The meter tells you when you're tuned in and when you're not. The planetary tuning system we've used is mechanically the most accurate and trouble free. The tuning vernier has the silky yet positive feel that marks high quality engineering. The Stereo Indicator Light automatically identifies multiplexing stations as you tune.

But there is no vacuum tube tuner, at *any* price, with the ultimate reliability of the Model Eighteen. Beyond the fact that the Eighteen runs cool; beyond the fact that transistors don't age, the Model Eighteen has 4 IF stages employing transformers of extremely low mass. The slugs are less subject to jarring and misalignment when the Eighteen is shipped from the factory, or handled, than with heavier instruments. As a result, Model Eighteens in normal use will require substantially less maintenance and service than old fashioned tuners.

There's one more way the Eighteen differs from expensive tuners. It's not expensive. About \$130. Hear it at your KLH dealer's and judge for yourself.

Just don't call it cute. It's *very* sensitive.



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NOW...A TOTALLY NEW SOUND...LITERALLY

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NEW ALL-TRANSISTOR

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# STRATOPHONIC SERIES

Audio (Oct. '64) says it's "in a category all by itself"

Give yourself the thrilling new experience of *Sound Unbound*, yours only in the new STRATOPHONIC Series solid-state FM stereo receivers by Harman-Kardon. Never before have you heard such magnificent sound from a receiver. In full-power frequency response, FM sensitivity, freedom from distortion, and sheer listening pleasure, Stratophonic Sound is unsurpassed.

*And this totally new sound quality is yours at prices equivalent to those of ordinary tube receivers.*

Harman-Kardon has extended the frequency response of the new Stratophonic receivers to include those frequencies at the bottom and the top of the spectrum which, though supposedly inaudible, have a profound effect on the living timbres of all music. At full usable power, response of the new Stratophonics reaches its peak far below and maintains its utterly flat plateau far

beyond the range of all other one-chassis receivers. What is more, not a single vacuum tube (not even a nuvistor) is used in any of the Stratophonic receivers.

Stratophonic prices: Model SR900 (illustrated), \$469; Model SR600, \$389; Model SR300, \$279. At these prices, practically *everyone* can afford Stratophonic Sound.

#### SPECIFICATIONS, Model SR900

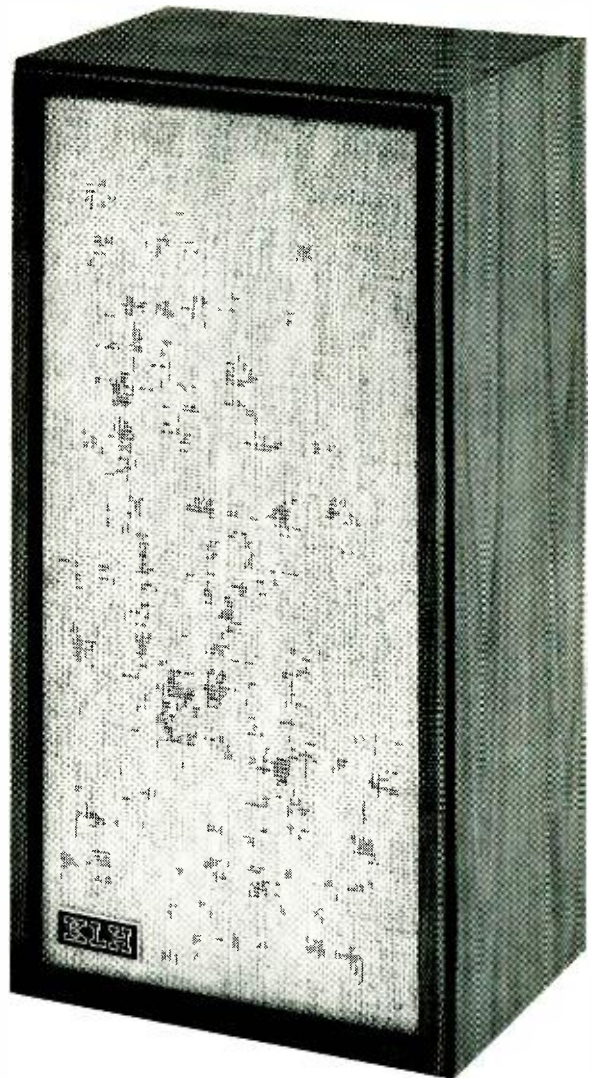
IHF M music power: 75 watts • Frequency response: 2 to 100,000 cps  $\pm 1$  db at 1 watt (normal listening level); 5 to 60,000 cps  $\pm 1$  db at full power • Distortion less than 0.2% • Usable FM sensitivity: 1.85  $\mu$ v IHFM • All-transistor front-end FM circuit for optimum selectivity and sensitivity • Damping factor: 40:1.

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CIRCLE 39 ON READER-SERVICE CARD





KLH  
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## the speaker that will make us eat our words

*"... a threshold beyond which advance for some time may be so difficult as to appear impossible. In the light of known technology, nothing further can be done to improve this performance without sharply increased costs."*

That's what we said in 1961 when we introduced the Model Ten, our first speaker under \$100.

Now we are preparing for an extended diet of our own words. We are introducing a new speaker, the KLH Model Seventeen, which delivers a quality of performance we believed unattainable at a price we considered impossible just three years ago.

You're going to hear a lot of comment about this astonishing new speaker. And you will undoubtedly hear the Model Seventeen for yourself. So all we'll tell you now is —

It's a handsome speaker.

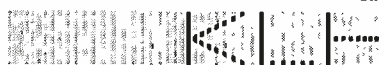
It costs \$69.95\*.

It represents a threshold beyond which advance for some time may be so difficult as to appear impossible. In the light of known technology, nothing further can be done to improve this performance without sharply increased costs.

It's at your KLH dealer's now.

Bon appetit.

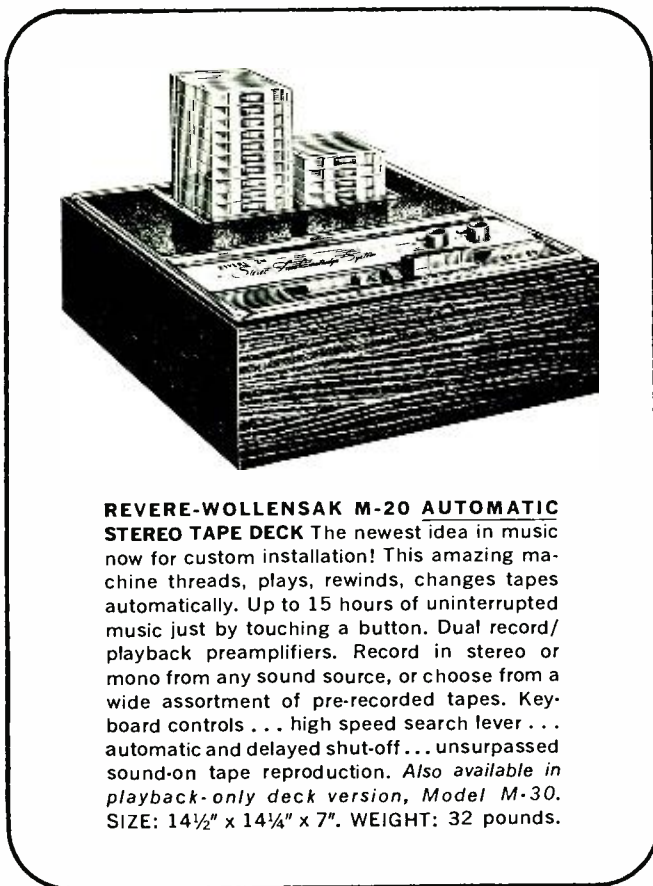
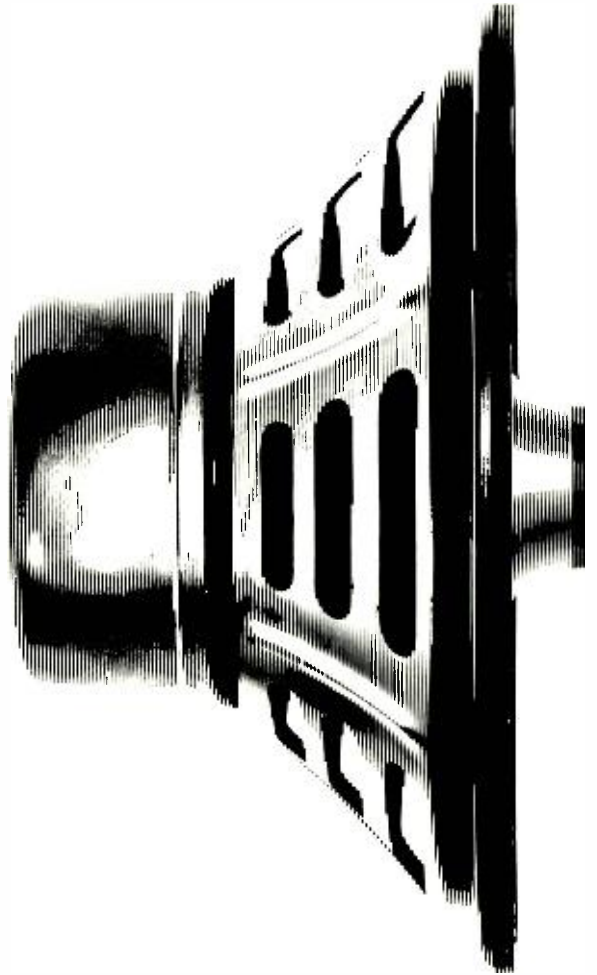
*\*Suggested retail; slightly higher on the west coast.*



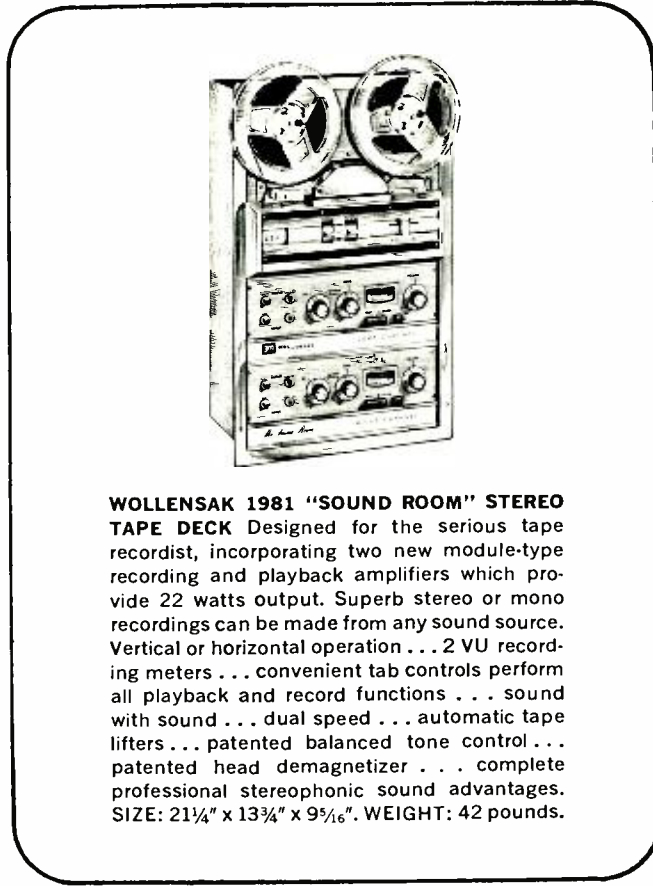
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Photographs by Denise Restout

## From the Landowska Notebooks



*During the latter years of her long life, the great harpsichordist Wanda Landowska was in the habit of recording in a series of private notebooks her reflections on the art to which she had so completely dedicated herself. The material that follows — written during the 1940s and '50s at her home in Lakeville, Connecticut, and never before in print — forms part of a book to be published this month under the title Landowska on Music (New York: Stein and Day, \$12.50). This collection of Landowska's writings has been edited and translated by her long-time companion, Denise Restout, with the assistance of Robert Hawkins.*

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# T

HERE IS AN anguishing mystery for us interpreters, and also for composers. What does a listener hear? What is he able to perceive? In what way does a musical text register in the listener's ear and in his brain? I think of this even before approaching the problem of taste, of attraction or aversion, as it is experienced by every listener. We now have microphones to capture and reproduce sound, but we shall never have an exact picture of what the listener perceives, and we shall never know, even approximately, what he actually hears.

And who among us knows how to listen? This absolute sense of hearing, which, without preparation, can at once embrace an entity, perceive it, see through it, and at the same time divide and subdivide it in all its components, is a rare gift refined by ceaseless practice.

In my lifetime I have met very few people who could really hear. And hearing everything does not necessarily mean understanding everything. I do not ask a listener to be able to dissect all there is in my playing, for instance; it would be too much to ask. But for pity's sake, do not replace listening skill with general ideas!

When one listens to a masterpiece for the first time, one is astounded, crushed, gripped, and unable to understand or discern any detail. One submits passively and lets oneself be carried away by its beauty. But little by little, through subsequent hearings, one begins to feel, to distinguish, and perceive fragments isolated at first and then to follow them in the ensemble. The first contact with a great work of art is a shock comparable to what we experience when we first meet the person who is going to play an important role in our life. Little by little we dare approach, look closer, and by and by we become familiarized with this person's characteristic movements, looks, and expressions. In the same way, ties—affectionate ties—are formed between us and the masterpiece. They make it become familiar to us. The richer the work, the more numerous and stronger are these ties. I believe this is the kind of rapport my audiences now have with the *Goldberg Variations*. [This was written in 1952 or '53.]

What is the cause of our emotive reactions to music? Is it the remote reminiscence of something we have loved in our childhood? Is it because a secret string in us is touched upon that this total delight blossoms out? Or is it, on the con-

trary, nostalgia for that which we miss or that which we are longing for?

Sometimes the discovery of a most unexpected or superficial likeness is at the basis of our reactions. A phrase of Couperin may evoke the curve of a Chopin melody; or certain progressions in Scarlatti may remind us of a Beethoven period, or of a popular Spanish dance. We love to cling to these associations. They are something to lean upon or to spring from, and we feel their invaluable help when embarking upon the unknown.

Is it because previously unknown music demands a real investigation that the apprehensive listener is usually hostile to any novelty? The dauntless one, however, eager for originality at any price, undertakes this investigation at his own risk and peril according to his capacity for absorption. The snob alone, always oscillating between the most contrary esthetic movements, can put up with anything and come out safe and sound from any redoubtable expedition. Yet timorous or dauntless, only he who knows how to listen will be able to follow through. But there is more to it than mere hearing. What can be said about the innumerable impressions—so minute that they are hardly perceptible—which a sound or an ensemble of sounds generates in us? The meaning of these impressions grows as they invade us, and they dictate a specific image or a particular expression—that one and no other.

Who shall ever understand what provokes these nuances in our joys and reactions? While one of us vibrates in listening to a certain melodic line or harmonic encounter, another will remain indifferent. These reactions may correspond to those which touch us most in other human beings or in animals. For instance, the ingenuousness, or innocence, of a motive always touched my brother Paul because innocence in all its manifestations always touched him. But what seems innocent to one person will be teasing, profound, or philosophical to another. Edmond Jaloux qualified the beginning of Mozart's G minor Symphony as "full of gladness," while Saint-Foix said it was "hasty and anxious." This does not represent solely the eternal and permanent misunderstanding between interpreter and listener. It goes much further and much deeper. It is the misunderstanding between the work itself and the interpreter.

We often hear musicians discuss in earnest the acoustics of a concert hall. Obviously it is rather

important. But I confess that it never was one of my main concerns. A hall with an echo? Too bad for the listeners, who will have to hear me play a Bach fugue twice without having asked for it! If a hall has poor acoustics, amplification of the sound is not the solution. The task of an interpreter should be to open the ears of his listeners.

What interests me above all is the degree and quality of the receptivity of those for whom I am playing or to whom I am speaking. It is for the good acoustics of the souls of my listeners that I care. For him who knows how to listen, music and words have a carrying power. You, my listeners, with your exceptional reactions to music, with your vivid and rich imaginations, you are like vibrating sympathetic strings; you represent the most beautiful spiritual acoustics.

Knowing how to listen is a great art. Let us not be mistaken about that! We, the interpreters, are searching for intense, pathetic, moving accents, for refined sonorities, for a pure line, and an ideal ensemble. We are searching, and sometimes it seems that we have reached our goal. Yes, but how seldom we encounter listeners ideally understanding, with keyed-up attention, cultivated taste, and refined ears. I shall never forget the days I spent at Tolstoy's home nor the hours I played for him. He adored music, and he knew how to listen admirably. While playing I observed this luminous old man with his silver hair, his sweet and penetrating blue eyes, and I could see, as though reflected in a mirror, the agitation music provoked in him. He drank it, was steeped in it. He purred with pleasure or burst into sonorous laughter. He felt each piece with such intensity that it gave him a new life. Tolstoy was a creator-listener.



**I**F EVERYONE knew how to work, everyone would be a genius! I hate the word *practice*. Practice breeds inurement. Instead of discovering, of distinguishing traits that are deeply hidden or merely veiled, one ends seeing nothing. One ceases to be aware.

How should one start to play? One has to concentrate and be entirely ready so that when the first note is struck, it comes as a sort of continuation of a soliloquy already begun. Too often the value and importance of the start in playing is belittled. And yet all depends on its being carefully prepared. Before I begin a phrase, between the preparatory gesture of the hand or of the finger, and the first note, there is an infinitesimal period of time, always surprising because of its unpredictable duration and because of its expressive impact. The listener can never anticipate the exact dosage I apply to this rest. This silence preceding a phrase—be it the initial one or not—acts as a background upon which the motive is sketched and set into relief. Breathings and caesuras, especially those that precede a begin-



*Her Pleyel harpsichord, used for many recordings.*

ning, have a positive value equal to that of the notes themselves.

Similarly, the last note is never the last. It is rather a point of departure for something to come.

Whistler went out at night trying to steep himself into the mood of a nocturnal landscape before he attempted painting one. Corot said, "After my excursions, I invite my friend Nature to spend a few days under my roof. Once she is there, I give free rein to my imagination. Brush in hand, I start out in the forest of my studio. I hear right there the songs of birds and the murmur of the branches agitated by a ghost wind. . . ."

A landscape painter should be able to paint a masterpiece representing the countryside without leaving his studio.

There is a very close rapport between the preceding examples and the way I work, or rather, let us say it is the same thing. I consult as many documents as possible. I do my best to understand and assimilate them. Digested and assimilated, they work in me, tracing their own way. I do not think of them any more. I let them act. The more my documentation increases, the more I feel light and free. It is not that I am sure of everything—who can boast of such a thing?—but I have the feeling of being honest, of not cheating; and probably this gives me a quiet confidence.

But most of all, I absorb or, rather, I let myself become permeated by each musical phrase, slowly and for a long time. It is through playing it again and again that this phrase will unveil for me, a little at a time, its expression and its true character. Finally my fingers touch its core, so deeply hidden; I feel it with delight.

The more I live with a work and absorb its substance, the more I discover in it new beauties. Then I amplify, augment my interpretation. I feel submerged, carried away by irresistible waves.

It is not the successful performance of a piece that counts, but it is this eager and patient struggle, this stubbornness in facing each difficulty that bring an always renewed joy.



How wrong it is to say that some pieces are simple! There is no such thing. Everything has to ripen. Some people say, "For you it is a trifle." But especially for me it is more difficult than for anyone else. The more I advance, the more I discover that I know nothing.

One must have an immense perseverance and also be philosophical to avoid despair. It is true that I am attempting the absolute, and this absolute often resists me. But I must obtain it, and then will come a divine freedom. One must play for hours and hours in a dimly lit room before one can feel "this is *it*."

I know and I hear what I want to obtain from a piece of music. As long as I cannot obtain it, I shall slave, fight, swear, and say, "Happy are those who do not know what they want!" But I well know that would be a wretched happiness.

What I fear most is not the worsening of a piece, but its being in a state of stagnation, which is a kind of death. A break is necessary before resuming the course with freshness. Strength is renewed after a rest. But it is a luxury that one can afford only if there is time ahead.

To play a phrase with relief and vivacity and then to perform it nonchalantly, as if one never had to study it, is difficult. There is a great difference between something solidly sewn and something timorously adjusted.

One has to dominate matter in a regal way to allow oneself to forget and to make the listener forget the difficulty of a piece.

When I begin to dream up a new program, a fever of happiness seizes me. I want that concert to be an extraordinary event as the result of the atmosphere I hope to create. I spin an enchanted thread, a web that must envelop us all. I forget everything, all previous pains and torments, and I start anew. All day, all night I work, and I feel—I always do—that I need many more days and nights to modify, retouch, improve, and go deeper into the meaning of the works I play. Oh! the hours

of folly, of oblivion, of happiness—my hours of work in the middle of the night! What intoxication it is to play again and again what one loves—to plunge into it!

One can postpone writing a letter, but work for a concert? Never. The proper execution of a single ornament is much more important than any business or social activity. It is best to work the most difficult parts in the evening because they will ripen during the night.

Observe how much the indiscriminating audience likes the exaggerations of a performer. There are probably two reasons. First, because it facilitates for them the access, the understanding of a phrase which otherwise would have meant little to them. Exaggerated ritardandi, accentuations, etc., are, in a way, some sort of mask like those worn by Greek actors and so conceived as to be seen even by the spectators seated farthest from the stage. And yet it is in reducing and simplifying exterior gestures that one can intensify the expression. In any live performance our impressions are divided between hearing and seeing. Sight receives a part from the ensemble of our sensations. With recordings, however, hearing alone is impressed.

How often after my concerts some small professional comes to me and asks me to teach him how to play the most showy pieces of my repertoire! It reminds me of some fat and homely little bourgeoisie who, after seeing an elegant aristocratic lady, runs to the same dressmaker; she thinks that in wearing the same dress she will acquire the same elegance.

It is interesting to observe the various transformations a work undergoes during the lifetime of its performer. Take, for example, the *Italian Concerto*. I learned it first with Michalowski in the Bülow transcription. Later I reworked it all by myself at the piano. Then I had to forget everything I did previously and relearn it on the harpsichord. Finally it was in my fingers and in my brain. For many years I played it all over the world. It was my warhorse. It became a little worn out in the process; dust





# Gloria in



# excelsis Deo

## THE HAYDN MASSES

by H. C. Robbins Landon

*“Of my Masses, I’m rather proud,” Haydn said to a friend—  
and history has confirmed his judgment.*

WITH THE RECENT addition of the *Missa Sancti Nicolai* and the late *Schöpfungsmesse* to the pages of Schwann, all of Haydn’s extant Masses are now on records—a total of thirteen works. (There is no known copy of one Haydn Mass, the *Missa Sunt bona mixta malis*, in D minor, though it appears in an entry in the composer’s own thematic catalogue.) This is a grand achievement. Outside of Southern Germany and Austria, it is not the tradition in Roman Catholic churches to use an orchestra (except on very rare occasions), and the concert hall is not really the appropriate place for this music. Thus it is only through recordings that most of us can become familiar with the marvelous riches of Haydn’s sacred works.

As for all eighteenth-century Austrian Catholics, the Church and its music occupied a profoundly important position in Haydn’s life. He was about seventeen when he wrote his first Masses (*Missa brevis*, in F; *Missa brevis*, in G, *Rorate coeli desuper*) and seventy when he finished the last, the *Harmoniemesse*. Haydn was one of the world’s most modest men, but he said to his biographer Griesinger, “*Auf meine Messen bin ich etwas stolz*” (I’m rather proud of my Masses). He had every reason to be.

Haydn, as most music lovers know, received his education as a choirboy at St. Stephan’s Cathedral in Vienna—reading, writing, arithmetic (and Latin), taught, as Haydn later observed, to the tune of a hickory stick. The stick was wielded by the *Domkapellmeister* (Cathedral Chapel Master), Georg Reutter the Younger, who was born in 1708 and was thus about forty when Haydn was his pupil.

Reutter was not only conductor of the famous St. Stephan’s Cathedral Choir and Orchestra, he was also Austria’s most celebrated composer of church music. The country’s monasteries—where most of the music of this period, both sacred and secular, is preserved—contain dozens and dozens of Reutter Masses, written for every conceivable kind of orchestral and vocal combination.

Austrian Masses of this period were divided into two basic categories: the *Missa brevis*, or Short Mass, and the *Missa solemnis*, or Solemn (long) Mass. The *Missa brevis* was generally scored for two violins and bass only (by bass was meant cellos, double basses, and, of course, organ) and it had one peculiarity which later earned the stern disapproval of ecclesiastic authority: the Latin text was “telescoped”—that is, in the long Gloria and Credo the different parts of the text were sung simultaneously, with the obvious result that the words were hardly intelligible to the congregation. For instance, the Gloria of a typical Reutter *Missa brevis* presents four simultaneous texts (one each for the soprano, alto, tenor, and bass parts of the choir) and it often happens that the whole Gloria lasts only about two minutes. I once asked the Abbot of Göttweig about this curious custom of “telescoped” texts, and I quote his answer: “Well, many of these short Masses were for the Advent period, and it was jolly cold in St. Stephan’s.”

The *Missa solemnis* usually did away with these “telescoped” texts; since it was a “long Mass,” the writer did not have to save time in the Gloria and Credo. If the *Missa solemnis* were composed for a



particularly festive occasion, it would include trumpets and timpani, and was generally in C major. It is interesting to note the difference between Leipzig and Vienna, *anno* 1740; whereas Bach (or Telemann) almost always used his trumpets and drums in D major, in Vienna the key of festivity and pomp was C major. Statistically, the Abbot of Göttweig and I once worked out that of all Solemn Masses in the Göttweig Collection composed prior to 1800 seventy per cent are in C major. At St. Stephan's they used trombones for these big Masses, and of course there were the usual oboes, bassoons, and horns. Flutes were used less often, and generally one flute in a solo movement; almost never were clarinets included, at least before about 1790.

USING Reutter's short Masses as models, Haydn began his career with two such works. Both are scored for two violins and bass only; the *Missa brevis*, in F, has two solo sopranos and the usual choir, while the *Rorate coeli desuper*, in G, has no soloists at all. A curious thing happened with the latter Mass. Unscrupulous Viennese copyists (music in Vienna was generally sold in manuscript copies rather than the more expensive printed editions) marketed the work not under the name of the unknown youth but under that of his well-known teacher, Georg Reutter. The same thing was to happen conversely to Haydn later in his career; no fewer than 129 Masses exist spuriously under the name of Joseph Haydn.

There is little to distinguish either of these first two Masses from the music of Reutter or other Viennese composers of the time. But in the G major work, two fine moments stand out: the middle part of the Credo (from the words "*Et incarnatus est*," where Haydn changes his quick tempo to Adagio and introduces an enharmonic modulation of startling power) and the Agnus Dei, which is of great melodic finesse, and which leads to a dark-hued "*Dona nobis pacem*" and a curiously un-Haydn-ish plagal cadence. (Haydn scholars are now inclined to think that this Mass is Haydn's earliest preserved work altogether.)

The F major *Missa brevis* was rather widely circulated in manuscript copies throughout the Austrian Empire (it reached as far as present-day Rumania, for instance), but Haydn had forgotten its existence completely when, about 1803, someone from a Viennese monastery brought the little work to the aged master's attention. Haydn was very pleased to discover this (as he thought) long lost work of his youth, and he "brought it up to date" by writing wind and timpani parts for it. (Parenthetically, the score with these additions has a curious history. It was preserved, along with other pieces of Haydn's church music, in the music room at Prince Esterházy's Eisenstadt Castle. When the Russians occupied Eisenstadt, a faithful Esterházy servant hastily took this score, Haydn's copy of

Bach's B minor Mass, and the original parts of the *Missa in tempore belli* and stuck them up an unused chimney. Years later, they were accidentally discovered during restorations at Eisenstadt: the servant had died meanwhile.) As far as the quality of the Mass is concerned, Haydn said, when he rediscovered the work, "Well, it has a certain youthful charm about it which is quite undeniable." No one, I think, will want to challenge the composer's statement.

During the next years, after he left the Cathedral, Haydn was occupied with the birth of the string quartet and in composing piano sonatas, symphonies, wind band divertimentos and serenades. If he wrote any Masses from c. 1750 (when his earliest were written) to 1766, they have not survived. In 1761 he had gone to Eisenstadt as Vice-Kapellmeister to Prince Esterházy, but there his predecessor, Gregor Werner, who had made a considerable reputation as a composer of Masses and oratorios, was in charge of church music. Werner hated his younger colleague, and wrote a vicious letter to Prince Nicolaus Esterházy, complaining that Haydn was not fulfilling his duties properly: that music was being borrowed from the library and not returned, that the music instruments were in a catastrophic state of disrepair, and so on. This was 1765, and the ensuing row (which Haydn managed to calm) resulted in one happy event: apparently to convince his prince that he was an industrious man, Haydn drew up, with the help of his copyist, a thematic catalogue of all the works he could remember having written up to that time. This work (known as the *Entwurf-Katalog* or Draft Catalogue) he kept up until about 1800, and it is the basis on which scholars decide whether a work is genuine or not.

Werner died in 1766, and Haydn was then free to write church music for the Esterházy services. That very year, he composed his first big Mass, a *Missa solemnis* dedicated to the Blessed Virgin Mary. The work is in E flat major—an unusual key, especially since Haydn used trumpets and drums in it—and has four soloists, a choir, and two obbligato (which meant the opposite of what it does now: that is, you *had* to use them) English horns, instruments of which Haydn was particularly fond. Moreover, he wrote a brilliant organ *concertante* part for himself. This *Great Organ* Mass instantly put Haydn's name on the map as a serious composer of church music. The work was circulated all over Europe (as far as Spain), and almost every Austrian monastery with a music collection of any size still owns an old copy. In recent years, this beautiful and in many ways intensely dedicated Mass has received something of a revival in Austria (there was no modern edition of the work until the Haydn Society printed the score in 1950).

A few years later, Haydn decided to write a Mass for the name day of his Prince (Nicolaus), and the *Missa Sancti Nicolai* was first performed on December 6, 1772, probably at the chapel in Eisenstadt Castle. This new work was in G major (with

oboes and horns) and contains the extraordinary innovation of a Kyrie in six-four time. It is a real Christmas Mass, with a pronouncedly pastoral and lyric character, and in Vienna you can hear it in a dozen different churches on Christmas morning.

**T**HE YEAR AFTER the *St. Nicholas* Mass, Haydn received an important and flattering commission. The Brotherhood of St. Cecilia, a powerful Viennese organization, celebrated the name day (November 22) of their patron saint (who is, of course, the protectress of music) in an enormous "cantata Mass" at St. Stephan's Cathedral. Obviously, Haydn was attracted by the idea of writing a huge and brilliant festive Mass—these so-called "cantata Masses" usually lasted over an hour, and such movements as the Gloria were subdivided into many different movements. One can imagine also his pleasure at the idea of returning, as a respected and famous composer, to the church where he had been a choirboy.

So Haydn began the composition of his longest and in some respects most impressive Mass: the *Missa Sanctae Caeciliae*. The basic plan, whereby Kyrie, Gloria, and Credo contained several movements each, was taken over from earlier "cantata Masses." What Haydn did with the form was to take away its stiffness, to fill the movements with his own warmth, and to wed polyphonic grandeur to Austrian simplicity of melodic line. Although there are gorgeous fugal movements—certainly the finest Haydn ever wrote—there is also a new severity of expression, particularly in the stern and somber Benedictus, in C minor, where the trumpets and drums, which had shouted for joy in the "*Et vitam venturi*" fugue, now sound menacing and even sinister. In 1773 (he must have spent most of the year on the work), Haydn had just emerged from an emotional crisis of startling dimensions, the fruit of which were the famous symphonies and quartets in the minor key. The great *Missa Sanctae Caeciliae* sums up the turmoils of the preceding year but subdues them in a long hymn to the Almighty.

Haydn's next Mass was dedicated to St. John of God, Patron Saint of the Order of the Brothers of Mercy (Barmherzige Brüder), with the Eisenstadt chapter of which Haydn was on friendly terms. The *Missa brevis S. Joannis de Deo*, or *Little Organ Mass*, is the last *Missa brevis* Haydn ever wrote. Clearly, it was conceived with the Eisenstadt chapel of the order in mind: the organ loft—with a beautiful baroque organ still extant—is tiny, and would accommodate at best fifteen musicians. Haydn had by now come a long way from the *Missa brevis* form of 1750. We do not know the exact date of the *Little Organ Mass*, but the watermarks of the paper on which the autograph was written suggest 1775. There are, apart from the organ solo, several features of interest in this B flat major Mass. The Kyrie is a whole slow movement (Adagio), and from the very first bar the tiny orchestra (two violins and bass) and the method of composition show that this will be a "chamber Mass," if we may coin a term. The radiant soprano/*cum*/organ solo of the Benedictus (Haydn was presumably organist at the first performance) made the little work very popular: it shines with the same affectionate innocence of a baroque carved angel at the side of the altar. The finest moment is, however, the end of the Agnus Dei, where Haydn slides quietly into the final prayer for peace, "*Dona nobis pacem*," marked "*perdendosi*" as the Mass finishes *pianissimo*.

Some seven years later, in 1782, Haydn was commissioned by a retired military friend of his, one Anton Liebe, to write a Solemn Mass for the famous pilgrimage church of Mariazell (one of Austria's most splendid baroque churches). This time Haydn decided to try his hand at a C major Mass, with trumpets and kettledrums. He called the work *Missa Cellensis* (Cell being the Latin name for Zell—Mariazell), and with it he made his name immortal in Central Europe. The *Mariazellermesse*, as it is referred to in Austria, is one of Haydn's most popular works. In it, he brought to bear the simple, folk-tune type of melody with which he had scored European success in his symphonies and quartets. The Kyrie begins with a solemn, slow







introduction; but later the soprano sings a melody which must always have gone straight to every listener's heart. In this Mass too, Haydn continues the great tradition of the *St. Cecilia* Mass, and there are stirring fugues, perhaps the finest of which is the concluding "*Dona nobis pacem*." Here the work closes in a blaze of contrapuntal glory, to which the trumpets contribute a wonderfully festive note.

WITH THE FAMOUS *Mariazellermesse* we close the first chapter, as it were, in Haydn's career as a composer of Masses. The Esterházy's were not profoundly religious, at least at this period, and Haydn "made do" with his own earlier Masses, and those by other composers which he could acquire from Viennese copyists. In 1794, however, the head of the family became Nicolaus II, who—whatever his many faults—adored church music. He wrote to Haydn (then in England) asking him whether he would like to return and form a new choir and orchestra. All Nicolaus II asked from Haydn, apart from administrative duties in connection with the musicians, was that he write a Mass once a year for the name day of the Prince's wife, the beautiful and vivacious Princess Josepha Maria Hermenegild (a lady whom Haydn greatly liked and who did much to make the composer's old age a comfortable one).

Filled with the experience Haydn had gained in London, the last six Masses are among his greatest works. They are as follows: *Missa in tempore belli* or *Paukenmesse*, in C major (1796); *Missa Sancti Bernardi de Offida* or *Heiligmesse*, in B flat major (1796–97); *Missa in angustiis* or *Nelson Mass*, in D minor (1798); *Theresienmesse*, in B flat major (1799); *Schöpfungsmesse* or *Creation Mass*, in B flat major (1801); *Harmoniemesse*, in B flat major (1802).

These works are written for four and even six soloists, a four-part choir, and an orchestra which varies a good deal with each individual work but includes, at its largest, two flutes, two oboes, two clarinets, two bassoons, two horns, three trumpets, kettledrums, and, of course, organ. Haydn conducted from the organ and sometimes wrote *concertante* organ parts, as in the *Nelson Mass* and *Schöpfungsmesse*. The soloists are used alone or together with the choir, and often one half of the sentence will be sung by one or more soloists and the rest finished by


the choir. (This juxtaposition of vocal soloists and chorus had also figured largely in the *Mariazellermesse*.) In these post-London Masses, the choir is used as the main staple, the generally static core of the whole structure; the strings (and wind instruments, when present) provide the forward motion, while the brass and timpani enclose and punctuate the whole with a rhythmic impetus. As in purely instrumental music, quick, moderately quick, and slow movements are alternated. The slow introduction, so beloved in the symphonies, is often used, occasionally in a very extended form for such a movement as the *Agnus Dei* (cf. the *Missa in tempore belli*). The *Benedictus* is usually a moderately swift movement, dominated by the solo vocal quartet and gentle in character, while the beginnings of the *Gloria*, *Credo*, and "*Dona*" are always quick. The "*Qui tollis*," "*Crucifixus*," and *Agnus Dei* are generally adagios, while the *Sanctus* is always divided into two sections, slow and fast.

Choosing a favorite among the last six Haydn Masses presents the same dilemma as making a choice from Mozart's last six piano concertos. Actually, it seems that most people prefer the *Nelson Mass*, because of its particular urgency and power; but the *Mass in Time of War*, and the *Heiligmesse*, and the *Schöpfungsmesse* are equally great. In Austria, the most popular after the *Nelson Mass* has long been the *Theresienmesse*, no doubt because it has melodies everyone can sing and is a much less severe work than the *Nelson Mass* and less intense, say, than the *Mass in Time of War*. Personally, I find the *Theresienmesse* a little too sweet for my taste; it lacks, for me, the solemn exaltation which one finds in sections of all the others. But there is no doubt that all Haydn's late Masses, in their steadfast unity of purpose and greatness of expression, are indeed a transfiguration of his style, and it is right and proper that they should close the long half-century of his artistic life.

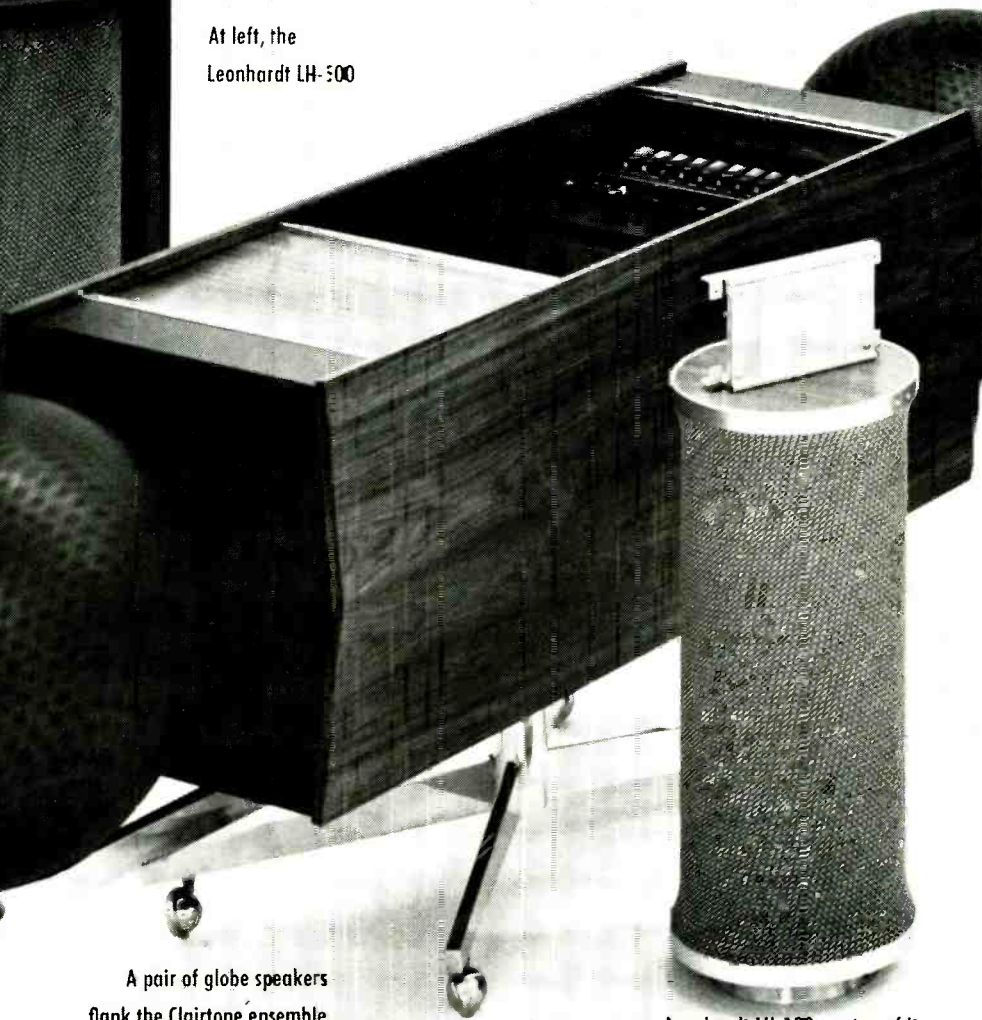
**The author's account of recorded versions of the Haydn Masses appears on page 105.**

# ANYTHING BUT A BOX

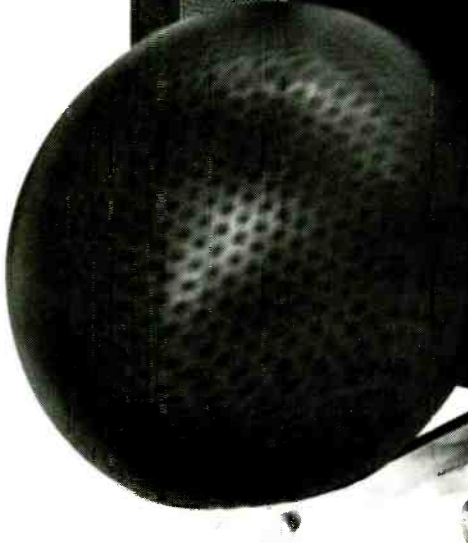
Assembled here are a variety of speaker systems with one characteristic in common: they are all housed in enclosures other than the conventional rectangular box. A box, of whatever shape, has long been considered a *sine qua non* in the high fidelity scheme of things. It not only houses the speaker (s) and such ancillary equipment as the crossover network and level control, but its




Acoustica's  
lampshade speaker



At left, the  
Leonhardt LH-500



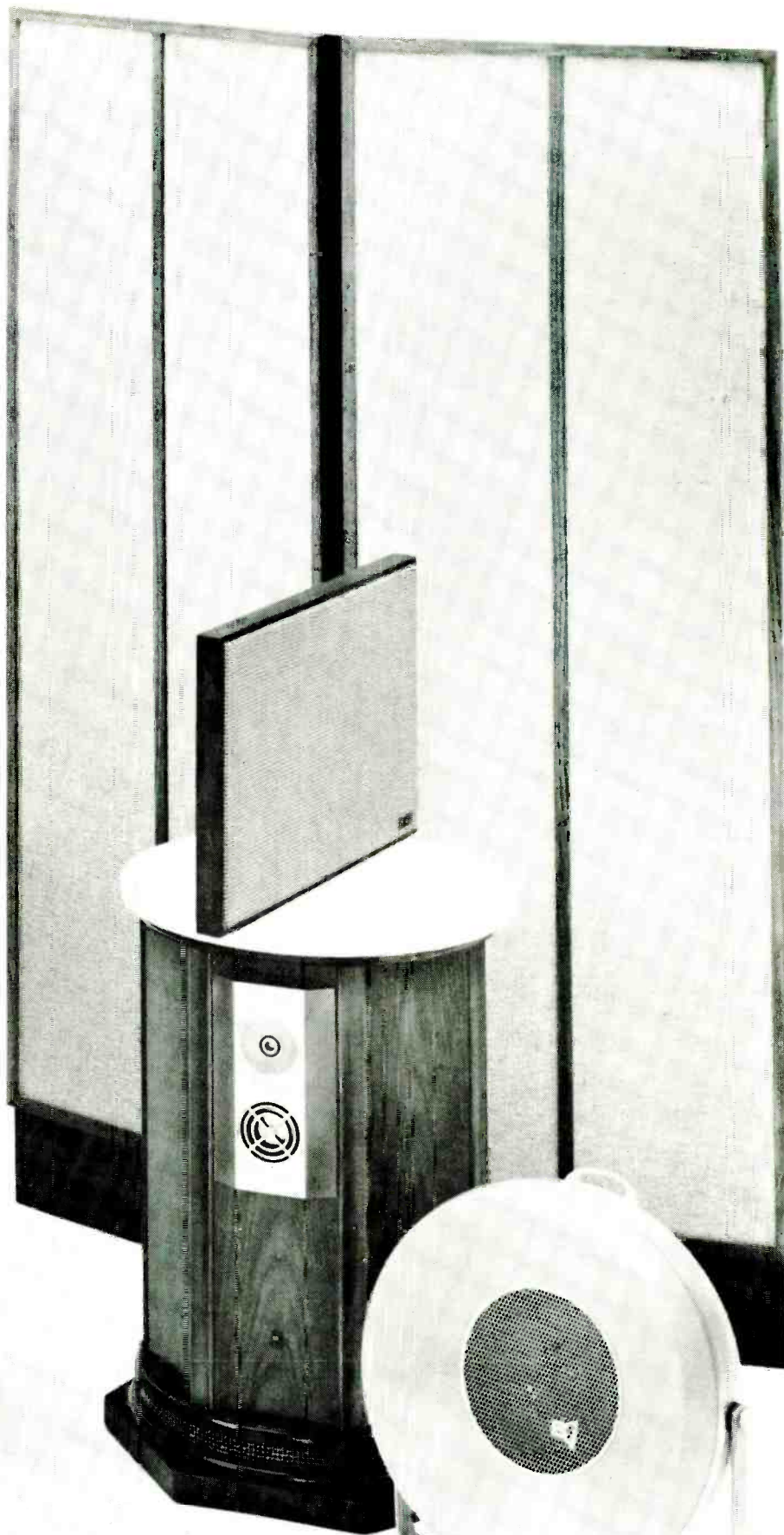
A pair of globe speakers  
flank the Clairtone ensemble



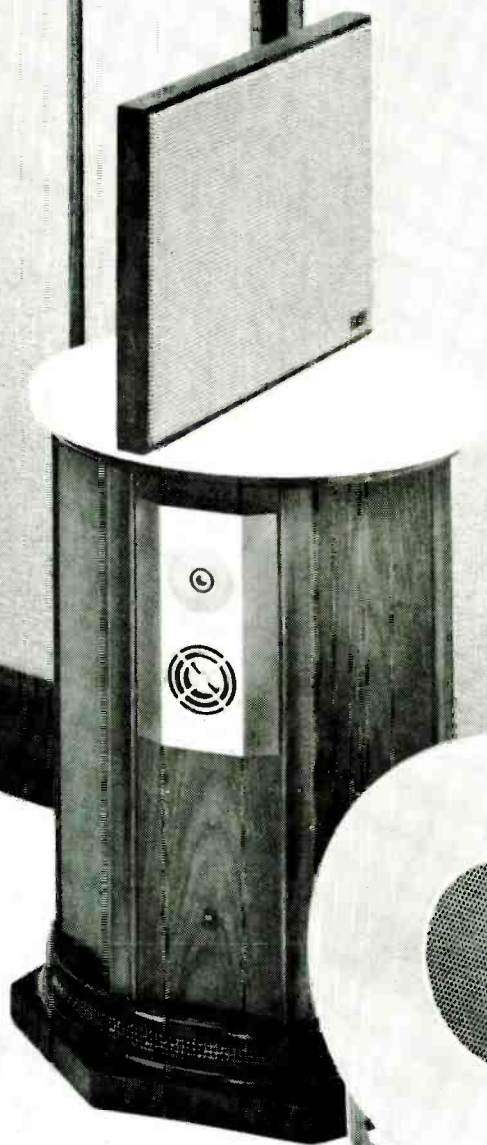
Leonhardt LH-190; on top of it,  
an Orthophase reproducing cell



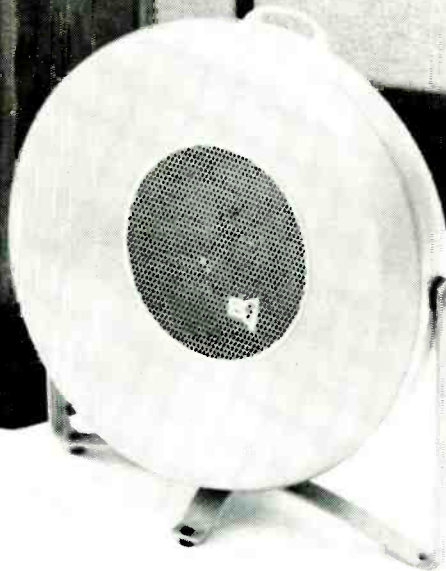
The KLH-9  
electrostatic



The Quad  
electrostatic



Empire's Royal Grenadier; atop it,  
the Tri-Planar offered by University



Bozak's Bard  
speaker for outdoor use

# ANYTHING BUT A BOX

design and size also relate directly to how the system sounds. A well-functioning box will not confine the sound, or color it, or restrict its range. Thus, a paramount aim of speaker design is to "get the sound out of the box" even while depending on that box to house and "load" the speakers.

The better conventionally built speaker systems come remarkably close to fulfilling this very difficult assignment. But many designers are seeking new ways to avoid the "limitations of the box"—some by reshaping the box so that it assumes a new form, with concomitantly new acoustic properties; others by flattening it so that it becomes virtually a frame; still others by working with new types of drivers which, inasmuch as they differ from the traditional speaker cone, neatly sidestep the problems of the conventional speaker enclosure.

Visual as well as sonic factors have a bearing on the new unboxlike enclosures. Whether these exotic shapes are more pleasing to the eye is a matter of individual taste—but assuredly they are different. They may be just the thing to melt milady's resistance to a new pair of stereo speakers.

For example, the lamp illustrated in our photo is surrounded by a shade that not only serves the usual purpose but actually is an electrostatic speaker designed to have 360-degree dispersion. It is supplemented by a woofer hidden in the base of the lamp. Called the Omnisonic, it is produced by Acoustica Associates, Inc., of Los Angeles. Cost is about \$210.

The cylindrical piece on which the lamp rests is itself another speaker system, the Model LH-500 made by Leonhardt of Rockford, Illinois. In this system, the drivers are arranged inside the enclosure to provide 180-degree dispersion. The LH-500 costs, in oiled walnut, about \$160.

The console in front of the LH-500 is a complete stereo system, the Project G by Clairtone of Canada. Its speakers are the two globes at either end; this shape, according to company president David H. Gilmour, "is considered superior to flat cabinet fronts in projecting the sound. . . ." Perforations on the surface of a globe help diffuse the sound from the drivers within, and the globes may be rotated to get different acoustic effects in varying listening environments. Cost of the entire Project G system is \$1,600. The speakers are not available separately.

Directly in front of the Project G is another model from Leonhardt, the LH-190, priced from \$85 depending on finish. This speaker may be floor-based or suspended on a decorative chain. Shown on top

of the LH-190 is the small reproducer cell used in the new "thin-frame" Orthophase speaker systems (reported on in full elsewhere in these pages).

The gentle curve and striped fabric mark the British Quad, the first full-range electrostatic to have been offered commercially. This system is sold in the U.S.A. for about \$300. The large pair of screens in the background comprise America's first full-range electrostatic, the KLH-9. For stereo, the panels may be separated and placed as desired. The Model 9 costs \$1,140. Other full-range electrostatics (not shown here) include the Harned, which in appearance resembles the Quad except for a more elaborate walnut frame. Its cost is about \$500. The Canadian-made Sigma electrostatic, which employs the tall screen design, retails for under \$700. A full-range electrostatic, incorporating a solid-state amplifier and crossover system, is offered by Acoustech.

In front of the KLH-9 is the latest cylindrical speaker, the Royal Grenadier of Empire Scientific Corporation. A cone woofer faces downward inside the cylinder and radiates through a narrow opening around the bottom. Midrange and highs are dispersed by two more drivers on the curved surface. This system, the Model 9000, is priced at about \$210; a slightly smaller Grenadier model, the 8000, sells for about \$150.

(Parenthetically, two well-known British firms are also offering "cylindrical" systems, though these are not yet available in the U.S.A. A series of columnar reproducers—some cylindrical, some rectangular—is made by Wharfedale. In these systems, a cone speaker faces upward and radiates past a diffuser plug. Its well-known designer, G.A. Briggs, describes the round structure as a "drain pipe." A series of oval-shaped columnar speaker systems is manufactured under the Connoisseur label by A. R. Sugden & Co. Ltd. Again, the speaker faces upward.)

Resting atop the Empire speaker here is a novel thin-line, the Tri-Planar by University. This system, costing about \$80, abandons cones as sound-generating elements in favor of a pair of thin wooden panels suspended in a frame. The Tri-Planar may be used in any position or location.

Our final variation on a theme is a speaker system that looks like a kettledrum stood on its side. This is the Bard, made by Bozak, and offered, at about \$80, mainly as an outdoor speaker. Descended from a similar design originally intended for indoor use, the unusual-shaped Bard may yet find its way back into the listening room.





by Leo Haber

## Let's Play A & R Man

**For some of the great recordings of the century that will never be heard, just follow the rules below.**

**A**N ERRANT TUBE gave out in my friend's stereo system that evening and with it the sound from records, tape, and FM tuner. He had no handy replacement, and was almost ready to condemn his household to the wasteland of the television set. But I saved the day. Innocently, I remarked: "How would you like to hear a Gershwin *Rhapsody in Blue* done by Richter and Kondrashin?"

We were off! The potentially calamitous evening became a triumph. Television was forgotten, the wayward tube forgiven, as the eyes of my dear friend's wife opened lovingly on me and she purred in reply: "What an idiotically conventional suggestion! Why not, rather, the Gershwin *Rhapsody* done by Wilhelm Backhaus with Otto Klemperer conducting the Vienna Philharmonic. There would be an experience!"

I was ravished. Needless to say, we played this lovely game into the early hours of the next tubeless morning. No flawed record surfaces, no faintest hint of tape hiss, no hysterical neighbor calling to ask us to turn down the volume. . . .

"How about the *Sacre*?" I whispered.

My faithful friend leaped gently, softly, into the breach, all highs attenuated. "Easy. Yehudi Menuhin conducting the Bath Festival Orchestra."

And so it went. It's a wonder that no enterprising businessman has seen fit to box this parlor game à la Monopoly or Scrabble and to hawk it among the record buffs of the nation. The rules are simple enough. The player chooses a piece of music and then proceeds to project a team of performers. There are no restrictions. The child-minds among players usually spoil the game by combining artists

dead and alive or those who may not even have lived in the same era. The intensely mature devotees to the cause of good music making confine themselves to contemporaries and to live ones at that. Naturally, they make no pretense of honoring the contractual claims of any record company. After all, the companies themselves sometimes grant dispensations: Van Cliburn appears through the courtesy of RCA Victor.

Nor should the game be a mere exercise in wild, wacky combinations. We'll allow for some levity, with the warning that it actually detracts from the pleasure of the evening if the players yoke impossible mates together in a loveless marriage—Mahler's *Resurrection* Symphony done by Lawrence Welk and His Orchestra and abetted by the Serendipity Singers, for instance. This kind of boorishness may go well in certain circles, especially after the fifth round of drinks, but it arouses little response from the *engagé* music lover. He chooses only artists capable of the repertoire. That's a sacred commandment. To him, the real game oftentimes becomes starkly serious. In his hands it usually turns into a blast at the powers-that-be in the recording world who lack the imagination and the soul to create anew, to bring disparate but real worlds together in a fresh vision. It becomes a critique of bourgeois society, a veritable *Weltanschauung*, a manifesto hurled by the ultimately committed at the musical establishment.

Here are some inspired examples from that crucial evening in my friend's house. It ought to spur the leader to similar flights of his own:

1. To stay for a moment or two with American

music—a complete set of Copland’s orchestral efforts, Robert Craft and Igor Stravinsky conducting.

2. Charles Ives’s Symphony No. 1, with Knappertsbusch and the Munich Philharmonic. As a filler, Ives’s *Variations on “America”* for organ, played by Albert Schweitzer.

3. And now to beginnings. The complete *Well-tempered Clavier* of Bach, with Artur Schnabel at the clavichord.

4. Mozart’s Piano Concertos done by Vladimir Horowitz, Horowitz conducting.

5. Back to some modern composers. The Shostakovich Second and Third Symphonies, in scores edited by H. C. Robbins Landon, conducted by Karl Münchinger.

6. The Chávez Toccata for Percussion done by the Swingle Singers. (No, this is *not* a Mahler/Welk-type combination. The Swingle Singers have made a specialty of vocal adaptations of Bach and other baroque composers.)

7. Prokofiev’s *Peter and the Wolf*, Liberace speaking, Gunther Schuller conducting. Or the reverse. (My friend’s wife reminded us of the old Koussevitzky recording wherein Eleanor Roosevelt did the narration. This inspired us to break our rule about invoking the ghosts of dead artists. How much some of us would have liked to hear a *Peter* done by Sir Thomas Beecham with Sir Thomas Beecham speaking! A recent live performance with Van Cliburn on the podium and Miss Luci Baines Johnson narrating was no consolation whatsoever.)

We did not neglect vocal music that evening either. But in case you don’t know, you should be warned that opera and Lieder fans are frightfully congealed in their views and don’t ordinarily respond to original suggestions. Imagine telling an opera buff that it would be bracing to hear Renata Tebaldi do a Yum-Yum in *The Mikado*! The fact that she has done *Butterfly* he would consider completely irrelevant. Would he have the courage to hear out the rest of the cast?

Nanki-Poo . . . . . Aksel Schiøtz  
Ko-Ko, Lord High Ex. . . . . Boris Christoff  
The Mikado . . . . . Birgit Nilsson  
Katisha . . . . . Alfred Deller  
Conductor . . . . . Leopold Stokowski  
Chorus . . . . . Mormon Tabernacle Choir

The stalwart reader is invited to make his own all-star cast in other vocal masterworks.

**W**HEN THE BLACK COFFEE was served that morning, several really avant-garde recording ideas were proposed. I, in all modesty, began with the most daring suggestion—that we expand the game to include new works that ought to be written by our yet living composers. As a start, I suggested that Stravinsky try his hand at a musical comedy for Broadway and that Bernstein leave the big things for a while and attempt a string quartet or two. But I caused a tiny shudder when I proposed that

Shostakovich do a Requiem Mass. It was decided all around that this idea was totally unrealistic, that the text of the Liturgy just wouldn’t do, that first we would have to get Ilya Ehrenberg to put together a new text gleaned from the impassioned eulogies delivered by Khrushchev, Beria, and company at Stalin’s funeral.

My friends went back to recordings with a passion. The husband asked, rhetorically, whether David Oistrakh had not recorded Mozart’s *Sinfonia concertante* in E flat, K. 364, for Violin and Viola and Orchestra several times. Did he not do the violin part until the most recent recorded version, wherein he played the viola part opposite his son’s violin solo? Should not the next logical step in recording be the same Mozart piece, both solo parts played by David Oistrakh through the magic of tape dubbing? Leonard Pennario once recorded piano music four hands alone through the miracle of tape. It can be done.

The eyes of my friend’s wife were diamonds. “Isn’t that the way,” she cooed, “to ruin a lovely idea? Why stop with the soloists? Why can’t Oistrakh *père* do the string section too? If this venture is too daring a start for him, he can begin his new career by being a little string quartet. The divine Beethoven Quartet No. 14, Op. 131, done by David Oistrakh. Then an octet, a double string quartet. The Mendelssohn Octet by Oistrakh. Naturally, if you consider Heifetz or Stern or Piati-gorsky or Charles Mingus the greatest string player alive today, you can even have a whole string orchestra played solely by your favorite *Tonkünstler*. The Tchaikovsky Serenade for Strings, overside the Barber Adagio for Strings, in a double pocket set with the Dvořák Serenade for Strings and the Stravinsky Concerto for String Orchestra, played by Joseph Szigeti. How about that?”

This time my friend was not to be outdone. He leaped into the thick of the battle and countered with a marvelous display of one-upmanship. “Why the prejudice in favor of string players?” he insisted. “If Roger Voisin is the finest classical trumpet player, why shouldn’t he do the complete brass section? Why shouldn’t Richard Tucker sing the full tenor section of the chorus in addition to his solo part? Only then will we reach the ultimate perfection. Gustav Mahler’s *Symphony of a Thousand*, the Eighth in E flat, for the largest orchestra, chorus, and soloists ever assembled, performed by Jascha Heifetz and seven guests!”

Nothing could top this. I staggered home in a state of complete intellectual intoxication, neglected even to put an impoverished recording of A.D. 1964 on the turntable, and sank into a living-room chair yearning for unrelieved silence. The best I could do was to play—in my mind, naturally—a projected “Music Minus One” recording of Bach’s complete Sonatas and Partitas for Violin Unaccompanied. All six sides. (I haven’t as yet chosen the artist.)





## Mr. Saul Marantz discusses his revolutionary new model 10-B FM Stereo Tuner

**Q. Mr. Marantz, your new 10-B tuner is quite revolutionary. Do you feel it will obsolete all other tuners?**

**Mr. Marantz:** In one sense, yes. The performance of this tuner is so dramatically superior to conventional tuners that anyone who wants or needs perfect FM reception today has no choice but to use the model 10-B. Its superiority, however, does not necessarily *obsolete* conventional tuners. Rolls Royce, of course, makes superior cars, but they haven't obsoleted Chevrolets.

**Q. Is this superior performance discernible to the average listener?**

**Mr. Marantz:** Very much so. The difference is quite dramatic. As you know, conventional tuners have never been able to pick up and reproduce broadcasts which could match the quality of a fine disc or tape playback system. This has often been blamed on *broadcasting* quality. But the new 10-B disproves this theory. It reproduces the *broadcast* of a disc or a tape with the same clarity and separation as if played through a playback system — proving that broadcast quality is generally excellent.

**Q. Is this true with weak broadcast signals also?**

**Mr. Marantz:** Yes. In fact the model 10-B will reach 55 db quieting at only 3 microvolts! This is better than most conventional tuners will reach at 1000 microvolts. With a 25 microvolts station the Model 10-B reaches a phenomenal 70 db quieting which is about 20 db better than most conventional tuners can achieve at *any* signal strength. This means that with the Model 10-B there will be excellent reception even in fringe areas, particularly so because of the tuner's high sensitivity, its extremely sharp selectivity and reduced susceptibility to multipath effects, which on other tuners cause distortion.

**Q. How are such improvements accomplished?**

**Mr. Marantz:** The answer to that question is very complex, because the 10-B is far more than an improved tuning system; it is a completely new *design concept* with *many* technical innovations developed by Marantz engineers.

**Q. Can you give us some examples?**

**Mr. Marantz:** Yes. The RF section, for example, contains a balanced-bridge di-

ode mixer — a technique used in modern sensitive radar designs to eliminate a major source of noise, harmonic distortion and other spurious interference. The whole RF circuit is balanced-tuned, using a precision tuning capacitor with four double sections, for further reduction of spurious images.

For the critical IF strip, we've developed the first commercial application of the "Butterworth," or phase-linear filter. This new concept provides a number of distinct characteristics essential for good results. The passband, for example, is phase-linear for extremely low distortion — especially at high frequencies — and it remains essentially phase-linear at all signal levels.

Cutoff slopes beyond the passband are extremely steep, allowing unprecedented selectivity; it is much less subject to the effects of multipath, and it doesn't require realignment with tube changes or aging. The old standby coupled IF circuits currently in use do not have any of these characteristics.

**Q. Are there any innovations designed specifically for multiplex?**

**Mr. Marantz:** Yes. For multiplex reception we've developed our own unique

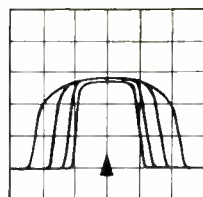
variation of stereo demodulator, which permits phase correction to maintain a very advanced order of stereo separation throughout the whole audio band.

**Q. What is the purpose of the tuning and multipath indicator?**

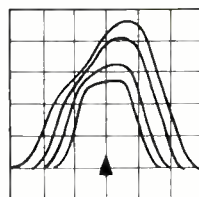
**Mr. Marantz:** This oscilloscope device is so versatile its single trace tells many easily understood stories. It shows when a station is tuned exactly to the center of the passband. The height of the pattern shows the signal strength. The indicator shows how much multipath is present, making it easy to adjust the antenna for best reception. It shows if the station is creating distortion by over-modulating. Also, technically informed users can check stereo separation of transmissions, discs and other sources.

**Q. And how soon will the model 10-B be available in quantities?**

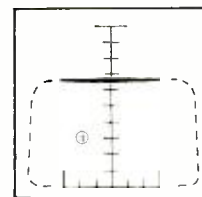
**Mr. Marantz:** The Model 10-B is a laboratory instrument of extremely high quality which will never be *mass* produced in the usual sense. However, production has been stepped up fourfold and all back-orders are now being filled by Marantz franchised dealers.



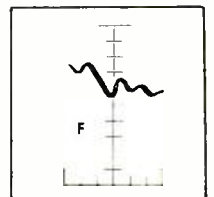
IF Passband retains phase linearity and sharp slopes at any signal strength for low distortion, sharp selectivity.



Conventional mutually-coupled IF circuits change characteristics drastically depending on signal strength.



MARANTZ MULTIPATH/TUNING INDICATOR  
Station tuning is simply and accurately adjusted by centering the trace.



Multipath (Ghosts) shows up as 'wiggles' on the tuning trace. Antenna is simply rotated until trace is smooth.



# marantz

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CIRCLE 54 ON READER-SERVICE CARD

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And, as recently as 1961, if you went to buy a true high fidelity stereo phono cartridge, you bought the Shure M3D Stereo Dynetic. Just as the critics and musicians did. It was acknowledged as the ONLY choice for the critical listener.

Since then, Shure has developed several models of their Stereo Dynetic cartridges—each designed for optimum performance in specific kinds of systems, each designed for a specific kind of *porte-monnaie*.

We trust this brief recitation of the significant features covering the various members of the Shure cartridge family will help guide you to the best choice for you.

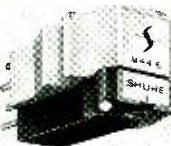
## THE CARTRIDGE



V-15



M55E



M44



M7/N21D



M99



M3D

## ITS FUNCTION, ITS FEATURES...

The ultimate! 15° tracking and Bi-Radial Elliptical stylus reduces Tracing (pinch effect), IM and Harmonic Distortion to unprecedented lows. Scratch-proof. Extraordinary quality control throughout. Literally handmade and individually tested. In a class by itself for reproducing music from mono as well as stereo discs.

Designed to give professional performance! Elliptical diamond stylus and new 15° vertical tracking angle provide freedom from distortion. Low Mass. Scratch-proof. Similar to V-15, except that it is made under standard quality control conditions.

A premium quality cartridge at a modest price. 15° tracking angle conforms to the 15° RIAA and EIA proposed standard cutting angle recently adopted by most recording companies. IM and Harmonic distortion are remarkably low... cross-talk between channels is negated in critical low and mid-frequency ranges.

A top-rated cartridge featuring the highly compliant N21D tubular stylus. Noted for its sweet, "singing" quality throughout the audible spectrum and especially its singular recreation of clean mid-range sounds (where most of the music really "happens".) Budget priced, too.

A unique Stereo-Dynetic cartridge head shell assembly for Garrard and Miracord automatic turntable owners. The cartridge "floats" on counterbalancing springs... makes the stylus scratch-proof... ends tone arm "bounce."

A best-seller with extremely musical and transparent sound at rock-bottom price. Tracks at pressures as high as 6 grams, as low as 3 grams. The original famous Shure Dynetic Cartridge.

## IS YOUR BEST SELECTION

If your tone arm tracks at 1/2 grams or less (either with manual or automatic turntable)—and if you want the very best, regardless of price, this is without question your cartridge. It is designed for the purist... the perfectionist whose entire system must be composed of the finest equipment in every category. Shure's finest cartridge. \$62.50.

If you seek outstanding performance and your tonearm will track at forces of 3/4 to 1 1/2 grams, the M55E will satisfy—beautifully. Will actually improve the sound from your high fidelity system! (Unless you're using the V-15, Shure's finest cartridge.) A special value at \$35.50.

If you track between 3/4 and 1 1/2 grams, the M44-5 with .0005" stylus represents a best-buy investment. If you track between 1 1/2 and 3 grams, the M44-7 is for you... particularly if you have a great number of older records. Both have "scratch-proof" retractile stylus. Either model under \$25.00.

For 2 to 2 1/2 gram tracking. Especially fine if your present set-up sounds "muddy." At less than \$20.00, it is truly an outstanding buy. (Also, if you own regular M7D, you can upgrade it for higher compliance and lighter tracking by installing an N21D stylus.)

If floor vibration is a problem. Saves your records. Models for Garrard Laboratory Type "A", AT-6, AT-60 and Model 50 automatic turntables and Miracord Model 10 or 10H turntables. Under \$25.00 including head shell, .0007" diamond stylus.

If cost is the dominant factor. Lowest price of any Shure Stereo Dynetic cartridge (about \$16.00)... with almost universal application. Can be used with any changer. Very rugged.

**SHURE** Stereo Dynetic®

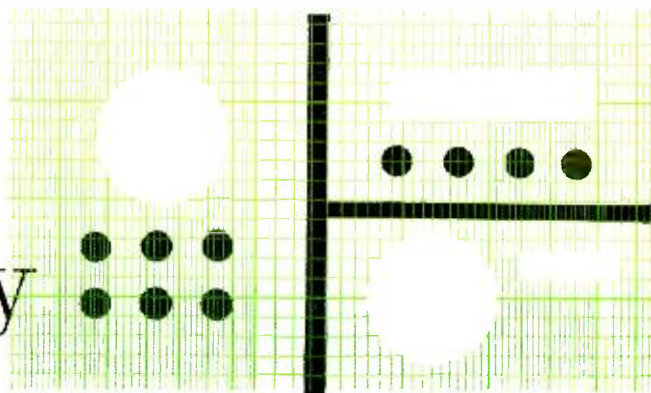
HIGH FIDELITY PHONO CARTRIDGES... WORLD STANDARD WHEREVER SOUND QUALITY IS PARAMOUNT  
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CIRCLE 69 ON READER-SERVICE CARD



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

high fidelity



## EQUIPMENT REPORTS



**McIntosh MA 230  
Integrated Amplifier**

**THE EQUIPMENT:** McIntosh MA 230, a stereo preamp-power amplifier. Dimensions: front panel, 16 inches wide by 5-7/16 inches high; chassis, 14-1/2 inches deep, including connectors; clearance in front of mounting panel including knobs, 1-1/2 inches. Price: \$349; optional walnut cabinet, \$29. Manufacturer: McIntosh Laboratory Inc., 2 Chambers St., Binghamton, N.Y.

**COMMENT:** The MA 230 by McIntosh represents two "firsts" for this well-known audio manufacturer; it is the first "Mac" to make use of transistors and it also is this company's initial entry into integrated amplifier design. As such it demonstrates the audio adage of "handsome is as handsome does." One of the best-looking pieces of audio gear we have ever seen, it also is one of the best-performing. The MA 230 is well built too, in the sturdy McIntosh tradition; operates flawlessly; and should provide years of trouble-free service.

The front panel is a high-polished panoply of black and gold, on which a full complement of controls is logically arranged to facilitate operation and at the same time to present a pleasant visual design. A knob at the upper left is the program selector (aux. tape, tuner, phono 1, phono 2, tape head). To its right is a pair of dual-concentric bass tone controls, one for each channel. These may be operated independently or, inasmuch as they are friction-coupled, simultaneously. A small red pilot lamp occupies the center of the panel. Next is the pair of treble controls; to their right is the volume control.

Under the input selector is an unusually versatile mode selector. In addition to positions for stereo, reverse stereo, and monophonic operation, this control also can be used for feeding the combined left-and-right inputs to either the left or right speakers, useful for balancing the amplifier and stereo speakers. It also has positions which feed either the left input or the right input to both speakers.

A channel balance control is located at the lower right of the panel. Between it and the mode selector are eight rocker switches. From left to right, these are for: compensation or equalization (RIAA and the older LP characteristic); tape monitor; phase reversal; speakers off or on; AC power; low frequency filter; high frequency filter; loudness contour. Finally, the front panel has two stereo headphone jacks for direct connection of low-impedance headsets.

At the rear of the amplifier is a barrier terminal strip for 4-, 8-, and 16-ohm speakers for each channel. There also is an output jack for feeding a derived "L + R" signal to an additional amplifier—for a center channel in the stereo installation, or for a monophonic version of a stereo program in another room. Output jacks for feeding a stereo tape recorder also are provided. There are seven pairs of stereo signal input jacks—the six that correspond to the settings of the program selector plus a pair for tape monitor. The rear also has a grounding post, a fuse-holder, and three AC outlets, two switched and one unswitched.

The circuitry of the MA 230 is partly solid-state.

### REPORT POLICY

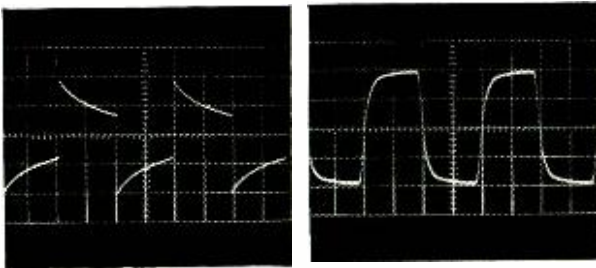
Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization not affiliated with the United States Government 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.

That is to say, the preamp section uses transistors, and the power amplifier section uses tubes and specially designed McIntosh output transformers. An inspection of the chassis indicates careful design and the highest quality of workmanship throughout: topside layout is designed for minimum heat interplay between the output tubes and other parts; the underside shows careful point-to-point wiring and the use of high-grade components. The circuit contains individual DC bias controls for the output tubes, and an AC balance control for the driver stage. These are factory-set and need not be readjusted except after prolonged use or tube replacement.

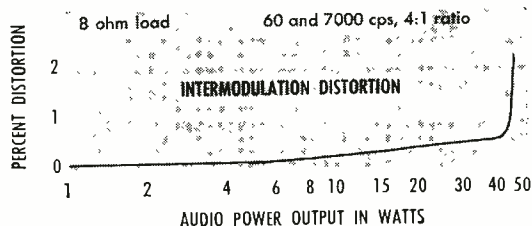
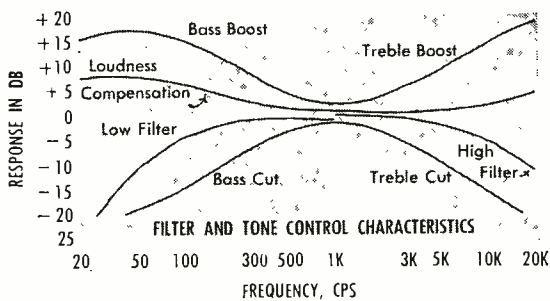
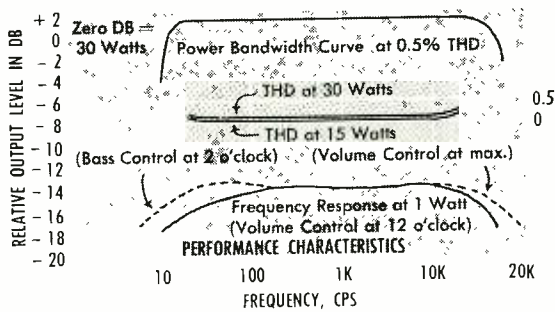
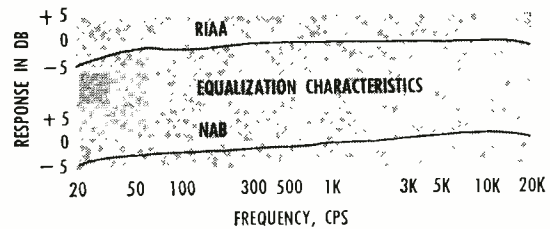
The MA 230 is rated by the manufacturer at 30 watts power output per channel at 0.5% distortion over the range from 20 cps to 20 kc. In tests conducted at United States Testing Company, Inc., it met these ratings with room to spare, producing even higher power and lower distortion. The measured power bandwidth—from about 11 cps to 60 kc—would be excellent for any amplifier; in an integrated design it is quite remarkable. The normal frequency response of the amplifier (tone controls mechanically flat; volume control at 12

o'clock position) was within about 2 db over the 20-cps to 20-kc range, and was down only 3 db at 12 cps and at 50 kc. IM distortion remained under 0.4% up to the amplifier's rated power output, and was still under 0.5% at 40 watts output. The 10-kc square-wave response showed no ringing and good transient characteristics; the 50-cps response showed some rolloff in the extreme bass (below 20 cps), but, again, good transient action. The amplifier's power reserves and stability, combined with its fairly high damping factor of 10, would indicate its suitability for driving any type of speaker including the lowest efficiency models.

Without doubt, the MA 230 is one of the finest integrated amplifiers available today, being both magnificently constructed and a pleasure to operate. It handles program material with the ease and authority of the superior instrument. Not to be overlooked either is the well-written and amply illustrated owner's manual, one of the most complete and easy to understand we have encountered. And, for the inveterate hobbyist or professional user, McIntosh has printed, across the top of the front half of the chassis, a detailed block diagram of the amplifier's circuit.



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

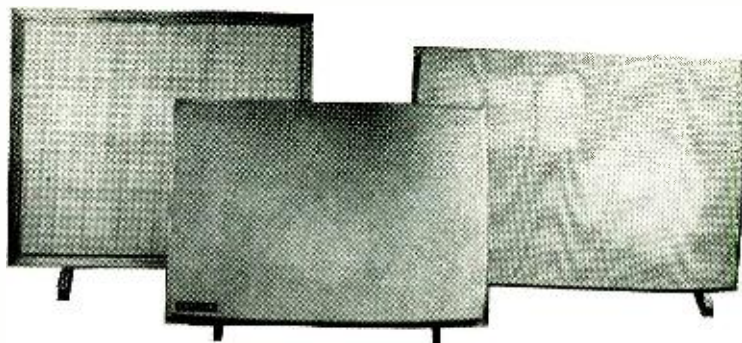


### Lab Test Data

| Performance characteristic   | Measurement   |
|--|---|
| Power output<br>(1 kc into 8-ohm load)<br>Individual channels:<br>Left at clipping<br>Left for 0.5% THD<br>(rated distortion)<br>Right at clipping<br>Right for 0.5% THD | 36.1 watts @ 0.14% THD<br>38.7 watts<br>34.4 watts @ 0.18% THD<br>36.9 watts                                  |
| Both chs at once:<br>Left at clipping<br>Right at clipping   | 35.2 watts @ 0.1% THD<br>32.4 watts @ 0.08% THD   |
| Power bandwidth for constant 0.5% THD  | 11 cps to 60 kc   |
| Harmonic distortion<br>30 watts output<br>15 watts output  | under 0.4%, 20 cps to 20 kc<br>under 0.3%, 20 cps to 20 kc  |
| IM distortion  | under 0.5% up to 40 watts   |
| Frequency response, 1-watt level   | +0.25, -2 db, 20 cps to 40 kc   |
| RIAA equalization  | +0, -4 db, 20 cps to 20 kc  |
| NAB (tape head) equalization   | +1, -4 db, 20 cps to 20 kc  |
| Damping factor   | 10  |
| Sensitivity, various inputs  | phono 1: 2.2 mv<br>phono 2: 2.2 mv<br>tape head: 3.8 mv<br>tuner: 440 mv<br>tape (amp): 440 mv<br>aux: 440 mv |
| S/N ratio, various inputs  | phono 1, 2, tape head: each 57 db<br>tuner, tape, aux: each 72 db   |



## Orthophase Speaker Systems



**THE EQUIPMENT:** Orthophase speaker systems—Model OR-1-W1: 27-13/16 inches wide, 3-3/4 inches deep, 20 inches high, on legs angled back; price in walnut, \$236. Model OR-3-W1: 32 inches wide, 5-3/4 inches deep, 24 inches high, on legs angled back; price, \$381. Model OR-12, 28-3/8 inches wide, 7 inches deep, 27 inches high, on legs angled back; price, \$785. Orthophase drivers are manufactured by Gé-Go of Paris; systems and drivers are assembled in the U.S.A. by Orthophase, Inc., 516 Fifth Ave., New York, N. Y.; the company also offers individual drivers.

**COMMENT:** The Orthophase speakers represent a new departure in speaker design, employing the small flat "induction cell" introduced in Paris three years ago by the firm Gé-Go (the name derives from that of the French company's head, Georges Gogny). The Orthophase cell is based on an earlier German design known as the Blatthaller, a speaker that required enormous amplifier power and was suited mainly for out-of-door speech reproduction. The Orthophase version, made of more modern materials and improved in general design, has power requirements and response characteristics well suited for the high quality reproduction of music, as well as speech, in home sound systems.

The cell is essentially a "naked speaker" or driver. Its diaphragm is a thin, rigid, flat section of expanded, very lightweight plastic foam—resembling superficially the kind of plastic sections found in modern packaging. Roughly 4 by 5 inches, it is carefully molded so that one surface has seventeen raised strips; on these strips runs a continuous length of aluminum conductive tape in zigzag fashion, which terminates in connections for the amplifier. Bar-shaped ceramic magnets are fitted alongside the raised strips so that the conductive tape—effectively the "voice-coil" of this speaker—lies in a strong magnetic field. When energized with audio signals from an amplifier, the entire diaphragm vibrates uniformly, in a manner similar to that of an electrostatic diaphragm. The metal frame that holds it all together is about 8 by 4 inches.

The response characteristic of a single cell is such that its frequency output begins falling off appreciably below about 1,000 cps; at higher frequencies its response continues to beyond audibility in a gradually narrowing dispersion pattern. However, the more cells used, the deeper the response in the bass region and the wider the dispersion pattern at the very high end. Cells also can be used together with a dynamic woofer. Thus, many combinations—of cells alone or of cells with woofers—are possible. The type of combination determines how costly and high-performing a given speaker system will be. As a result, Orthophase has devised (so far) five different full-range systems. The nomenclature designates the drivers used in each system. Thus, the OR-1-W1 uses one cell with one dynamic woofer; the OR-3-W1 uses three cells with a woofer; the OR-6-W2 uses six cells and two woofers; the OR-8 uses eight

cells only (with this many cells the bass is reproduced without the aid of the cone woofer); the OR-12 uses twelve cells. The woofers employed, incidentally, are expanded plastic foam types, also made by Orthophase—and cells or woofers as well as matching network elements may be bought separately for individually assembled speaker system projects. An enclosure in the conventional sense is not required with these speakers, merely some sort of frame to hold them in place, and a mounting baffle for the cone woofer (if used). Thus, anyone assembling his own Orthophase system can install the drivers in a manner limited only by his imagination and available structural elements (one New York enthusiast is reported to have filled an entire wall with cells). Alternately, Orthophase offers walnut wood frames separately; these are similar to the frames that house the finished systems reported on here.

The input impedance of one cell is only 0.35 ohm, which means that a special transformer is required to match a single cell, or group of a few cells, to the cone woofer and to the output of an amplifier. These transformers also are available separately, and are of course incorporated in the complete systems offered by Orthophase. The price schedule for all the drivers and accessories is quite long; some representative costs, however, are: a single OR cell, \$58.50; an 11-inch woofer, \$71.85; a transformer for use with one cell, \$15; the walnut frame for a three-cell and woofer system, \$64.20. Detailed price information on all Orthophase systems and parts can be obtained from the manufacturer.

The simplest system—the OR-1-W1—is comprised of one cell and a woofer which, together with the requisite network and transformer, are housed in a walnut frame covered with grille cloth. Input impedance is 16 ohms. Efficiency is moderately low, and the OR-1-W1 is recommended for use with amplifiers capable of supplying at least 20 clean watts per channel. In our tests, the response of the OR-1-W1 went down to about 30 cps, with a gradual rolloff—or alternately, with the doubling attendant on driving a speaker hard—apparent from about 70 cps. Response at the high end went to beyond audibility. A 1-kc test tone appeared to be nondirective; a 3-kc test tone was almost as widely dispersed; a 5-kc tone was a bit less omnidirectional; from about 8 kc and upward the tones were fairly directive. However, inasmuch as the Orthophase is used somewhat away from the wall, and radiates as a doublet, there is a bounce-and-diffuse effect that helps spread the highs fairly uniformly throughout a normal listening area, and the directionality of the extreme highs is perceptible only if one goes looking for it in an unlikely listening position at a fairly extreme angle from the system. The speaker's response to white noise was very smooth and withdrawn, in fact among the cleanest yet encountered, indicating a minimum of coloration in the highs and midrange.

Handling program material, the OR-1-W1 proved to be a very clean, transparent reproducer. The midrange and highs were somewhat more prominent than the

deepest bass, but the over-all balance was in general musically satisfying. The acoustic quality of this system could be described as tight and precise, with good tonal definition and an ability to separate timbres in massed ensemble effects.

The OR-3-W1 (three cells and a woofer) had a similar range to the OR-1-W1, but a somewhat broader sound front that remained fairly widespread to beyond 10 kc. Its efficiency was about the same as the OR-1-W1 and the same type of amplifier should be used with it, but the additional cells enable it to radiate what seemed to us a greater volume of sound. White noise response was not as subdued as that of the OR-1-W1, though by no means hard. Handling music, the OR-3-W1 had a tonal balance similar to that of the OR-1-W1, again possibly favoring the midrange and highs ever so slightly. The sound, over-all, was more spacious than that of the OR-1-W1, very open, effortless, and natural.

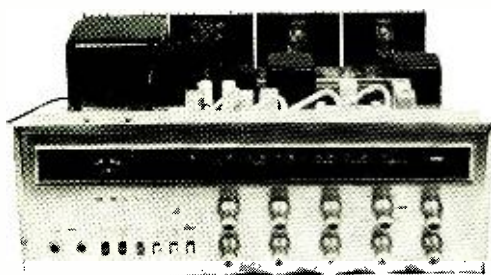
The largest of the Orthophase systems (yet offered), the OR-12, employs twelve cells and no woofer. Its response, in our tests, proved to be the widest; the bass held up cleanly to just above 30 cps, with some doubling apparent at about 50 cps, depending on how hard it was driven. The highs went smoothly and cleanly to beyond audibility, and with a well-dispersed pattern that showed virtually no signs of narrowing until we approached 10 kc, and then only slight narrowing. The white noise response was very smooth.

Reproducing program material, the OR-12 had a superb top end, a healthy sense of heft at the low end, and a very open, natural midrange. Its tonal balance was excellent; its handling of voice, various instrumental groups, soloists, organ, and so on, quite exemplary. It was, in a word, one of the best speaker systems we have auditioned. The performance of the OR-12 depends in large measure on the quality of the amplifier driving it; this system is of lower efficiency than the other two

models and is best used with a very stable amplifier capable of supplying at least 30 (clean, rms) watts power per channel. The physical design, as well as the acoustic benefit derived from the doublet-radiation effect, also implies that the system should be positioned at some distance from the wall—an installation consideration which brings to mind full-range electrostatics.

In various A-B tests, comparing one Orthophase with another, it was difficult to establish definite listener preferences, probably due to the similarity among these systems. It is, of course, a similarity of tonal purity, of clean uncolored sound. At that, there was a feeling that the difference between the OR-1-W1 and either the OR-3-W1 or the OR-12 was more apparent than the difference between the latter two—which would indicate that the cells themselves are responsible for projecting a healthy amount of very listenable sound. All these systems have a sort of natural quality on instruments and voice; there is no favoring one family of instruments, no honkiness, no sense of boxiness. One could say that the OR-1-W1 would seem to be best suited for a smaller room than either the OR-3-W1 or the OR-12; differences between the latter two are too elusive to describe. They are best perceived by listening for oneself—and anyone interested in high quality reproduction should do so.

Assessing the quality of these systems in terms of their cost would also be difficult. Orthophase has stated that the design conception and the new materials needed for these speakers make necessary a price that is admittedly higher than that of conventional speakers. Whether this amount is warranted purely on performance terms, vis-à-vis conventional speakers, is something best answered by the individual shopper. One thing does seem certain: the claims of response and excellent sound made for these speakers by their manufacturer seem to us quite justified and valid. The Orthophase systems are indeed among the very best available.



**Bell Model 1000  
Tuner/Amplifier**

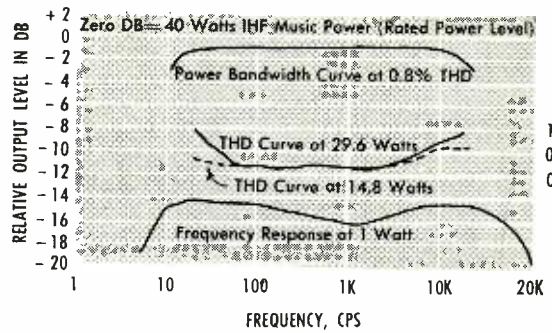
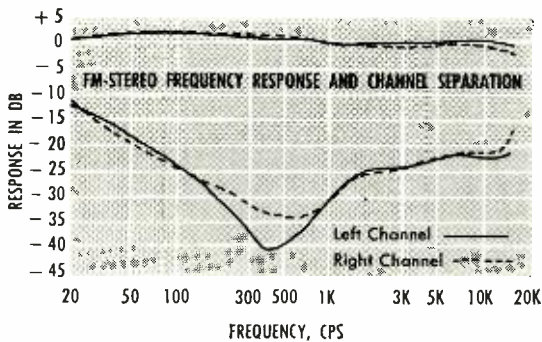
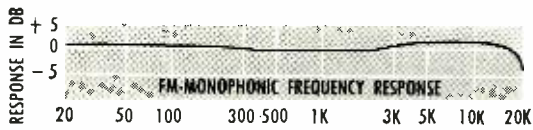
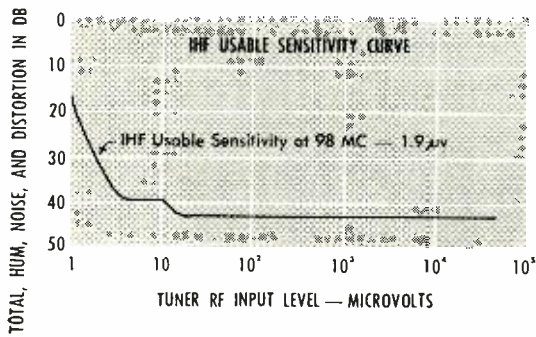
**THE EQUIPMENT:** Bell 1000, a combination FM stereo tuner and stereo preamplifier-power amplifier on one chassis. Dimensions: 17 $\frac{3}{8}$  by 16 $\frac{7}{8}$  by 6 $\frac{3}{4}$  inches. Price: \$499.95; optional walnut case, \$29.95. Manufacturer: Dage-Bell Corp., 6325 Huntley Rd., Columbus, Ohio.

**COMMENT:** The Bell 1000 combines a stereo tuner of high sensitivity with a control amplifier of clean, wide response—both offered on one chassis that is handsomely and functionally styled. The unit is representative of the recent trend toward combination chassis, spurred in great measure by the development of transistors and related solid-state techniques. The Bell 1000 incorporates 35 transistors, 15 silicon diodes, 4 ger-

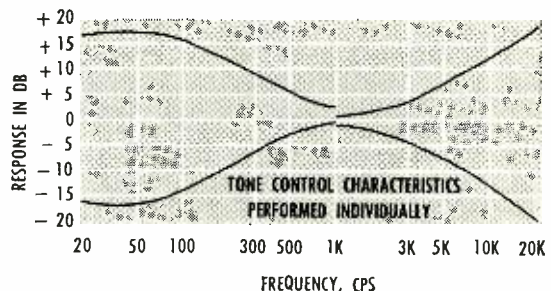
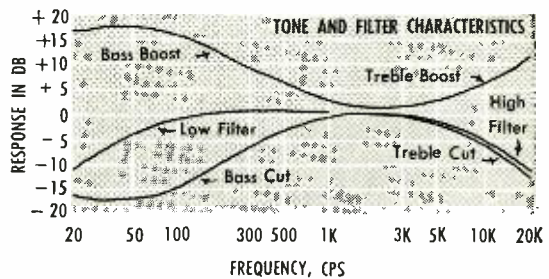
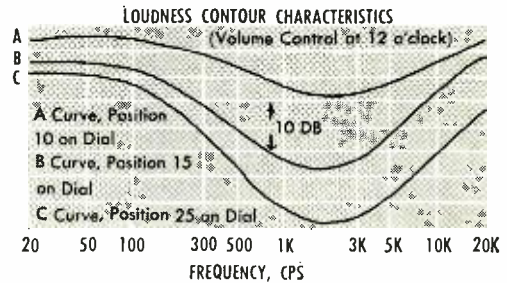
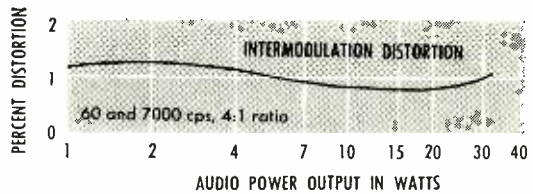
manium diodes, and 3 RCA Nuvistors (tiny tubes)—the last-named being used in the RF section of the tuner. The amplifier chassis is chrome-plated, the tuner chassis is silver-plated, and both are polished to a mirror-finish. The front panel, made of gold-colored anodized aluminum, contains ten knobs, six slide switches, two headphone jacks, the FM station dial, and a dual purpose tuning meter.

The top portion of the front panel is given up to a large tuning dial that includes station frequencies as well as a logging scale. The meter is at its left. The controls occupy most of the remainder of the escutcheon. The low-impedance headphone jacks are at the bottom left, followed by a row of slide switches. The first three switches, colored red, are labeled meter, stereo





TOTAL HARMONIC DISTORTION—PERCENT

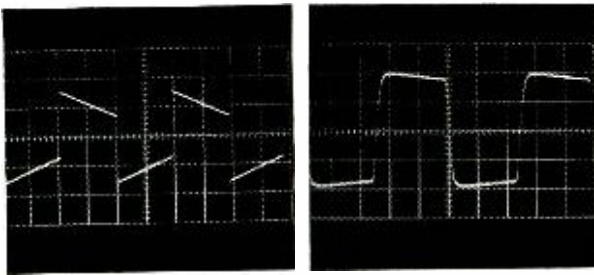


filter, and AFC. When the meter switch is in the "indicate" position, the meter shows whether a station is broadcasting in monophonic or stereo FM. When the switch is in the "tune" position, the meter indicates tuning accuracy. The next three switches, colored white, are for high frequency (scratch) filter, low-frequency (rumble) filter, and for tape monitor.

The knobs are arranged in two rows of five each. The upper row, left to right, includes: a loudness contour control; a volume control (combined with the power OFF/ON switch); channel balance control; function selector: FM mono, FM stereo, tape, auxiliary, phono 1 (magnetic), and phono 2 (ceramic); station tuner. The bottom row includes individual bass and treble controls for each channel and a muting adjustment to suppress interstation noise. When the balance control is pulled out, the amplifier is placed in the monophonic mode, and the program material is fed to both speakers.

Five pairs of input jacks are located at the rear of the chassis. These include phono jacks for a magnetic and for a ceramic cartridge, an auxiliary jack, a tape input, and a tape-record output. Speaker taps accommodate 4-, 8-, or 16-ohm speakers. There are two AC convenience outlets, one switched and one unswitched; antenna terminals for either a 300-ohm or a 75-ohm line; and two fuse-holders which contain the fuses that protect the output transistors in each channel.

In tests conducted at United States Testing Company, Inc., the tuner section of the Bell 1000 had extremely high FM sensitivity, among the best measured. Distortion was low, and the tuner's capture ratio was excellent. Other characteristics, such as signal-to-noise ratio and frequency response in both stereo and monophonic modes, were very favorable, and the set should



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

prove capable of fine reception in virtually all locales. The tuning meter was highly accurate, and using it to tune in a station provided "on-the-nose" tuning and minimum distortion. The AFC was very effective in pulling in a station and did not raise the distortion level. Channel separation was very good across the band. Distortion, on FM stereo, rose somewhat; its net audible effect could vary from slight to negligible, depending on FM signal strength. The pilot and sub-carrier signals were suppressed low enough not to interfere with the bias signal on a tape recorder.

USTC's measurements of the amplifier section of the Bell 1000 indicate that it is a clean, medium-powered unit with ample power reserves and stability suitable for any speaker system. Response was wide, and distortion very low. The IM characteristic, for an integrated transistor amplifier, was especially good (see accompanying chart) in that it did not rise appreciably at low output levels. The 50-cps square-wave response shows only a moderate tilt and generally low phase distortion: the 10-kc square-wave shows a very fast rise time and a "flat top" with absolutely no ringing or overshoot, indicating excellent transient response and stability. The RIAA characteristic for disc playback was very accurate, among the best encountered. No NAB (tape head playback) equalization is provided, which means that to play recorded tapes through the Bell 1000, a deck that has its own preamp should be used. The amplifier's loudness contour, filter, and tone control all performed satisfactorily; maximum treble boost or cut, however, could be obtained only if the bass tone control was not used at the same time—a circuit design feature somewhat unique to this amplifier and, in any case, of no great significance from a listening standpoint.

A well-constructed product, the Bell 1000 shows every sign of careful workmanship. In addition to the features noted, it boasts a huge, enclosed power transformer; molded Bakelite filter capacitors; very large, sturdy heat-sinks for the output transistors; and a barrier terminal strip for output and antenna connections. Its design and performance put it in the front ranks of the tuner/amplifier type of equipment, and should recommend it for use in many a home music system.

## REPORTS IN PROGRESS

### Acoustic Research AR-4 Speaker System

### Ampex 2070 Tape Recorder

## Bell 1000 Tuner/Amplifier

### Lab Test Data

| Performance characteristic   | Measurement   |
|--|---|
| <b>Tuner Section</b>   |   |
| IHF sensitivity  | 1.9 $\mu$ v at 98 mc and 106 mc;<br>1.8 $\mu$ v at 80 mc  |
| Frequency response, mono   | +1.75, -2.5 db, 20 cps to 20 kc   |
| THD, mono  | 0.86% at 400 cps; 0.8% at 40 cps;<br>0.98% at 1 kc  |
| IM distortion  | 0.17%   |
| Capture ratio  | 2.7   |
| S/N ratio  | 55 db   |
| Frequency response, stereo<br>left channel<br>right channel  | +2, -0.25 db, 20 cps to 15 kc<br>$\pm$ 2 db, 20 cps to 15 kc  |
| THD, stereo<br>left channel<br>right channel   | 2.6% at 400 cps; 2.9% at 40 cps;<br>1.8% at 1 kc<br>1.5% at 400 cps; 2.2% at 40 cps;<br>1.5% at 1 kc        |
| Channel separation, either<br>channel  | better than -30 db at 1 kc; better<br>than -20 db, 60 cps to 14 kc  |
| 19-kc pilot suppression  | -38.5 db  |
| 38-kc subcarrier suppression   | -41.5 db  |
| <b>Amplifier Section</b>   |   |
| Power output (at 1 kc into<br>8-ohm load), channels<br>individually:<br>left at clipping<br>left at 0.8% THD<br>right at clipping<br>right at 0.8% THD | 29.6 watts @ 0.18% THD<br>32.9 watts<br>28.1 watts @ 0.19% THD<br>32 watts                                  |
| both chs simultaneously<br>left at clipping<br>right at clipping   | 26.2 watts @ 0.2% THD<br>24.8 watts @ 0.18% THD   |
| Power bandwidth for<br>constant 0.8% THD   | 11 cps to 23 kc   |
| Harmonic distortion<br>29.6 watts output<br>14.8 watts output  | less than 1%, 20 cps to 20 kc<br>less than 0.6%, 20 cps to 20 kc  |
| IM distortion  | less than 1.3%, 1 watt to 3 watts<br>output; 1% at 6 watts output;<br>less than 1% up to 30 watts<br>output |
| Frequency response, 1-watt<br>level  | $\pm$ 2 db, 6 cps to 80 kc  |
| RIAA equalization  | +1, -0.5 db, 20 cps to 20 kc  |
| Damping factor   | 4   |
| Sensitivity, various inputs  | magnetic phono 2.15 mv<br>ceramic phono 158 mv<br>tape monitor 205 mv<br>auxiliary 205 mv                   |
| S/N ratio  | magnetic phono 65 db<br>ceramic phono 50 db<br>tape monitor 70 db<br>auxiliary 70 db                        |



## Ortofon Model SPE/T Magnetic Cartridge



**THE EQUIPMENT:** Ortofon SPE/T, a stereo cartridge fitted with an elliptical (0.7-mil by 0.3-mil) diamond stylus. Price, \$75. Manufactured by Ortofon of Denmark; distributed in the U.S.A. by Elpa Marketing Industries, Inc., Thorens Building, New Hyde Park, N.Y.

**COMMENT:** The Ortofon cartridge, regarded as a top performer since its introduction some time ago, now appears with an elliptical-radius stylus. This type of stylus has been discussed in "Newsfronts" (May 1964, page 31) and doubtless will be the subject of continued discussion in future articles and equipment reports. Briefly, it is designed to reduce or eliminate distortion caused by "pinch effect," "inner-groove mistracking," and "bottoming." Pinch effect occurs when a portion of the record groove of relatively narrow width (caused by the cutter head in plotting a waveform) forces the playback stylus upward. This vertical motion generates a spurious signal in the cartridge when tracing a stereo disc and shows up as a form of harmonic distortion. Inasmuch as an elliptical stylus conforms more closely to the shape of the cutter than does a spherical stylus, it can more accurately retrace the actual path made by the cutter along the walls of the groove.

Inner-groove mistracking occurs when a stylus cannot maintain continuous contact with the walls of the record groove at the correct velocity due to the modulation of the record, which becomes relatively intense as the groove spirals toward the label, or inner portion of the disc. Bottoming occurs when the record groove is not shaped correctly, or when the stylus is too small for the groove. In this instance the stylus, instead of riding evenly along the walls of the groove, tends to touch the very bottom of the groove, causing distortion and a loss of the stereo effect. Dirt and grit at the bottom of the groove exaggerate this effect, and a stylus that is bottoming in a dirty groove will tend to increase the audible surface noise of a disc.

The elliptical stylus used in the Ortofon, and in other recent high-quality cartridges, is designed to overcome these problems and thus impart a cleaner sound to disc playback. Listening tests of these pickups indicate that this indeed is the case; the elliptical stylus in sum can be credited with superior ability to trace stereo records and with producing an astonishing sense of freshness and clarity from older monophonic discs.

The Ortofon is a moving-coil design that contains a tiny built-in transformer to step up the normally low signal voltage furnished by its moving coils. The resultant assembly is somewhat bulkier than most cartridges (it is 1-9/16 inches long) but it will fit, of course, into the shell of an Ortofon tone arm as well as into other models of similar shape and dimensions. Also, because of the cartridge's strong magnetic pull, it is best used with a nonmagnetic or nonferrous turntable. If a steel turntable is used, a mat of some sort (rubber, cork, plastic, and so on) at least 1/4-inch thick should be placed under the record.

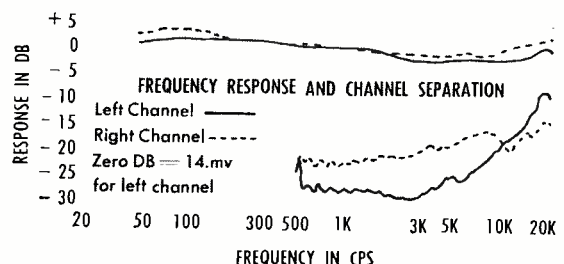
The stylus in the Ortofon (whether the new elliptical or the original spherical type) cannot be replaced by the owner; when replacement is indicated, the cartridge must be returned to Elpa. The replacement charge is

\$15 for the spherical stylus; \$25 for the elliptical. According to Elpa, inasmuch as Ortofon styli are made of "prime diamond," they should never require replacement in normal use. (Our original Ortofon, with spherical stylus, is over three years old and seems to confirm this statement.)

The recommended load impedance of the Ortofon is 50K ohms, which is suited for the standard magnetic phono inputs on today's preamps or integrated amplifiers. Tracking force is given as from 1 to 2 grams. Rated compliance is  $10 \times 10^{-6}$  cm/dyne, which—while somewhat lower than that of other fine cartridges—is held by the manufacturer to complement the unit's very low equivalent mass of only 1 milligram at the stylus tip, and thus to reduce record wear to a minimum. (The earlier Ortofon, with the same compliance, has been used on and off for three years at 2 grams pressure, with nary a sign of contributing to record wear, again tending to confirm the unit's "design philosophy.")

In tests conducted at United States Testing Company, Inc., the new Ortofon was used at a tracking force of 2 grams. Both vertical and lateral tracking were good, with no breakup. Harmonic distortion was not evident until about 10 kc, and was not severe. IM distortion was low. A 1-kc square-wave test showed very fast rise time and only a small amount of ringing that was quickly damped. The SPE/T provided an output signal of 14 millivolts (measured on the right channel) at 1 kc with a 5 cm/sec peak recorded velocity—an amount well suited to magnetic phono inputs. As shown on the accompanying chart, the response characteristic of the Ortofon SPE/T is smooth and uniform across the audio range, with good separation and balance between the two channels. As compared with the response measured on the earlier Ortofon, using a spherical stylus (HIGH FIDELITY, January 1962), the SPE/T characteristic is quite similar except for a smoother extension of the very high frequencies above 15 kc.

The listening quality of the SPE/T is superb. Hum pickup and needle talk are negligible, and the cartridge was able to track every record we tried it on, negotiating the most thunderous crescendos with ease and clarity. It has a fullness and openness of sound that have always characterized Ortofon equipment. Of course, in a field in which there has been as much recent development as among cartridges, the lofty position once enjoyed by a few top performers such as the Ortofon now is shared by other models, such as those reported on here in recent months. If, at any rate, the Ortofon must make room at the top for its new peers, it does not have to take second place to any of them.



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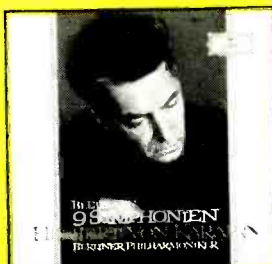
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Fischer-Dieskau: DGG's *Rigoletto*.



Anna Moffo: RCA Victor's *Gilda*.

## Two Rigolettos—With a Surprise from Fischer-Dieskau

by Conrad L. Osborne

THE TWO NEW recordings of *Rigoletto*—Deutsche Grammophon's under the direction of Rafael Kubelik and RCA Victor's under Georg Solti—prove that there is sometimes considerable justice, artistically as well as commercially, in the duplication of operatic repertoire. Their *raison d'être* lies not merely in technical currency, or in the opportunity for giving outstanding artists a fresh crack at one of the enduring works of the lyric stage, but in their manifestly genuine attempts at striking through to something basic and true in the work.

RCA's is absolutely complete, while DGG's employs only one brief excision—the repeat of the duet portion of “*Deh, non parlare al misero*” (bottom of p. 94 to top of p. 96 in the Ricordi vocal score). There is precedent for these restorations (London's edition under Sanzogno is complete, Mercury's under Gavazzeni nearly so—and the Duke's “*Possente amor*” is now present on about half of the “complete” recordings), but the present indications that they may become standard recording practice for this opera is welcome; the more often

one hears such passages as the normally cut portions of the Gilda/Duke “*Addio*” duet or of the Gilda/Rigoletto “*Veglia, o donna*,” the more astonished one is that generations of musicians have unquestioningly assumed the opera to be better off without them. It is also encouraging to hear so many of the note sequences restored to their original form. Rigoletto's final “*Ah! la maledizione!*” is a prime example (though for some reason Robert Merrill, while he does not tie into the traditional B double-flat, goes back up to F for the final syllable).

Both recordings clearly aim at presenting what the composer meant rather than what generations of underheaded touring conductors and oafish provincial tenors have deemed expedient and/or good showbiz. Both also have high-powered casts, and conductors of distinction and experience.

Offhand, the RCA line-up would seem the better bet: lavishly gifted singers known for their identification with the Verdi repertory, in the charge of a conductor whose musicianship and seriousness are not open to doubt and whose

discography includes several good recordings of Verdi operas. Indeed, RCA's version possesses excellent surface characteristics, and for those interested in nothing more than sharp execution and fine vocal sound (and I am not belittling such attributes), it may prove satisfactory. Yet DGG's version, which on paper threatened to be a fussy, unidiomatic one, full of unknown quantities, seems to me much more of an absorbing experience. It is not as prettily or richly sung as certain competing versions. But by one means or another, it becomes as honest and moving a *Rigoletto* as we have ever had, the obvious choice for anyone wanting an up-to-date complete edition, or one that will again, after lo these many seasons, make the hair stand on end.

The two big question marks in this undertaking are the conductor, Rafael Kubelik, and the singer of the title role, Dietrich Fischer-Dieskau. And it is the brilliant achievement of these two artists that makes this performance memorable.

From the opening of the Prelude,

Kubelik makes just about every point that could be made about this score, and makes it with the naturalness of a great opera conductor, a conductor who plays not only in bars and phrases but in scenes, and scenes within acts, acts within a boldly drawn dramatic frame. It is none the less musicianly for this, for it preserves an admirable integrity with regard to the printed text. But it does so without calling attention to itself, without special pleading or artificiality, and above all without ever losing sight of living characters within a dramatic frame. One phrase just falls into another, one scene into another, not interlocking, but flowing.

To analyze in detail for the purpose of praise would be tiresome, but a few examples will serve to illustrate the wonderful Italianate fire of this reading: 1) The potentially trite transition from the chorus' "*Scorrendo uniti*" to the Duke's cabaletta (p. 188). Here the alive, pointed chorus ends with a fine, tense orchestra crescendo, followed by a springing, bounding allegro from which the Duke's lines leap with complete freedom. 2) The churning staccato thirty-seconds in the strings under Rigoletto's "*Solo per me l'infamia*" (from the *più mosso* on p. 233), building to a boil at "*Ah presso del patibolo bisogna ben laltare!*," then fading through the *morendo* into a wonderfully easy change at "*Piangi, piangi, fanciulla.*" This is great accompanying, with the orchestra making its own statement while pointing the singer's and underlining his mood. 3) The tremendous rhythmic swing of the "*Vendetta*" duet, an *allegro vivo* of a charging intensity from the start, exactly with the singer, and with room left for the little increase at the end. Immensely exciting.

Enough. It is not the details that matter, or even the superb playing of the Scala orchestra, which sounds here like a major symphonic ensemble. It is the absolute consistency, the unchallengeable "rightness" of the whole, springing from a real concept of the work as a *dramma per musica*, in which all the elements have been united.

Fischer-Dieskau is tremendous. Here there is not a hint of calculation, of color or dynamic contrast for its own sake. He is in the role every step of the way, and everything proceeds from that. There are places, of course, where one would expect him to do well—the sarcastic bantering of his opening lines, for instance, or the imitation of Monterone a few pages later—and in these he comes up fully to expectations. But it is in the great challenges of the part that he triumphs unexpectedly, so that one quite forgets the fact that his voice is by no means the sort of rolling, juicy baritone one generally wants for the role. The "*Pari siamo!*," the two long scenes with Gilda, nearly all the last act—for these he not only summons a tone of surprising power and roundness but a total understanding of the long, simple Verdian line, of a sort never required in Schubert or Mozart. It is true that the open, dry sound of his upper register operates against him (for me, it cripples

his well-phrased, intelligent "*Cortigiani!*"), but he is nearly always able to turn this to interpretative account. His singing is full of passion and directness, as well as taste and musical accuracy, and his interpretation must rank with the very different ones of Gobbi and Capēcchi—even with the classically noble one of Stracciari—as the most interesting and compelling on records.

Renata Scotto effects a vast improvement over her Gilda of the Mercury recording. Some of her top tones are shrill and tight, but by and large her vocalism is good, more relaxed than formerly, and her dramatic sensitivity superb; the bite and imaginativeness that is missing in many more warmly and limpidly sung Gildas is present in Scotto's. Carlo Bergonzi brings his usual fine phrasing and smoothness to the Duke's music. The final dash and grace to make it memorable are missing, but this is a well-sung, tasteful Duke in the best tradition.

Fiorenza Cossotto is excellent, particularly in her pleading with Sparafucile before the trio, and Ivo Vinco is a good, rough-sounding assassin. A word, too, for the fine Scala chorus, here at its impressive best. The sound has the virtue of presenting this distinguished performance with the utmost clarity.

The RCA Victor set poses a problem, for it presents the phenomenon of a performance with which little fault can be found with regard to execution, but which does not add up to a very meaningful whole.

Its only clear-cut failing is the conductor's choice of tempos. And of course even this is a matter partly of taste. I assume that Maestro Solti has tried to reproduce the music in fairly strict accordance with Verdi's metronome markings (I say "assume" because I am not about to play the game of checking the speeds against my Maelzel). It is clear that the markings are at many points significantly faster than the traditional tempos; it is equally clear that Solti's tempos simply do not work at several key points. How on earth can a singer put longing and sadness into a "*Deh, non parlare al misero!*" that goes at this clip? Or any tenderness into this quickstep "*Veglia, o donna!*"? And what are we to say of a conclusion to the second scene that sounds like background music for *The Great Train Robbery*?

But Solti's tempos per se are not the real difficulty; indeed, some listeners may like the chosen speeds. The thing that does matter about this performance is its emotional blandness, its lack of involvement, its failure to present a drama. There is an air of literalness, of hyperrationality about the proceedings—rather as though the personnel involved had assumed that if only the markings could be calibrated and translated into sound, everything would add up all right at the end. The sound of Sparafucile's sword being drawn and then sheathed is carefully inserted at the opening of the second scene, presumably for dramatic effect. But dramatic effect depends, of course, on how convinc-

ingly the performers create the scene; no amount of sword clanking is going to turn pleasant, smooth singing into meaningful drama.

The quality of the approach is perhaps best illustrated by the Duke's canzone "*Questa o quella*," sung by Alfredo Kraus, whose graceful lyric tenor is assuredly capable of a splendid version of the song. A peculiarity of the piece is its scattering of accent marks, reproduced here with a grim, bumpy literalness that makes the singer sound like an amateur aiming for the downbeat. Kraus is held to the mark too on the turn at the word "*infiora*," where a slight *ritenuto* is usually allowed, and at the end, where the usual little flourish is eschewed. The sum total is simply inexpressive. The musical interpretation tells us nothing about the Duke, and what the text claims we cannot believe. I kept thinking of the ancient Fernando de Lucia version, a musical monstrosity of no rhythmic profile, overgrown with little interpolations and bits of filigree, but altogether quite suggestive of a self-indulgent decadent. Of the two, the literal Solti/Kraus is really the one that is further away from what Verdi wanted the Duke to be.

Not even Mr. Solti—it goes without saying—takes everything as literally as this. Merrill sings his high G at the end of "*Pari siamo!*" and another in "*Cortigiani!*"; Kraus gets off a wonderful D flat at the end of the duet with Gilda and a D natural at the end of "*Possente amor!*"; Anna Moffo does the normal heavy rewriting of "*Caro nome.*" And there are, to be sure, passages of strength: Monterone's curse, the "*Vendetta*" duet, much of the last act. But of tenderness, sadness, the expressive potential of the long Verdian cantabile, there is precious little.

Within the context of this performance, it is not surprising that the soloists turn in work that is rich in sound but skimpy in dramatic import. Merrill's voice sounds fat, warm, beautiful, and powerful, but he captures only the broadest outline of the great role. Once in a while, there is an out-and-out error—the embarrassing "no's" during the "*Vendetta*" duet, or the inflection of a line like "*A te che importa*" (to Gilda when she asks his name) as if he were about to beat her up. But most of the time, there is simply the error of omission, of blandness sheathed in lovely sound. Incidentally, he goes through the usual histrionics at the end of the second scene, despite Verdi's direction that he "*vorrebbe gridare . . . no può*" (wishes to cry out, but cannot). There, perhaps, is a clue: fidelity to the musical text but not to the stated dramatic intent.

Moffo sings in a limpid, relaxed way that is most attractive. There is little bite or urgency but an undeniable quality in the lyric passages. The "*Caro nome*" is as pretty, pure, sweet, and poised as you will ever hear it. As for Kraus, he is superb in the "*Parmi veder*" and "*Possente amor*," and at least competent elsewhere. His grace and facility on top are charming and exciting, but some-



times his energy or concentration seems to slack off, and he makes nothing special of the character. Rosalind Elias is quite a good Maddalena, with everything strongly outlined, and Ezio Flagello a rich-voiced Sparafucile who is, however, not especially unctuous or sinister. RCA deserves a cheer for the fine casting in the small parts: Piero de Palma as Borsa, Anna di Stasio as Giovanna, Robert Kerns as Marullo—all extremely good. David Ward, surprisingly, is no more than an adequate Monterone, somewhat dry of voice and unidiomatic, but the gesture of casting the role with a major singer deserves appreciation. The choral and orchestral work could hardly be bettered, and the sound is basically very fine, considering that the uncut opera has been crowded onto two records. I did hear echo, though, of both the pre- and post-varieties.

I am delighted to see that the translation provided with this album is the same swinging effort employed for two previous RCA Victor recordings of *Rigoletto*. Although the whole thing has been reset in a new type face and little typographical errors have been corrected, there has been no tampering with the greatest single line in all translated opera—Sparafucile's "*A voi presente un uom di spada [sword] sta,*" rendered here as "You see before you a man with a spade." For thirteen years now, RCA's libretto readers have had this magnificent stage picture conjured up for them; it is good to know that Sparafucile's garden tending continues unabated.

#### VERDI: *Rigoletto*

Anna Moffo (s), Gilda; Tina Toscano (s), A Page; Rosalind Elias (ms), Maddalena; Anna di Stasio (ms), Giovanna; Corinna Vozza (ms), Countess Ceprano; Alfredo Kraus (t), The Duke; Piero de Palma (t), Borsa; Robert Merrill (b), Rigoletto; Robert Kerns (b), Marullo; Ezio Flagello (bs), Sparafucile; David Ward (bs), Monterone; Mario Rinaudo (bs), Ceprano; Enzo Titta (bs), A Herald; Chorus and Orchestra of RCA Italiana, Georg Solti, cond.

• RCA VICTOR LM 7027. Two LP. \$9.96.

• • RCA VICTOR LSC 7027. Two SD. \$11.96.

Renata Scotto (s), Gilda; Catarina Alda (s), A Page and Countess Ceprano; Fiorenza Cossotto (ms), Maddalena; Mirella Fiorentini (ms), Giovanna; Carlo Bergonzi (t), The Duke; Piero de Palma (t), Borsa; Dietrich Fischer-Dieskau (b), Rigoletto; Virgilio Carbonari (b), Marullo; Ivo Vinco (bs), Sparafucile; Lorenzo Testi (bs), Monterone; Alfredo Giacomolti (bs), Ceprano; Giuseppe Morresi (bs), A Herald; Chorus and Orchestra of Teatro alla Scala, Rafael Kubelik, cond.

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Pierre Monteux

by Harris Goldsmith

## In Debussy, a Special Valedictory

IT IS STILL extraordinarily difficult to accept the fact that Pierre Monteux is no longer in our midst. Who can really conceive of a season of music making without the jolly rotund little man who always somehow resembled a civilian Santa Claus? Of all the great musicians of our time he was (along with Artur Rubinstein) the most traveled, apparently the least exhaustible. He seemed to be everywhere: at Lewisohn Stadium, at Ravinia, at Robin Hood Dell, at Tanglewood, on the podium of the Concertgebouw, in Israel. He was, in addition, associated with some of the most sensational events in the history of music, and yet he remained the most unsensational, the most unassuming, of the great conductors. Unlike Toscanini, he was demanding in a benign rather than a fierce way. He was surrounded by no *mystique* as Furtwängler was, nor was his geniality publicized in a manner comparable to Bruno Walter's. And he was far from cultivating an aura of austerity, as Klemperer has necessarily had to do. To the citizens on the streets of San Francisco, he was simply "Pierre." His accessibility was fortunate indeed, for through it he was able to pass on much of his profound musical wisdom to a younger generation of serious musicians.

Monteux made many recordings, and there are a great many of them still to be released (performances of Beethoven and Brahms among them). Nevertheless, the present release from Philips has a valedictory flavor all its own. On this beautifully reproduced disc, the *Maitre* bequeaths to us his final, definitive version of the great Debussy triptych *Images pour orchestre* (which he had done in part, then later in its entirety, during his San Francisco era), and he gives us his first recording of the same composer's incidental music to D'Annunzio's play *Le Martyre de Saint-Sébastien*. It is superfluous to belabor the connection between Monteux and his illustrious countryman; suffice it to say here that his relationship with Debussy (as with any major composer from Brahms onward) was deep, personal, and thus historical. It is for performances such as

the ones presented here that the phonograph was invented.

The *Images* are, along with the *Etudes* for Piano, representative of Debussy's most advanced musical thought. For this reason, they are also the most widely misunderstood of his compositions. In these works, "Impressionism" is largely supplemented (and often supplanted) by a terse linearity of texture and a rhythmic complexity almost bordering on the Stravinskyan. Indeed, although few savoring the delightful swagger of the present performance would realize it, the second section, *Ibéria*, is a virtual "conductor's trap," beset with all sorts of technical and musical hazards. Probably the biggest problem of all in this work is the negotiation of the many intricate tempo relationships, the shifts of meter, into a seemingly unified totality. Most leaders refuse to take chances with this music, but Monteux, on this recording, does. As a result, one hears a mellow evocation of Spanish atmosphere—conveyed with humor and subtlety—instead of the usual ruthless obsession with the letter of the score. Monteux's command of the music was so thorough that he could permit his excellent players to loosen up metrically without sacrificing good ensemble. The detail that he uncovers verges on the supernatural, and yet the total effect of his reacting is one of spontaneous joyfulness. *Gigues* too is smartly phrased, and beautifully "right" from the standpoint of tempo, while *Rondes de printemps* has the captivating vernal freshness which this venerable but yet so youthful *chef d'orchestre* unfailingly obtained.

Ten years ago, *Le Martyre de Saint-Sébastien* was a much talked about but rarely performed work. There was one LP recording of it by Victor Alessandro and the Oklahoma Symphony Orchestra (for Allegro), and an ancient shellac set of the suite conducted by Piero Coppola. Times have changed. In 1954 the late Guido Cantelli recorded his supreme performance of the orchestral suite (which had been winning plaudits for him in concert) on an HMV disc (ALP 1228), unfortunately never issued in this country, and that album was

followed in quick succession by more extended editions by Ansermet (London), Munch (RCA Victor), Inghelbrecht (Westminster/Ducetret-Thomson), and Ormandy (Columbia). Although only the last-named of these versions survives in the catalogue to offer any competition to the new Philips recording, many discophiles have become conditioned to look disdainfully on the suite alone ("*fragments symphoniques*" as the composer preferred to call it). But even these listeners, will, I suspect, be forced to admit that Philips has given us a generous bonus to its release of the *Images*. Interpretatively, Monteux is much less concerned with drawing shades of orchestral tone color from his musicians than Cantelli was. Here the attention is on clarity, and the chief focal point of this interpretation is on making the work understandable. While the texture is a shade blunt and the phrasing a mite "square," everything remains pliant and supple.

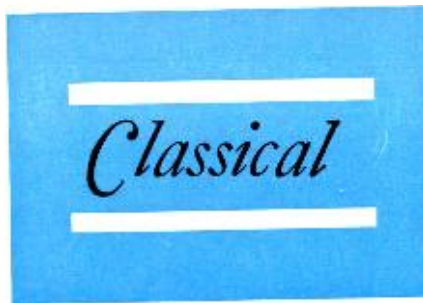
The London Symphony's contribution is a superb testimonial to the level of proficiency to which that group rose under its lamented musical director. Monteux is reputed to have praised British musicians, above all, for their quick responsiveness and generally cultivated musical intelligence. The present disc certainly justifies that enthusiasm. Technically, this is orchestra execution on a very high level, with excellence apparent in every instrumental division. Roger Lord's English horn playing in *Gigues* (the record jacket bills him as an "Oboist"—probably his usual capacity in the LSO) is tart and to the point, the unnamed concertmaster plays his solos with wonderful freshness and freedom. (The Elman-esque touch he brings to the short cadenza in the third section of *Ibéria*—one of the high points also on Monteux's older San Francisco version—provides a moment of true delectation.) The translucent sonorities these musicians project would be beneficial to just about any kind of music, but they have special relevance here: one must not forget that a third of the *Images* is based upon, or at least inspired by, English folk music. The performance at hand thus has double authenticity: this *Gigues* is the creation of a man who probably discussed every point of his interpretation with the composer, and on this disc it is realized with superb point by players who have the idiom in their collective bloodstream. There can be little question that this is the finest set of the *Images* now available.

A memorable accomplishment for all concerned.

**DEBUSSY:** *Images pour orchestre: No. 1, Gigues; No. 2, Ibéria; No. 3, Rondes de printemps; Le Martyre de Saint-Sébastien: Symphonic Fragments*

London Symphony Orchestra, Pierre Monteux, cond.

- PHILIPS PHM 500058. LP. \$4.98.
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#### ARNE: *Songs to Shakespeare Plays*

*Where the Bee Sucks; Come away, Death; The Cuckoo Song; Blow, Blow, Thou Winter Wind; Sigh no more, Ladies; Under the Greenwood Tree; Tell me, Where is Fancy Bred?; The Owl; Come unto these Yellow Sands; Dirge in "Cymbeline"; Behold your Faithful Ariel; Sweetest Bard; Solemn Dirge from "Romeo and Juliet."*

Maureen Forrester, contralto; Alexander Young, tenor; Vienna Academy Chamber Choir and Radio Orchestra, Brian Priestman, cond.

- WESTMINSTER XWN 19075. LP. \$4.98.
- • WESTMINSTER WST 17075. SD. \$5.98.

From every standpoint this is a delectable record. Although Arne's Shakespeare songs seek more to decorate the texts than to analyze them, this was merely the spirit of the time and the good Doctor caught that spirit admirably. His tunes are sturdy, simple, sometimes naïve and never less than lovely, and the way they are set forth by Miss Forrester and Mr. Young is a model of everything good singing of any kind of music (and words!) should be. Brian Priestman, who will be remembered for the fine musical settings he put together for *The Hollow Crown* two seasons ago on Broadway (and later on records), adds considerably to the total effect with the elegance and point of his arrangements and conducting.

It should be pointed out that not all the words in these songs are by Shakespeare. In Arne's time (as in Purcell's) it was considered fair play to interpolate all sorts of extra entertainments into some of the plays, whatever havoc might eventuate. Thus, for example, the *Cymbeline* dirge is actually a poem by William Collins. *Sweetest Bard* is an ode in Shakespeare's honor by a poet unidentified in the notes but bad enough in his sycophancy to be Dryden. A.R.

**BACH:** *Aria: Unschuld! Kleinod reiner Seelen; Cantata No. 210, O holder Tag, erwünschte Zeit*

Ursula Buckel, soprano; Deutsche Bachsolisten, Helmut Winschermann, cond.

- CANTATE 641217. LP. \$5.95.
- • CANTATE 651217. SD. \$6.95.

One of the attractive aspects of the

Cantate catalogue is the appearance there of worthwhile material that is seldom recorded. The aria on the present disc—not listed in Schmieder—is a case in point. Bach is known to have written a wedding cantata of which the text has survived although the music is lost. A German Bach specialist, Friedrich Smend, discovered in 1950 that two portions of the text would fit the music of two arias in the *Ascension* Oratorio (Cantata No. 11) even better than does the text to which the music is wedded there. *Unschuld!*, then, is what is thought to be the original version of "*Jesu, deine Gnadenblicke*" from Cantata No. 11. It is a convincing piece of reconstruction, the aria sounding fresh and lovely with its accompaniment of two flutes and oboe da caccia only (no continuo).

No. 210 is a fine wedding cantata for soprano and orchestra, rather long and difficult but with a good deal of tender, lyric writing. Miss Buckel reveals a bright, silvery voice, which here sounds a little light but steady and accurate, at its best in the middle and upper registers, lacking presence at the bottom and being a bit pinched at the very top. It is pleasant singing but does not have as much warmth and feeling as Magda Laszlo's in the old Westminster recording of No. 210. But the surfaces on this disc are noiseless, there is a lifelike resonance in the sound, and the Westminster does not offer the Aria. N.B.

**BACH:** *Cantatas: No. 35, Geist und Seele wird verwirret; No. 42, Am Abend aber desselbigen Sabbats*

Teresa Stich-Randall, soprano; Maureen Forrester, contralto; Alexander Young, tenor; John Boyden, bass; Vienna Academy Chamber Choir; Vienna Radio Orchestra, Hermann Scherchen, cond.

- WESTMINSTER XWN 19080. LP. \$4.98.
- • WESTMINSTER WST 17080. SD. \$4.98.

No. 35 is new to the domestic catalogues, if I am not mistaken, and No. 42 fills a hole left when RCA Victor cut out an album containing this and other cantatas performed by the Robert Shaw Chorale. The latter work, for the first Sunday after Easter, is an unusually fine one, its high quality sustained throughout a sinfonia, an aria for alto and one for bass, a duet for soprano and tenor, and a final chorale. The duet and the alto aria are well sung. But the sinfonia, performed in businesslike fashion, lacks the controlled ecstasy it has in Shaw's reading: Mr. Boyden's voice does not have the metal required to peal out the "*Jesus ist ein Schild der Seinen*" and his bravura passages are a little shaky; and Scherchen, in the wonderful final chorale, has the chorus sing the second line softer and slower than the first—a puzzling procedure indeed. In short, those who are fortunate enough to own the RCA Victor version will not need to replace it with this one.

*Geist und Seele* is for alto, obbligato organ, and orchestra. It is a very interesting work, which gives Maureen



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# Rigoletto

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*Anna Moffo*: lyric-coloratura of international fame whose youth, beauty and voice quality make her completely believable as Gilda.

*Alfredo Kraus*: a fast-rising tenor star of the European operatic stage, whose vitality and *bel canto* style make him an excellent choice for

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Moffo, Merrill: a declaration of love



The Rome Studios during the recording session



Solti: conductor with conviction



Moffo, Kraus: " . . . as Verdi intended"



Forrester a chance to shine, and shine she does, brightly. The voice has a warm quality and conveys considerable feeling; it is steady and accurate, capable of spinning long, florid phrases effortlessly. The elaborate organ part—its wanderings in the first aria seem to depict the bewilderment mentioned in the text—is well played by Herbert Tachez. The orchestra is quite good, as is the sound throughout this disc. N.B.

**BACH: *Concertos for Harpsichord and Strings: No. 1, in D minor, S. 1052; No. 2, in E, S. 1053***

George Malcolm, harpsichord; Stuttgart Chamber Orchestra, Karl Münchinger, cond.

- LONDON CM 9392. LP. \$4.98.
- • LONDON CS 6392. SD. \$5.98.

The recording director of a Bach harpsichord concerto is faced with an unusual challenge and opportunity. Most of the time he has a larger string ensemble than Bach was accustomed to or probably had in mind. Even if he hasn't, the harpsichord is easily overwhelmed by a few lustily played modern violins. Shall the director attempt to achieve a faithful reflection of how such a group would sound in a modern concert hall? This is no doubt a natural desire, and many directors succumb to it. To the extent that they succeed the sound will be unbalanced, with the harpsichord buzzing away somewhere in the background whenever it is not playing alone. The alternative to this is to avoid "concert hall realism" and arrange the microphones so that both harpsichord and orchestra can be clearly heard without one or the other hogging the stage.

The latter approach, unfortunately, is seldom taken, and the present disc is not one of the exceptions. The performances are excellent. The D minor Concerto in particular is played with a fine sense of its drama and of the sweep of its themes: the dialogues between first violins on one channel and seconds on another are especially effective in this stereo recording. But, except in the slow movements, the harpsichord is frequently covered by the strings. The same is true in the relatively unfamiliar but interesting E major Concerto. In both works Malcolm plays with spirit and impeccable technique and receives good support from Münchinger. N.B.

**BACH: "Music of Jubilee"**

E. Power Biggs, organ; Columbia Chamber Symphony, Zoltan Rozsnyai, cond.

- COLUMBIA ML 6015. LP. \$4.98.
- • COLUMBIA MS 6615. SD. \$5.98.

The disc is subtitled "Bach Favorites for Organ and Orchestra." It consists mostly of chorales and chorale fantasias and other excerpts from cantatas. A few of these are played as written, but in most cases the chorus is replaced by the organ, or a vocal line by an orchestral

instrument. Usually this is done skillfully, but in the Chorale from Cantata 79 the organ is not a very good substitute for the chorus and the piece sounds like a movement from a concerto for two horns; also, *Jesu, Joy of Man's Desiring* comes out as a solo for trumpet with accompaniment. All of the selections (they include two from Cantata 142, which is not by Bach) are what is called in the pop music field "upbeat": they are joyful, or confident, or peaceful. The music is magnificent. It is very well played and recorded. If you don't mind *Sheep may safely graze* played by an English horn instead of sung by a soprano, or the duet from Cantata 146 done by two trumpets instead of by a tenor and a bass, you may enjoy this disc. N.B.

**BARBER: *Concerto for Piano and Orchestra, Op. 38***

†Schuman: *A Song of Orpheus (Fantasy for Cello and Orchestra)*

John Browning, piano (in the Barber); Leonard Rose, cello (in the Schuman); Cleveland Orchestra, George Szell, cond.

- COLUMBIA ML 6038. LP. \$4.98.
- • COLUMBIA MS 6638. SD. \$5.98.

Both these works were first heard in New York during the opening-week festivities at Lincoln Center, and this circumstance gives them more than an accidental resemblance. That was a week of homage to the contemporary musical establishment in all its well-oiled glory, and the musical programming—new works and old—was chosen accordingly.

As organization music goes, these pieces are both superior examples. There is nothing inherently wrong with professionalism when meaningfully applied, and it is in both the present works. Samuel Barber has written a big, splashy, old-fashioned concerto that must have tremendous appeal to a young-hearted old-fashioned virtuoso (which Browning is rapidly becoming). There are many reminders, all pleasant, of its musical ancestors. All the work really lacks, and the lack is only relative to some of Barber's other scores, is distinctive melodic substance. It settles too often for the gesture rather than the deed. The slow movement does develop an



John Browning, with Szell, Barber

attractive lyric line, but the outer movements are built for the most part out of small, scrappy fragments that do not ignite one another.

William Schuman's *Song of Orpheus*, although less immediately appealing, is a generally stronger work in this regard. Attractively and ingeniously scored, again somewhat old-fashioned in its regard for the morale of its soloist, it is on the whole one of the few important modern-day additions to the cellist's repertory. More than that, it may well be the most fluent and genuinely expressive work Schuman has produced thus far.

Both soloists are the men for whom the scores were conceived, and both were wise choices. Machine-made in some respects though the music may be, both works receive performances of utmost belief and sympathy, and the collaboration of Szell is brilliantly efficient and somewhat more besides. Columbia's own machinery, at top efficiency, is a further enhancement. A.R.

**BEETHOVEN: *Overtures***

*Leonore No. 1, in C, Op. 138; Leonore No. 2, in C, Op. 72a; Leonore No. 3, in C, Op. 72b; Fidelio, in E, Op. 72c.*

Philharmonia Orchestra, Otto Klemperer, cond.

- ANGEL 36209. LP. \$4.98.
- • ANGEL S 36209. SD. \$5.98.

In its clarification of Beethoven's orchestration, Klemperer's work here has characteristic sophistication and depth. And happily, for once, his choice of tempos does not deviate too far from the customary. I am still occasionally bothered by this conductor's emphatic touches, which seem to run counter to the fierce exuberance of Beethoven's essentially rebellious style. Certainly the opening of the *Fidelio* Overture or the coda to *Leonore III* should lunge at the listener with fiery breathlessness; but here the effect is somewhat quelled by Klemperer's broad rhetoric. Nevertheless, this is a distinguished record. The stereo version is far the more vivid in sonics, despite some annoying preëchoes. H.G.

**BEETHOVEN: *Sextet for Winds, in E flat, Op. 71; Trio for Two Oboes and English Horn, in C, Op. 87***

André Boutard and Henri Fruard, clarinets, Gérard Faisandier and André Dhellemmes, bassoons, Michel Berges and Georges Barboteu, French horns (in the Sextet); Robert Casier and André François, oboes, Etienne Baudo, English horn (in the Trio).

- NONESUCH H 1025. LP. \$2.50.
- • NONESUCH H 71025. SD. \$2.50.

To paraphrase an old cliché, never judge a work by its opus number. Both of these pieces are juvenilia dating from Beethoven's early period; and to further confuse the issue, the so-called "Op. 87" predates the "Op. 71" by two years.





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While not the most interesting specimens of the genre, both the Sextet and the Trio abound in the awesome pyrotechnics which Beethoven loved to hurl at poor wind players. Indeed, the last two movements of the Trio are almost unbelievable in that respect: even the nonperformer will sense the brilliance required of the executants here.

The present edition swells the list of available recordings of the Sextet to four. Of these, that by the Philadelphia Woodwind Quintet is a garish arrangement of the score for conventional quintet (i.e., flute, oboe, clarinet, bassoon, and French horn) with all of the drastic revamping of parts that would imply. Beautifully as the first-desk Philadelphia musicians play from a technical standpoint, I find their chromium-plated style objectionable, and I take drastic exception to the tinsely, flute-laden balance of the redistributed sonority. Westminster's version by the Vienna Philharmonic Wind Group is also out of the running so far as I'm concerned, because of these players' excessive refinement and precision. Furthermore, I dislike the typically Viennese legato, which in my opinion makes for extreme blandness. Choice, then, rests between the Counterpoint disc by the New York Ensemble led by Samuel Baron and the new Nonesuch entry, recorded by Club Français du Disque in Europe.

My preference is for the Parisian players. They do not quite have the refinement of the American team, but they enter into the devil-may-care humor with

superb aplomb. They have the widest dynamic range of any of the four groups—which makes the rollicking finale come off especially well. And though American musicians are generally noted for their musicological astuteness, both of the American teams persist in the outmoded practice of playing an *appoggiatura* like a grace note, before the beat, in the third movement. Not so the Parisians and Viennese. The Philadelphians and New Yorkers also display characteristic American impatience by omitting the first-movement exposition repeat, which both European teams find time for.

There used to be an Anthologie Sonore recording of the Trio, in which all three parts were played by Pierlot. Only the smoothly played Westminster disc by a group of Viennese artists remains to challenge the newest entry, which I again prefer. H.G.

**BEETHOVEN:** *Trio for Piano and Strings, No. 1, in E flat, Op. 1, No. 1*

†Haydn: *Divertimento for Cello and Orchestra, in D*

†Rózsa: *Tema con Variazioni for Violin, Cello, and Orchestra*

Jascha Heifetz, violin; Gregor Piatigorsky, cello; Jacob Lateiner, piano (in the Beethoven); Chamber Orchestra (in the Haydn and Rózsa).

- RCA VICTOR LM 2770. LP. \$4.98.
- • RCA VICTOR LSC 2770. SD. \$5.98.

An appropriate terse performing style gives a feeling of adventurousness and biting energy to the E flat Trio, definitely in keeping with this early Beethoven score. Whatever reservations I have about the reading are restricted to the slow movement, which is more *andante con moto* than the specified *adagio*—and not without some questionable swooping in Heifetz's phrasing. Aside from that, I prefer this interpretation to the excellent but rather too sober Istomin/Fuchs/Casals (Columbia), which may perhaps be more "correct" but is also decidedly less spirited. The fiery tempos and wide dynamic contrasts employed in the RCA Victor performance are completely apropos.

The Haydn Divertimento was originally written for the baryton—an ancient instrument in the viola da gamba family—and has been arranged for cello by Piatigorsky himself, with a reconstituted orchestration by Ingolf Dahl. It's a charming composition, and is here performed with charm—and with considerably less than letter-perfect intonation. No matter: the piece still makes a delightful effect.

Rózsa's work is the slow movement of a double concerto completed just this year. The composer works tastefully in an idiom akin to that of Quincy Porter, plus occasional overtones of Bloch and sundry Hungarianisms. Pleasant enough, certainly, and highly effective in its virtuosic color. The performance is all one could desire.

The stereo version has slightly more



Sonya Monosoff: *Biber specialist.*

presence, but also considerably more end-of-side distortion in the Beethoven, than its monophonic equivalent. H.G.

**BIBER:** *Sonatas for Violin and Continuo (1681)*

Sonya Monosoff, violin; Melville Smith, harpsichord; Janos Scholz, viola da gamba.

- CAMBRIDGE CRM 812/13. Two LP. \$9.96.

- • CAMBRIDGE CRS 1812/13. Two SD. \$11.96.

Until very recently, the once celebrated Heinrich Biber (1644–1704) was for most of us merely a name in the reference books. Now, Schwann lists several recordings under his name, including a collection of fifteen sonatas in editions from both Vox (reviewed in October) and the Cambridge players represented in this new set of eight pieces.

Each of the works here has a different formal pattern, showing Biber to have been a composer of some imagination and a violinist with a technique extremely advanced for his time. Published before Corelli's Op. 1, they demand even from modern players very nimble fingers and a very flexible bow arm. Each sonata contains an improvisatory section or two, and one or sometimes two sets of variations on a ground bass, among other movements. As in her earlier Biber album, Miss Monosoff shows herself fully equal to all the demands, technical and musical, made by this music. She tosses off the improvisatory sections with temperament and bravura, and manages the multiple stopping with good intonation and almost no scratching. In Sonata VIII, the violin part of which is printed on two staves, she conveys fully the effect of a duet for one violin cleverly planned by the composer. The sound is first-rate in both mono and stereo. N.B.

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

Van Cliburn, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond.

- RCA VICTOR LM 2724. LP. \$4.98.
- • RCA VICTOR LSC 2724. SD. \$5.98.

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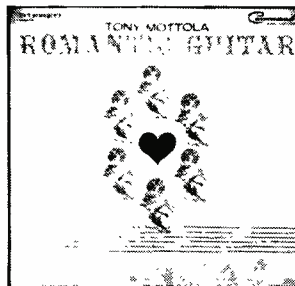
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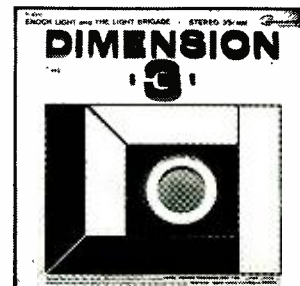
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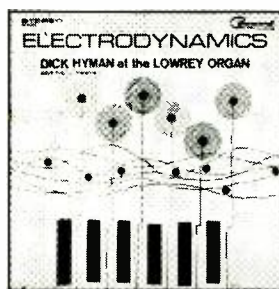
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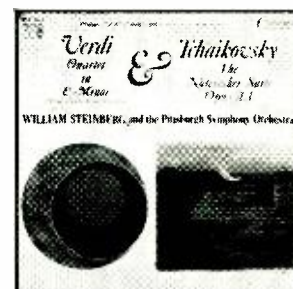
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Brahms D minor Concerto to his repertoire. Indeed, it's rumored that the soloist had not yet fully memorized the work when the sessions for this record were held. In purely pianistic terms, Cliburn's credentials for this knotty opus are impressive. His enormous hands can span a twelfth and reduce technical challenges to child's play (he is one of the few pianists who elect to play the more difficult double-octave alternatives in the development of the first movement), and he can comfortably produce oceans of sonority from the keyboard, easily holding his own against the thickly scored orchestration. Leinsdorf's support is highly sympathetic, with surprising emotional involvement for a leader who is customarily aloof and objective, and the orchestral execution is beautiful.

But that, unfortunately, is about the most that can be said for this recording. Cliburn's interpretative instincts here are groping rather than searching. He seems to miss the point of section after section. Who would ever suspect that the second subject of the first movement was full of canonical implications? The rapt ardor of the slow movement (which Curzon realizes with such crystalline intensity) is loud, bland, insensitive. (Cliburn starts all of his crescendos far too soon). The all-important *ostinato* needed to impart direction and animation to the finale is buried under a mush of sentimentality. In short, this record does the copiously gifted pianist a disservice. I am sorry to see him recording important compositions before he has fully digested them.

Aside from a too close-up and clattery placement of the piano, the engineering is excellent. It tends toward richness rather than brilliance (cf. London's sound for both its Curzon/Szell and Katchen/Monteux editions). The orchestral strings benefit from RCA's procedure (the violas and cellos reveal numerous details) more than the brass (trumpets are a bit reticent and unstimulating where they should blaze forth galvanically). The Curzon/Szell and Fleisher/Szell editions remain supreme. H.G.

**BRAHMS: *Lieder: Two Songs with Viola; Mädchenlied; Des Liebsten Schwur; Der Schmied; Ständchen***  
—See Schumann: *Lieder*.

**BRITTEN: *Matinées musicales; Soirées musicales***  
†**Respighi: *Rossiniana***

Vienna State Opera Orchestra, Robert Zeller, cond.  
• WESTMINSTER XWN 19073. LP. \$4.98.  
• • WESTMINSTER WST 17073. SD. \$4.98.

The real composer honored in this set is, of course, Gioacchino, whose work is the source of the two sets of snippets from here and there culled and orchestrated by Britten for ballets, and of the more elaborated exegesis built by Respighi from a collection of songs and piano works. And he is honored well. Britten's scoring is full of modern cheek and chic; Respighi dissects his fragile material thoroughly and reconstructs it to fit his own rather tired chromaticism. And through all, the infectious melodic genius of Rossini shines brightly. The performances under Zeller are lively and affectionate, and Westminster's recording is positively fiery. A.R.

**CHOPIN: *Waltzes (14)***

Artur Rubinstein, piano.  
• RCA VICTOR LM 2726. LP. \$4.98.  
• • RCA VICTOR LSC 2726. SD. \$5.98.

These performances of the Chopin Waltzes were recorded in Rome in a single session last year. They are quite different from the pianist's earlier monophonic recording, made in 1954. In almost every respect, these Rome readings are simpler and at the same time more sophisticated. Rubinstein no longer feels the need to tease the middle section of No. 1 as he used to, and instead of dazzling the listener with brilliant, sometimes brittle, fingerstrokes, he now beguiles with subtle and caressing nuance. What is lost in sheer physical abandon is more than compensated for by tonal subtlety.

Textually also, the new performances show an improvement over the old. Now, with the publication of the authentic G. Henle edition, it is possible to prune away all the rank editorial maltreatment to which Chopin, perhaps more than any other composer, has been subjected since his lifetime. Some of the restorations of the original text, especially in Op. 69, Nos. 1 and 2, will be shocking at first. Ultimately, they are far more satisfying to hear. But Rubinstein, be it noted, is not an abject slave to the cult of Urtext. In Valse No. 12 he combines the basic, original text of the manuscript with Julian Fontana's lengthier version—a procedure that strikes me as altogether intelligent and satisfactory. I only wish that Rubinstein had included some of the additional waltzes in this collection: here he plays only the customary fourteen.

The monophonic edition has basically good sound, with a bit of deterioration in loud passages. Stereophonically, the piano tone emerges with more immediacy and scintillating variety and there is less breakup in the *fortes*. Both pressings

had one curious feature in common: the pitch was abnormally high (a quarter-tone up). Was this the result of tape-to-disc transfer or Italianate zeal on the part of the piano tuner? (That it was not my machine running fast I am positive, for the stroboscope checked out perfectly.) H.G.

**DEBUSSY: *Images pour orchestre: No. 1, Gigue; No. 2, Ibéria; No. 3, Rondes de printemps; Le Martyre de Saint-Sébastien: Symphonic Fragments***

London Symphony Orchestra, Pierre Monteux, cond.

For a feature review of this recording, see page 77.

**DVORAK: *Symphony No. 8, in G, Op. 88***  
†**Wagner: *Die Meistersinger: Prelude***

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.  
• ODEON ALP 2003. LP. \$4.98.

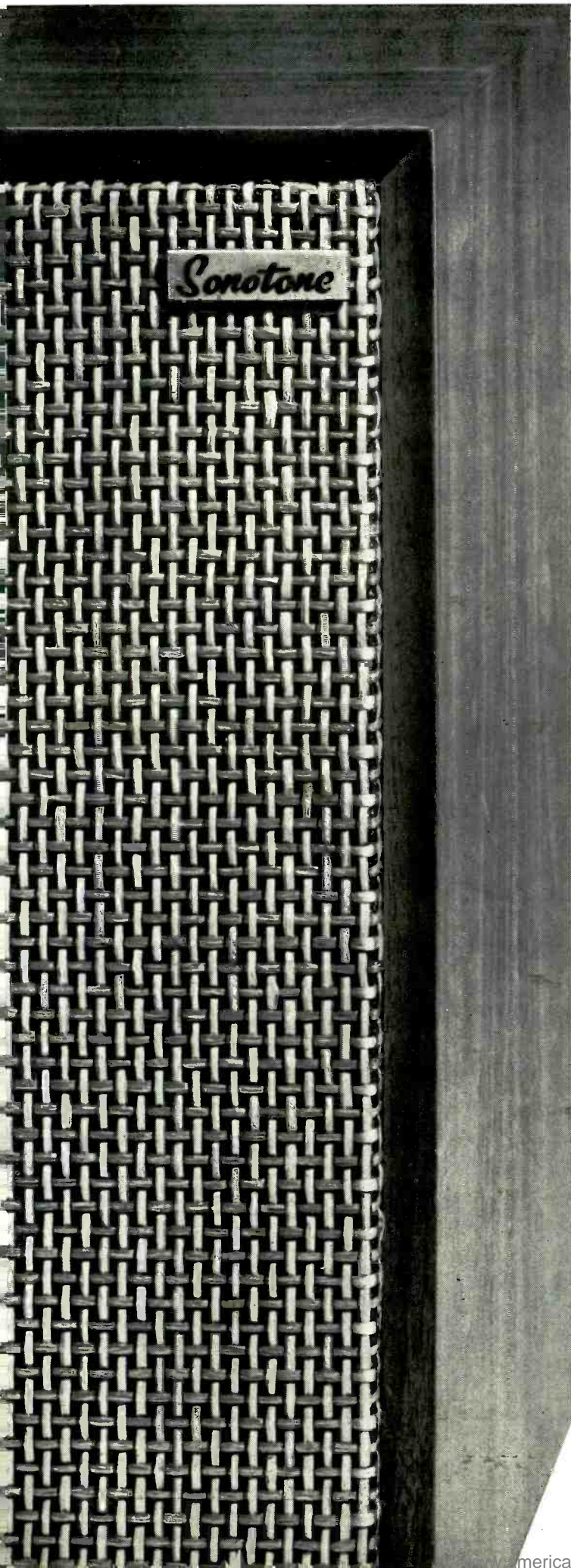
Although a record company may, indeed, provide comprehensive documentation of the great performances of an age of great conductors, this is an incidental effect to its primary function, which is, of course, to make money. The fate of historic recordings rests, therefore, not so much on their intrinsic musical value as on their sales appeal. A record reviewer, in particular, is unhappily conscious of this fact; if his inability to recommend a given historic disc contributes to its poor sales, the release of other, more interesting, material of the same type may be discouraged.

These Beecham performances are a case in point. Drawn from broadcasts of the autumn of 1959, they are a valuable addition to the discography of one of this century's most influential musicians. But while they are characteristic of Beecham's skill in shaping a phrase and getting an orchestra to sing, they will not be numbered among the conductor's great recordings. They are technically faulty in the familiar manner of broadcast by-products, suffering primarily from audience intrusions and lack of intimacy in microphone placement. Moreover, Sir Thomas, in his last season but one, seems inclined occasionally to rush passages which in earlier years would have been accorded a more spacious and relaxed treatment.

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the music would be wise to adhere to the Bruno Walter versions, both of them the products of recording sessions and hence marked by more beautiful sound (including stereo) and the finished quality that is best achieved through retakes and second thoughts. R.C.M.

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- Vox VBX 423/424. Six I.P. \$9.95 each three-disc set.
- • Vox SVBX 5423/24. Six SD. \$9.95 each three-disc set.

Evelyne Crochet is a young pianist whose early training took place in Paris and who went on to study with Edwin Fischer and Rudolf Serkin. She now lives in this country. Remember her name, for from the evidence of these discs she is a truly remarkable artist. Miss Crochet is not a massive player: her tone is sharp, bright, intense; her accentuation decidedly mercurial. Her performances here combine an exquisite feeling for coloristic effects with kaleidoscopic fingerwork. She commands a formidable—indeed, a seemingly infallible—virtuoso technique, yet she never allows herself to be tempted towards excessive speed. Rather she relies on imagination and limpid understatement to make her effects. It all works perfectly for Fauré. The piquant humor of this composer's music could not be more delightfully conveyed.

Miss Crochet performs far more imaginatively than Grant Johannesen in his pioneering Golden Crest records of the same music (the solidly close-to sound helps to make his readings sound more masculine and grandiose, of course). Moreover, her integral set boasts consistently excellent reproduction and the virtue of presenting the *Nocturnes*, *Barcarolles*, and *Valse-Caprices* assembled numerically rather than scattered about in haphazard fashion. I am still astonished by the ravishing excellence of Miss Crochet's work on these discs and could hardly conceive of these interpretations being bettered. H.G.

**GLINKA: Ruslan and Ludmilla: Overture; Valse fantaisie; Jota Aragonesa**

†Mussorgsky: *Night on Bald Mountain*; *Khovanshchina: Prelude and Dance of the Persian Slaves*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

- LONDON CM 9405. LP. \$4.98.
- • LONDON CS 6405. SD. \$5.98.

Ansermet belies his eighty-odd years in these rousing accounts of Glinka's viva-



Marga Höffgen: Martin's contralto.

cious *Ruslan and Ludmilla* Overture and *Jota Aragonesa* (the latter derived from the same Spanish folk dance which about eighteen years later was to inspire the second section of Liszt's *Rhapsodie espagnole*). The conductor's artistic stature is not enhanced, however, by his bothering to play the tame piece of hack work known as the *Valse fantaisie*.

The Mussorgsky works appear here in the usual arrangements by Rimsky-Korsakov. In Ansermet's hands *A Night on Bald Mountain* has lots of color, though it would have sounded more dramatic and more eerie at a slightly faster tempo, and there is also plenty of atmosphere in the *Khovanshchina* excerpts.

The combination of the conductor's carefully prepared performances and London's engineering produces clean, transparent, well-distributed sound. P.A.

**HANDEL: Chandos Anthems: IV. O Sing Unto the Lord; VI. As Pants the Hart**

Helen Boatwright, soprano; Charles Bressler, tenor; Jerrold Held, bass; Instrumentalists; Collegium Musicum of Rutgers University, Alfred Mann, cond.

- CANTATE 645201. LP. \$5.95.
- • CANTATE 655201. SD. \$6.95.

This is the first issue of an interesting combination—the recording in this country by American artists of works to be released and distributed by a German company. Cantate has been favorably known for its recordings of German baroque music, done by carefully chosen groups in a manner close to that in which the music was originally performed, and accompanied by notes written usually by experts in the subject. The present release carries on this practice. Alfred Mann, who used to conduct the Cantate Singers, is an authority on Handel, among other things, and the performances here—in the size of the forces involved, the instrumentation, and all other respects—have the stamp of authenticity. *As Pants the Hart* has the stamp of genius. This setting of verses from Psalm

42 is topnotch Handel, extraordinarily expressive in its wonderful opening chorus and in the duet for soprano and tenor, light-footed in the beautifully fitted counterpoint of the chorus "In the voice of praise," and brilliant in the final "Put thy trust in God." for tenor and choir. *O Sing Unto the Lord* is not so consistently impressive, but it too contains a fine duet and a brilliant chorus.

Helen Boatwright's singing is as always steady, dependable, and very musical. Charles Bressler does a great deal with limited equipment: he handles the "rage aria" in *O Sing* and the finale of *As Pants the Hart* with considerable bravura. The three-part chorus (tenors are not prescribed in these works) and the orchestra perform like competent professionals, and the sound is excellent. N.B.

**HAYDN: Divertimento for Cello and Orchestra, in D—See Beethoven: Trio for Piano and Strings, No. 1, in E flat, Op. 1, No. 1.**

**MARTIN: In Terra Pax**

Ursula Buckel, soprano; Marga Höffgen, contralto; Ernst Häfliger, tenor; Pierre Mollet, baritone; Jakob Stämpfli, bass; Union Chorale and Chœur des Dames de Lausanne; Orchestre de la Suisse Romande, Ernest Ansermet, cond.

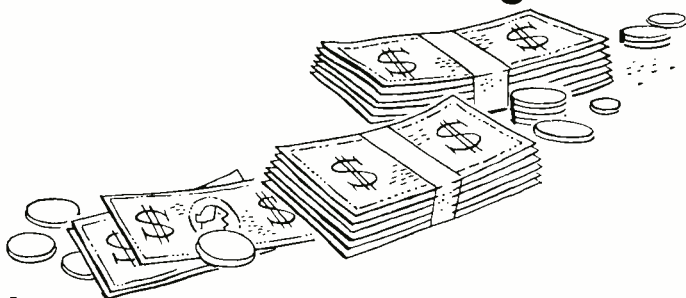
- LONDON 5847. LP. \$4.98.
- • LONDON 25847. SD. \$5.98.

Frank Martin composed this work in 1944, on a commission from Radio Geneva, in anticipation of the end of the war. The text, derived from the Bible and in many passages employing verses set by Handel in *Messiah* and by Brahms in *Ein deutsches Requiem*, is divided into four parts, the first dealing with war as a divine scourge, the second with deliverance from war, the third with Christ as a teacher of peace, and the last with the promise of a new order on earth. In setting all this, Martin produced some of the grandest, most majestic and moving religious music since Berlioz.

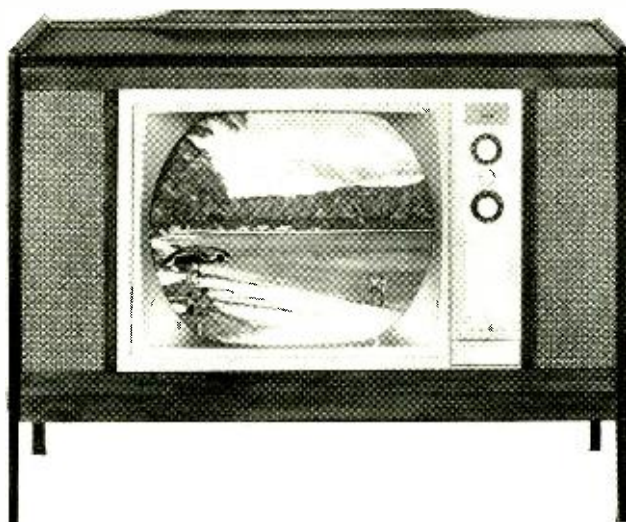
Like his great predecessor, Martin attains his impressive ends through an indissoluble mixture of harmony, tone color, and tonal spacing. His harmony is highly original and draws on the entire spectrum, from folk song to Schoenberg. His mastery of the orchestra and of voices as coloristic media is unsurpassed, and his spacing is as magnificent as that of a Gothic cathedral. The third section, emphasizing at first the agony and rejection of Christ and then his mission of peace, is set as a long contralto solo and is particularly magnificent, thanks in no small part to Höffgen's superlative singing; but all the parts are beautifully sung and played, and the recording engineers have taken their roles accordingly. London provides the full text, in French and English, and that helps no end towards the understanding of this great work. A.F.



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**MENOTTI: *Amahl and the Night Visitors***

Kurt Yaghjian (s), Amahl: Martha King (ms), Mother; John McCollum (t), Kaspar; Richard Cross (b), Melchior; Julian Patrick (b), The Page; Willis Patterson (bs), Balthazar; NBC Opera Chorus and Orchestra. Herbert Grossman, cond.

- RCA VICTOR LM 2762. LP. \$4.98.
- RCA VICTOR LSC 2762. SD. \$5.98.

It is rather late in the game to go nit-picking into *Amahl*—not because it has been enshrined in the hearts of a large audience but because its faults are so clear. Musically, it is thin, superficial, and contrived, though never so tawdry as *The Saint of Blecker Street*, which it otherwise resembles. Heard with the visual attractions of television, it becomes high art, which reflects not so much on Menotti as on television. On records it is agreeable but trivial.

The new performance, taken from the 1963 television production, is adequate to the event. Kurt Yaghjian is an appealing Amahl, although his voice quivers with approaching adolescence a little more than Chet Allen's did on the previous Victor recording. Of the others, Richard Cross is particularly strong as Melchior. The orchestra and chorus under Grossman do their modest duties well and the sound is clear and full. And *that* is an improvement over television! A.R.

**MONTEVERDI: *Madrigals***

Nuovo Madrigaletto Italiano, Emilio Giani, dir.

- NONESUCH H 1021. LP. \$2.50
- NONESUCH H 71021. SD. \$2.50.

This disc contains three cycles: the *Lamento d'Arianna* and *Lagrima d'amante al sepolcro dell'amata*, both from Monteverdi's Sixth Book of madrigals, published in 1614, and *Ecco Silvio*, from the Fifth Book, of 1605. The ensemble sings with the right sort of spirit and good balance, but unfortunately there is almost always someone—not always the same person and sometimes more than one person—slightly out of tune. I therefore found listening to this record something of a trial, despite the clear and lifelike sound. N.B.

**MOZART: *Concertos for Piano and Orchestra: No. 18, in B flat, K. 456; No. 20, in D minor, K. 466***

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

- DEUTSCHE GRAMMOPHON LPM 18917. LP. \$5.98.
- DEUTSCHE GRAMMOPHON SLPM 138917. SD. \$5.98.

This disc makes the fourth pair of Mozart concertos that Anda has played and conducted for DGG. It is not on quite as high a level, from the standpoint of

either performance or recording, as the others. There is little sweep, and only a mild pathos, in the first movement of the D minor: the Romance begins at a good pace but slows up thereafter; only the finale is entirely satisfying. The relatively unfamiliar K. 456 is, in its fast movements, only 14-karat gold, it seems to me, but gold nevertheless. In the magnificent Variations it assays 24 karats. Anda does it very nicely, on the whole, surpassing the only other performance now in the catalogues, that of Ingrid Haebler in a Vox album. But Anda is himself surpassed, in my opinion, by the Casadesu-Szell version, unfortunately no longer in the catalogue. The sound of the present DGG recording is somewhat dry. N.B.

**MOZART: *Six Sonatas for Flute and Harpsichord, K. 10-15***

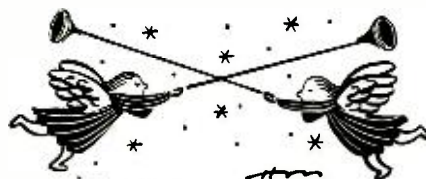
Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, harpsichord.

- EPIC LC 3888. LP. \$4.98.
- EPIC BC 1288. SD. \$5.98.

Flute sonatas by Mozart? Well, not exactly. When Mozart was nine years old his father published these works by the boy as sonatas for the harpsichord, "which may be played with the accompaniment of a violin or flute." The flute was clearly an afterthought. The accompanying part, as printed in the Collected Works, is obviously for a violin: it contains occasional double stops and sometimes goes below the lowest note on the flute. In the original version the harpsichord part is almost self-sufficient—though not entirely, because the violin is sometimes given some telling comments.

In the present edition, by the two performers, the flute helps himself to great gobs of thematic and melodic goodies from the right-hand harpsichord part. Something is lost now and then. For example, the "Menuetto en Carillon" of K. 14 had a point in the original, where the harpsichord tinkles in its bell-like highest register, but the point is lost here, with the flute taking over the keyboard part. The music is astonishing for an eight-year-old: the Minuet of K. 13 has an interesting chromatic theme, there are traces of drama in the first movement of K. 15, and the finale of K. 11 has an unusual structure. But by and large these works are of interest mostly to specialists and historians. They are well played and recorded. N.B.

**MUSSORGSKY: *Night on Bald Mountain; Khovanshchina: Prelude and Dance of the Persian Slaves—See Glinka: *Ruslan and Ludmilla: Overture.****



**NICOLAI: *Die lustigen Weiber von Windsor* (excerpts)**

Evelyn Lear (s), Mistress Ford; Katharina Alder (s), Anne Page; Sieglinde Wagner (ms), Mistress Page; Ernst Häfliger (t), Fenton; Marcel Cordes (b), Ford and A Citizen; Franz Crass (bs), Sir John Falstaff; Bamberg Philharmonic Chorus and Bamberg Symphony, Hans Löwlein, cond.

- DEUTSCHE GRAMMOPHON LPEM 19421. LP. \$5.98.
- DEUTSCHE GRAMMOPHON SLPEM 136421. SD. \$5.98.

A choice between this pleasant disc and Angel's recent release (reviewed here in June 1964) is not easy. For me, I think it is decided, though by a narrow margin, by the actual selection of music. This is almost identical, except that DGG gives us the whole long scene between Falstaff and Ford and only a snippet of the finale, whereas Angel includes a shorter version of the Falstaff/Ford interview and a longer one of the finale. Since the tormenting of Sir John inspires some of the finest music in the score, while the opening section of the Ford/Falstaff scene is in recitative of relatively low musical interest, I think Angel has the better of the bargain.

The two performances tend to complement each other. DGG's women are much better. The lovely quality of Evelyn Lear's voice has already come to attention on previous recordings: here, she shows the high extension, the coloratura facility, and the delicious sense of fun needed to fill out the role of Mistress Ford. She is obviously an artist of considerable imagination and personality, head and shoulders above Ruth-Margret Pütz. Since Sieglinde Wagner too is a far firmer, more secure singer than Angel's Gisela Litz, the whole grouping from the first act (the whole scene between the two women, beginning with "Das ist wirklich doch zu keck" plus "Nun eilt herbei") goes far better here.

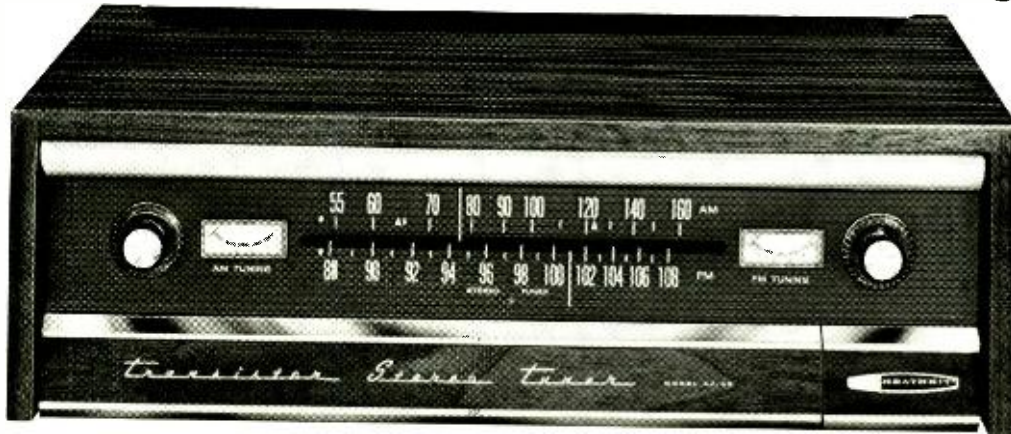
On the other hand, Fritz Wunderlich is the more characteristic Fenton, admirable though Häfliger is, and DGG's Katharina Alder cannot stand comparison with Angel's Edith Mathis as Anne; thus, the scene between the two lovers is distinctly better on the Angel disc.

Both Gottlob Frick and Franz Crass have the right sort of voice for Sir John. Frick's experience and sense of character show, but Crass compensates somewhat with very warm, rich vocalism. Marcel Cordes is dramatically apposite, but vocally even less ingratiating than Angel's Ernst Gutstein; apparently the German companies do not really consider this a "singing" part. Cordes is, though, extremely funny as the villager whom Falstaff drinks under the table in the tavern scene.

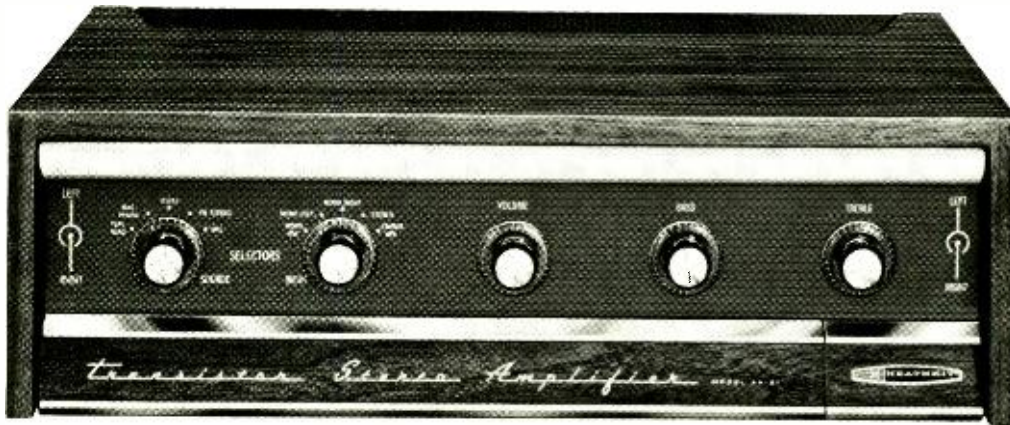
The chorus and orchestra are both good. Hans Löwlein has perhaps a trace more pep than Robert Heger, but the latter's reading has more warmth and mellowness—the "O süsser Mond" chorus, for instance, is more cushioned and



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**PROKOFIEV:** *Concertos for Violin and Orchestra, No. 1, in D, Op. 19; No. 2, in G minor, Op. 63*

Isaac Stern, violin; Philadelphia Orchestra, Eugene Ormandy, cond.  
● COLUMBIA ML 6035. LP. \$4.98.  
● ● COLUMBIA MS 6635. SD. \$5.98.

**PROKOFIEV:** *Concerto for Violin and Orchestra, No. 1, in D, Op. 19; Concerto for Piano and Orchestra, No. 5, in G, Op. 55*

Erick Friedman, violin (in the Violin Concerto); Lorin Hollander, piano (in the Piano Concerto); Boston Symphony Orchestra, Erich Leinsdorf, cond.  
● RCA VICTOR LM 2732. LP. \$4.98.  
● ● RCA VICTOR LSC 2732. SD. \$5.98.

During the 78-rpm era, the two Prokofiev violin concertos were represented in a pair of brilliant interpretations by Szigeti (in the First) and Heifetz (in the Second). This listener would have liked to hear each artist's inimitable style applied to the other concerto as well, but alas the wish has remained unfulfilled to this day. Szigeti is now in semiretirement and perhaps could no longer muster sufficient technique to do justice to No. 2, but a Heifetz No. 1 is still within the realm of possibility. Each master did at least rerecord for stereo his own Prokofiev concerto. Szigeti's new No. 1, with Dorati and the London Symphony, still awaits release from Mercury; the Heifetz-Munch No. 2, incongruously coupled with the Mendelssohn, remains the exemplar for that work (RCA Victor LM/LSC 2314).

Isaac Stern was the first to include both works on a single disc. That fine pioneering effort has now been succeeded by a worthy stereo remake. Though Stern has plenty of technique, he stresses the romantic lyricism of the writing (as opposed to the gaunt asceticism of Szigeti or the sinuous diablerie of Heifetz). In general, his philosophy of violin playing is stylistically similar to that of David Oistrakh (whose excellent readings of both concertos may be best heard on two separate Angel discs). Taking them as individual performances, I think I slightly prefer Stern's earlier No. 1, in which the soloist sounded more silken and which boasted a more caustic and humorous accompaniment from Mitropoulos. In No. 2, however, Ormandy easily surpasses Bernstein's unpolished, if spirited, leadership on the older record. As a totality, my preference goes to the newer coupling, but both are excellent.

Turning to the RCA Victor coupling, one seems to detect a new policy of recording "hot off the griddle" interpretations. The annotations for the present disc state that neither Friedman nor Hollander had these works in his

repertoire when each soloist was engaged to play with the Boston Symphony late in 1962. (The concurrent Cliburn-Leinsdorf Brahms No. 1 is similarly a freshly prepared rendition.) Friedman's account of the Violin Concerto No. 1 testifies to his professionalism and technical competence. The performance he gives is mechanically perfect and scrupulously correct. It is also rather dogged and carefully gaited. The tempos are all just a shade too slow and the phrasing is rather lumpish. In truth, the young artist sounds ill at ease with this music, as if unable to relax and let it sing. Leinsdorf's analytical accompaniment and the phenomenally detailed recorded sound are the chief merits of this edition.

Hollander has far more luck with the difficult Piano Concerto No. 5. His is a superb performance that gives the not at all inappropriate impression of a pianist lunging at the keyboard with an ice pick. The unyielding brittleness here is certainly more in keeping with the tone of the work than was Samson François's romanticized account on an Angel release of a few months ago. Nevertheless, I would still give pride of place to Richter's incomparably subtle reading of the piece for DGG. H.G.

**RESPIGHI:** *Rossiniana*—See Britten: *Matinées musicales; Soirées musicales.*

**ROZSA:** *Tema con Variazioni for Violin, Cello, and Orchestra*—See Beethoven: *Trio for Piano and Strings, No. 1, in E flat, Op. 1, No. 1.*

**SCHUETZ:** *The Christmas Oratorio*

Edith Mathis, soprano; Georg Jelden, tenor; Claus Ocker, bass; Windsbach Boys' Choir; instrumentalists, Hans Thamm, cond.

● ANGEL 36211. LP. \$4.98.  
● ● ANGEL S 36211. SD. \$5.98.

The *Historia von der Geburt Christi*, or *Christmas Story*, as it is usually called in English, is perhaps the most endearing of the oratorios by this seventeenth-century master. The tale of the birth of Christ is told with a simplicity that conceals great art. The scenes are painted with only a few colors, but these are deployed so effectively that the sudden appearance of a few viols, or trumpets, or trombones strikes the ear with surprising richness. The whole piece is chamber music, but it has the same kind of direct appeal as those beautifully colored and lovingly carved wooden figures that were produced in Germany at about the same time to depict the same scenes.

Of the performers here, Jelden, the Evangelist, has an attractive voice, which he inflects intelligently. He sings with a pleasing unpretentiousness and lack of solemnity. Miss Mathis performs her numbers well, and the boys' choir, properly balanced, provides just the right

sort of choral timbre. With its excellent sound, this seems to me the best of the three versions of this work now available. N.B.

**SCHUMAN:** *A Song of Orpheus (Fantasy for Cello and Orchestra)*—See Barber: *Concerto for Piano and Orchestra, Op. 38.*

**SCHUMANN:** *Lieder: Gedichte der Königin Maria Stuart; Er ist's; Marienwürmchen: Frühlingsnacht; Der Sandmann: Widmung*  
†Brahms: *Lieder: Two Songs with Viola: Mädchenlied; Des Liebsten Schwur; Der Schmied; Ständchen*

Helen Watts, mezzo; Cecil Aronowitz, viola (in the Brahms Two Songs); Geoffrey Parsons, piano.

● OISEAU-LYRE OL 268. LP. \$5.98.  
● ● OISEAU-LYRE SOL 268. SD. \$5.98.

The outstanding taste and intelligence distinguishing Miss Watts's previous recordings, mainly of baroque music, are also in evidence here, as she moves into the area of romantic song. The material is well chosen, especially the seldom heard Schumann settings of haunting tragic words of Mary Stuart. Miss Watts is what I would call a cool singer, in the noncolloquial sense; her voice has a lovely, even timbre and it is used with restraint. Too much so, at times: one has the feeling that she is singing to herself, and her performances do not completely come across to the listener. The work of pianist and violinist, while capable in itself, does not alter the case. A.R.

**SIBELIUS:** *Symphony No. 5, in E flat, Op. 82; Pohjola's Daughter, Op. 49*

Hallé Orchestra, Sir John Barbirolli, cond.

● VANGUARD EVERYMAN CLASSICS SRV 137. LP. \$1.98.  
● ● VANGUARD EVERYMAN CLASSICS SRV 137SD. SD. \$2.98.

It is hard to realize in listening to these noble, eloquent, beautifully proportioned readings that their conductor is the same Barbirolli whose performances of Sibelius (and others) with the New York Philharmonic were characterized as "brutal, soggy, and dull." Much time has passed since those days, and Sir John has put it to good use. The Fifth in his hands takes on a lyric breadth that may surprise some. Although the pacing of the first movement in particular is on the slow side, this proves greatly to the advantage of the music. And the murky scoring of *Pohjola's Daughter* has seldom been unraveled so successfully on records. The orchestral playing is elegant, and the sound is rich and full-bodied.

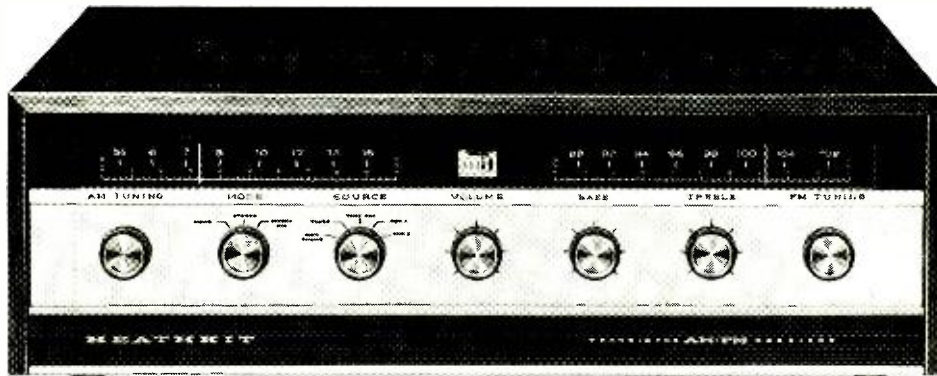
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**STRAUSS: JOHANN II: *Die Fledermaus***

Adele Leigh (s), Rosalinda; Anneliese Rothenberger (s), Adele; Risë Stevens (ms), Orlofsky; Sándor Kónya (t), Alfred; Erich Majkut (t), Blind; Eberhard Wächter (b), Eisenstein; George London (b), Dr. Falke; Erich Kunz (b), Frank; Chorus and Orchestra of the Vienna State Opera, Oscar Danon, cond.

• RCA VICTOR LM 7029. Two LP. \$9.96.

• • RCA VICTOR LSC 7029. Two SD. \$11.96.

**STRAUSS, JOHANN II: *Die Fledermaus* (excerpts)**

Anna Moffo (s), Rosalinda; Jeanette Scovotti (s), Adele; Risë Stevens (ms), Orlofsky; Sergio Franchi (t), Alfred; Richard Lewis (t), Eisenstein; George London (b), Dr. Falke; John Hauxvell (b), Frank; Chorus and Orchestra of the Vienna State Opera, Oscar Danon, cond.

• RCA VICTOR LM 2728. LP. \$4.98.

• • RCA VICTOR LSC 2728. SD. \$5.98.

Two more flitternice at hand—but I'm afraid this increase in quantity is about the only gain these two releases register.

Signs of life amid the wreckage of the "complete" German-language edition: conductor Danon has the feel of the music, and gives a schmaltzy reading with considerable swing. He does not always get perfect execution—surprisingly, the Staatsoper chorus is sloppy more than once—but the intention of everything is obviously right. The real trouble is that musical considerations seem to have come last. Since Eberhard Wächter isn't a tenor, large hunks of his music are rewritten: since Erich Kunz can't cope with Frank's rather high tessitura, his lines are also altered; as George London is too bassish a baritone for Falke, his music is transposed; Risë Stevens' "*Chacun à son goût*" is down a minor third. All these compromises naturally alter the character of the music, in no case for the better, and there is one absolutely horrifying moment, just after London's transposed Act II solo, where everything is blithely switched back into the original key of F—one of the most hair-raising nonmodulations I've ever heard.

So far as individual performances go, there is a very charming Adele by Anneliese Rothenberger, and intermittent effectiveness from Wächter, though he seems to consider exaggerated inflection a substitute for the notes at too many points. London sings suavely enough, as well he might in these keys, and Adele Leigh is a pleasant, smooth-voiced Rosalinda, well inside the idiom but not really competitive with Elisabeth Schwarzkopf or Hilde Gueden. Sándor Kónya sounds strained and thin above the staff, and Miss Stevens is simply past being able to give us even a minimally satisfactory Orlofsky.

One more quibble: the dialogue has been cut so drastically that not only is the plot submerged, which doesn't mat-

ter, but the characters disappear, which does. Orlofsky isn't even bored. Frosch is cut entirely (admittedly, he is often a tiresome jackanape, but Kunz makes him hilarious on other recordings). And why cut this but retain Frank's solo melodrama in Act III?

The excerpts disc, sung in English, is not badly done, but it is compromised at the start by an unworkable translation of transcendent vulgarity and unmusicality. It is evidently newer than both the Martin and the Dietz versions, and far worse. According to the libretto provided, Mel Mandel and Norman Sachs are the culpable parties. Into the arena with them.

Anna Moffo sings very warmly and prettily, if without any extra excitement or blandishment. Jeanette Scovotti is excellent, and so is John Hauxvell, who seems to have a voice of some roundness and richness. While Sergio Franchi is quite funny as Alfred, vocally he just passes muster, and Richard Lewis, though happily a tenor, unfortunately sounds dry and closed. London and Stevens are very much the same as on the complete edition, and Mr. London's keys are again different from those of Mr. Strauss.

The recorded sound of both albums is all right but not by any means up to Victor's best Dynagroove standard.

C.L.O.

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

Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA M3L 306. Three LP. \$14.98.

• • COLUMBIA M3S 706. Three SD. \$17.98.

Those who wish a fairly rapid survey of Tchaikovsky's three great ballet scores will find it in this set. The only trouble is that sometimes it isn't rapid enough. In other words, Ormandy, seeking clarity of inner detail and opulence of orchestral sound, both of which he achieves admirably, sometimes loses sight of the fact that this is essentially music to be danced to. The result is an occasional sluggishness of tempo or lack of balletic buoyancy. This is most noticeable in the excerpts from *The Nutcracker* which, incidentally, constitute the only new part of this release—the *Swan Lake* and *Sleeping Beauty* discs were issued a couple of years ago. Balletomanes may also object to a bit of juggling in the musical sequence in *The Sleeping Beauty* and *The Nutcracker*. No one, however, can do anything but revel in the beauty of the orchestral playing and the richness and fidelity of its reproduction.

Actually, those who love this music—and it is surely among the finest ballet music ever created and among the best of Tchaikovsky's compositions—would do well to acquire these three works in their entirety.

P.A.

**VERDI: *Requiem Mass***

Elisabeth Schwarzkopf, soprano; Christa Ludwig, mezzo; Nicolai Gedda, tenor; Nicolai Ghiaurov, bass; Philharmonia Chorus and Orchestra, Carlo Maria Giulini, cond.

• ANGEL 3649. Two LP. \$9.96.

• • ANGEL S 3649. Two SD. \$11.96.

This set is a very fine achievement. It has already been termed the best of all recorded *Manzoni* Requiems by several of my English colleagues, and I am not prepared to call them wrong, though there are other versions I hold in high regard.

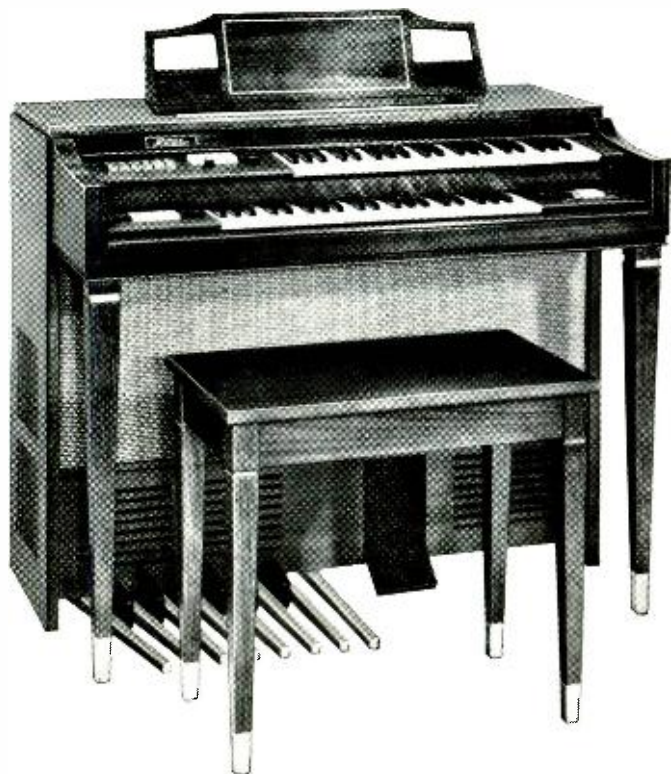
The thing that is so impressive about this interpretation is its unflinching musicality, its determination to get through to both the letter and the spirit of every bar of the score. This we owe to Giulini's superb sense of shape and balance; to the fact that these forces "prepared" the recording in a series of public performances; and to the excellent taste of all four soloists. One example of what I mean by "musicality" should suffice. It occurs on Page 9 of the Schirmer vocal score. This is the point where the chorus' final "*luceat eis*" turns us from the opening *Requiem aeternam* into the Kyrie. The tenor's entry is marked *animando un poco*, which is precisely what we get. The bass's statement of the theme follows, and then the soprano's, which maintains the tempo and the legato until the very last line on the page, where the turn on "*elison*" is marked "*largo pesante*," an instruction that is almost never really carried through—hearing it as written in fact, occasions a small but definite surprise.

What is remarkable here is not the observance of the markings per se, which could be achieved by any group of industrious note readers, but their observance in a perfectly natural way, as if the conductor's interpretative ideas coincided, fortuitously, with those of the composer at every turn. What emerges is a reading of such beautiful proportion, such an easy sense of "the way it ought to go," as to make most others seem forced and artificial by comparison. Every section moves into its place, each with its own mood and color intact. Not a page falls short, but I must mention especially the reverent fragrance of the *Requiem aeternam*, both at the opening and in its return near the end, and the lightness—in the sense of weightlessness and in the sense of luminosity—that invests the Sanctus.

The other noteworthy quality of the reading as a whole is one of devotion. I say this as one who is fond of an extroverted, operatic approach to the score, and suspicious of a "reverent" one, which usually strikes me in roughly the same light as Victorian attempts at making a Sunday-school lesson of *La divina comedia*. Happily, this reading achieves a spirit of devotion without a sacrifice of the apocalyptic excitement inherent in the text; it makes the point usually missed by both the theatrical and the churchlike approaches, which is that the very act of presenting a Requiem is devotional, while at the same time the



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content of the work may be—should be—charged with high drama. Here there is never a hint of self-service, of display or calculated emotive effect, and the final result is correspondingly more powerful and moving.

Execution on the part of the chorus and orchestra is stunning and, again, seemingly effortless. Other readings opt for glossiness, richness, showiness of singing and playing; this one makes all the points without reaching, without grinding any axes.

This brings us to discussion of the soloists, a matter in which personal taste becomes particularly operative. From the standpoint of sheer vocal sumptuousness, it is hard to argue with the old Serafin line-up of Caniglia, Stignani, Gigli, and Pinza; and the Reiner grouping of Price, Elias, Bjoerling, and Tozzi certainly makes its points, too. Indeed, one can't overlook the Toscanini quartet—Nelli, Barbieri, Di Stefano, and Siepi, all in good form. Where the current group shines with an unchallenged brilliance is in the ensembles. There is no doubt that in the *Ingemisco* and in the vaulting line of the first "Kyrie eleison," one could wish for a more juicy, ringing tenor than Nicolai Gedda's. But one will look in vain for a tenor who contributes as well to the *Quid sum miser* trio, to the *Pie Jesu*, to the *Hostias*, which is stated with lovely tone, superb control of dynamics, and finally a fine trill. Similarly, one can find lush versions of the *Liber scriptus* than Christa Ludwig's—throughout the opening sections she is somewhat tremulous and forced-sounding, as if trying to be a heavier, more Italianate sort of mezzo than she in fact is. But by the time she has arrived at the *Quid sum miser*, she has settled into some firm, well-controlled singing, and her renditions of the *Recordare* and the *Agnus Dei* are extremely fine.

About Elisabeth Schwarzkopf there may also be some reservation. She has a very individual way of inflecting the text; when she enters with her "Salva me" in the *Rex tremenda*, one almost feels as if she were submitting a personal request. At one or two points, this kind of inflection strikes me false—it seems a device, as it sometimes seems in her Lieder singing. Vocally too, there are some precarious moments, and there is the simple fact that Miss Schwarzkopf is not the open, warm, Aida-type soprano we might, ideally, hope for. Again, however, it must be said of this artist, like the others here, that she performs with musicianship and selflessness in the many ensemble sections, contributes some lovely solo moments—as on the *piano* high B flat at the conclusion of the final *Requiem aeternam*, and rises to the difficult *Libera me Domine* in spirited fashion. On the whole I much prefer her work here to that on the old Angel set under De Sabata; it seems more relevant.

Nicolai Ghiaurov should please everyone. He has the virtues of the other soloists—taste, musicianly care, a sense of give-and-take in ensemble—but he is also a great singer in the old-fash-

ioned, operatic sense of the term. Here is a rolling, open, fat *basso cantante* of extraordinary beauty and power, produced with ease on the basis of a magnificently sustained legato line. He makes light work of phrases above the staff, yet does not sound, as do so many good contemporary basses, like a slightly shiftless baritone—low A flat is not the end of the world for him. I can think of no greater praise than to say that between Ghiaurov and Pinza, it's close to a toss-up.

In sum, a performance to cherish. Others are more exciting in the dramatic sections—Toscanini's, Reiner's perhaps, and Markevitch's, though the last is betrayed by poor soloists—and others possess more glamorous solo quartets. Yet in the Giulini version we have a reading that is dramatic without being falsely theatrical, reverent without being churchy, musicianly without being pedantic, well sung and played without being self-indulgent, beautifully recorded without being tiresomely stereophonic. What more can one ask? C.L.O.

#### VERDI: *Rigoletto*

Anna Moffo, Alfredo Kraus, Robert Merrill, et al.; Georg Solti, cond.

Renata Scotto, Carlo Bergonzi, Dietrich Fischer-Dieskau, et al.; Rafael Kubelik, cond.

For a feature review including these recordings, see page 75.

#### VICTORIA: *Missa Alma redemptoris; Nine Motets*

Montreal Bach Choir, George Little, dir.  
 • Vox PL 1090. LP. \$4.98.  
 • • Vox STPL 501090. SD. \$4.98.

Victoria is best known for his dark and moving motets and other short sacred works. Less familiar are his Masses. The present one is a late work, for two four-part choruses. The choirs are usually rather closely woven together, but the fact that they are recorded on separate channels helps clarify the proceedings. This is a rich composition, surprisingly cheerful in mood and with lovely sections, but it sticks so closely to F major throughout that one begins to yearn for a little key contrast. Among other pieces on the disc is a motet, *Sittentes, venite ad aquas*, that sounds more like a madrigal, and four bleak but very expressive responsories for Holy Week. The chorus sings with flexibility, good tone, and generally ac-

curate intonation, and Little sees to it that the inner voices are heard in proper perspective. Excellent sound. N.B.

#### VIVALDI: *Concertos for Various Instruments*

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I Solisti di Zagreb, Antonio Janigro, cond.

• VANGUARD BG 70665. LP. \$4.98.  
 • • VANGUARD BGS 70665. SD. \$5.98.

*For Piccolo and Orchestra, in A minor: for Piccolo and Orchestra, in C: for Violin and Orchestra, in A minor: for Two Violins and Orchestra, in D minor: for Three Violins and Orchestra, in F.*

Chamber Orchestra of the Saar, Karl Ristenpart, cond.

• NONESUCH H 1022. LP. \$2.50.  
 • • NONESUCH H 71022. SD. \$2.50.

The Vanguard album is one of the most diverting Vivaldi collections one could wish: four of the five concertos are quite out of the ordinary, and three of those four (whether by Vanguard's design or no) reveal Vivaldi in an unusually dramatic frame of mind. *La Notte* is a highly rhetorical, completely unpredictable essay on sleep, beginning with a portentous slow introduction and then unleashing the whirlwind. (There is to my ear a rather Telemann/*Don Quixote*-ish cast to the threats suggested.) The C major work for violin and two string choirs begins operatically but then relents to allow the violin to revel in a free-flowing, richly ornamented solo part. The bassoon, in the G minor Concerto, sounds somewhat apologetic at the top of its opening scale passages, but proves fairly acrobatic in succeeding events: the mandolins—in their showcase (one of the nonoperatic ones)—are as trim and precise as they come, and in fine form during passages involving quick repartee (which are very nicely caught in stereo). The Solisti are in their usual excellent form.

While the Piccolo Concertos on the Nonesuch disc are neatly tongued, dauntlessly fingered, and quite remarkably executed, they remain, for me, more curiosity pieces than anything else. No matter how flashing the roudades (and there is no question of the soloist's virtuosity here), the possibilities of variation in tone are simply too limited for sustained listening. Vivaldi knew his instrument, of course (which was *not* the modern piccolo), and he makes his slow movements quite short. And in the fast ones, he does not spare his man!

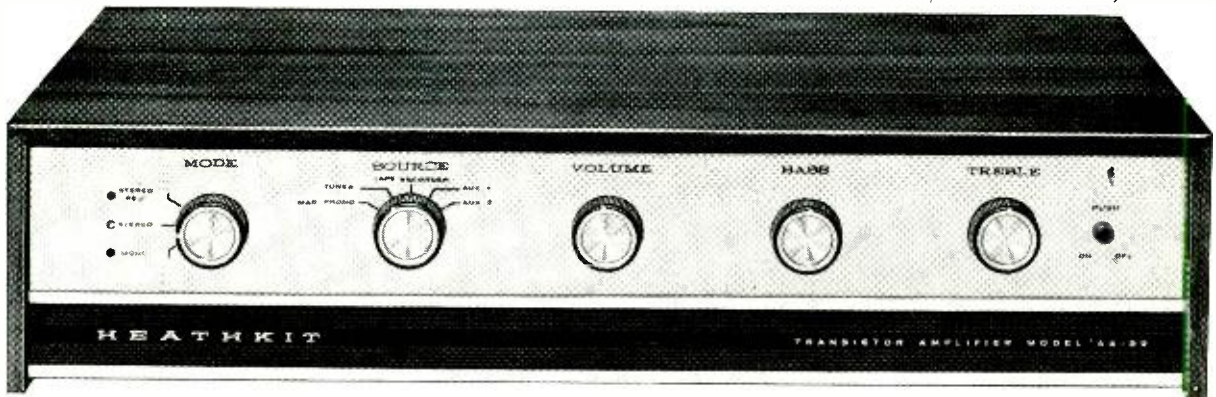
The most unusual of the Violin Concertos in this set is the two-violin work, which makes much in the first movement of a pealing-bells figure quite unlike anything I've encountered; and the





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Concerto for Three Violins builds up to some ringing sonorities. In neither case, however, is stereo separation of any consequence, though the works are made for it. The fiddling is highly competent without being especially sensitive; soloists and orchestra tend towards robust, extroverted playing that is almost relentless in its drive—and rather exhausting to listen to for any extended period of time. S.F.

**WAGNER:** *Die Meistersinger: Prelude*—See Dvořák: *Symphony No. 8, in G, Op. 88*.

**ZELENKA:** *Sonatas for Two Oboes, Bassoon, and Continuo: No. 4, in G minor; No. 5, in F; No. 6, in C minor*

Ray Toubman and Wilfred Burkle, oboes; John Miller, bassoon; Daniel Pinkham, harpsichord; David Carroll, bassoon, and Olivia Toubman, cello (continuo).

• CAMBRIDGE CRM 1814. LP. \$4.98.  
• • CAMBRIDGE CRS 1814. SD. \$5.98.

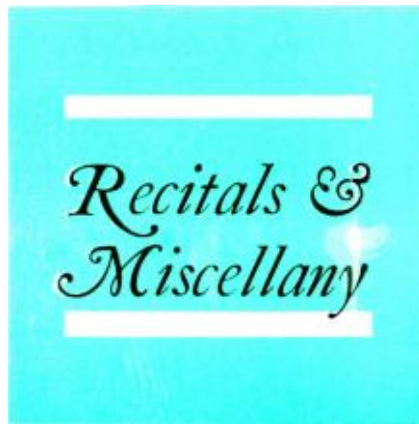
To the list of baroque composers (important or otherwise) "discovered" by the record industry, the name of Johann Dismas Zelenka must now be added in capital letters. He was of Bohemian birth (1679), studied for a time in Venice and Vienna, and came ultimately to Dresden as court composer to King Friedrich August I. He died there in 1745, after composing a large body of choral and instrumental music, which has never been published.

From the evidence of this record, the first of Zelenka's music to appear, he was a composer of decidedly superior talents. Certainly these sonatas (three of a set of six) are wholly remarkable works. They show a breadth of harmonic inventiveness that often resembles some of Bach's inspired chromaticism. They avoid almost completely the regular, square patterning that makes so much instrumental music of the time today sound tedious. If Zelenka were exposed to much of the mechanized Italian music of his day, his own work does not show that influence: it is strong, genuinely individual, and quite often exciting.

The Fifth Sonata, for example, begins with an extraordinary effect, a unison statement of the theme that seems to evolve its tonality only gradually out of chaos, and which deceives the listener several times along the way before settling down. This is imaginative writing of a high order and one can only wonder at the impression it must have made on contemporary audiences (though one might note that Dresden was apparently a rather sophisticated city: Vivaldi wrote some of his most inventive concertos for the court there).

The set of sonatas recorded here has now been published by Bärenreiter, and one can only hope that it will lead to further Zelenka research. Meanwhile, we have these three works, in loving, elegant, and stylish performances, to delight the senses and whet the appetite.

A.R.



#### ADVENT AND CHRISTMAS IN ANCIENT HALLE AND LEIPZIG

Zachow: *Von Himmel kam der Engel Schar*. Knüpfer: *Machet die Tore weit*. Hickmann: *O tempus amatum*. Kuhnau: *Wie schön leuchtet der Morgenstern*.

Rotraud Pax, soprano; Elfriede Vorbrig, soprano; Ortrun Wenkel, contralto; Johannes Hoefflin, tenor; Jakob Stämpfli, baritone; Boys' Choir of the Eppendorf High School; North German Choral Society; Instrumental Ensemble of the Archive Production, Gottfried Wolters, cond.

• DEUTSCHE GRAMMOPHON APM 14827. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SAPM 14827. SD. \$5.98.

No amount of authenticity in the use of old instruments can turn third-rate music into first-rate, and it is saddening to see the usually excellent Archive series devoting itself to very minor German masters when there is so much magnificent music in other countries waiting to be heard. The works by Zachow, Knüpfer, and Kuhnau have little more than academic interest, and their slim cause is not greatly helped by out-of-tune wind instruments playing rather loudly. The soloists are fairly competent, and Jakob Stämpfli outstandingly so, but they alone cannot redeem a poor program.

The one exception is Esaias Hickmann's cantata *O tempus amatum*, a strophic composition dating from 1681, when it was first performed at Christmastide in a school in Grimma, Saxony. There is a natural flow of melody here that contrasts strongly with the clichés of the other three works, and the performers seem to have sensed this superiority, for they sing and play better in this item than in any other one.

D.S.

#### MARIAN ANDERSON: "Songs at Eventide"

Dvořák: *Songs My Mother Taught Me*. Trad.: *Believe Me, If All Those Endearing Young Charms; All Through the Night; Comin' Thro' the Rye; Loch Lomond*. Kjerulf: *Last Night*. Spilman: *Flow Gently, Sweet Afton*. Humperdinck: *Hänsel und Gretel; Evening*

*Prayer*. Melliish: *Drink to Me Only with Thine Eyes*. Molloy: *Love's Old Sweet Song*. Douglass: *Annie Laurie*. Brahms: *Cradle Song*.

Marian Anderson, contralto; Franz Rupp, harpsichord; chamber orchestra, Robert Russell Bennett, cond.

• RCA VICTOR LM 2769. LP. \$4.98.  
• • RCA VICTOR LSC 2769. SD. \$5.98.

As reported in this journal in October (see "Notes from Our Correspondents," p. 51), RCA Victor is issuing this disc as one of a projected series to commemorate the singer's farewell year of concertizing. At sixty-two Miss Anderson has achieved a position of well-earned distinction, both as artist and human being, and the present collection of songs will undoubtedly be welcomed by her vast and affectionate audience. One is aware, sadly, that much of the rich luster of the Anderson voice is gone—only occasionally do we hear those high, clear notes or deep chest tones that used to send shivers through us; but she approaches these popular favorites with her accustomed dignity, and her enunciation, as always, is a model of clarity that could well be emulated by many another singer. It should be noted too that Robert Russell Bennett's arrangements of the accompaniments for string quartet, flute, oboe, recorders, and harpsichord are always tasteful. P.A.

#### FEODOR CHALIAPIN: *Recital*

Rachmaninoff: *Aleko: The Moon is High in the Sky*. Rossini: *Il Barbiere di Siviglia; La calunnia*. Gounod: *Faust: Le veau d'or; Vous qui faites l'endormie*. Ibert: *Don Quichotte; Chanson du Duc; Chanson du départ; Chanson à Dulcinée; Mort de Don Quichotte*. Mussorgsky: *Songs and Dances of Death: Trepak. Song of the Flea*. Anonymous: *Song of the Volga Boatmen; Down the Petersky*. Rubinstein: *Persian Love Song*. Malashkin: *O Could I in Song Tell My Sorrow*. Glinka: *Doubt*. Gretchaninov: *Twofold Litany: Glory to Thee, O Lord*.

Feodor Chaliapin, bass; Choir of the Russian Metropolitan Church, Paris (in the Gretchaninov); various accompanists and orchestras.

• ANGEL COLH 141. LP. \$5.98.

Here is a representative selection from Chaliapin's repertoire, a good complement to the Russian opera disc already in Angel's "Great Recordings of the Century" catalogue. All are late recordings (the earliest from 1926, when the basso was already fifty-three), and all electricals.

There is no arguing with Chaliapin's art. One can either swallow it whole or reject it, but there is no point in worrying about note values or enunciation or stylistic purity; such considerations would be practically blasphemous. I swallow it whole. I love the sound of the voice, rolling and virile. True, it sometimes isn't pretty, but who wants singing that is pretty when one can have singing that is joyous, moving,



terrifying? I do not much care that he sings "que la bague goo-goo-goo-goo doigt" in Mephisto's Serenade, because both here and in his wonderful "Le veau d'or" he brings a theatrical figure to life in a manner challenged (from a very different direction) only by Marcel Journet.

I am sorry that neither the "La calunnia" here nor the *Song of the Flea* is Chaliapin's best version of those selections, but everything else in this set is top-drawer. The beautiful *Aleko* cavatina, so well done by Nicolai Ghiurov on his London recital, is equally affecting in Chaliapin's somewhat broader but equally sincere interpretation. All the Russian songs are magnificently done, with the Malashkin rendered in that astounding, absolutely unintelligible English. And the Gretchaninov "Glory to Thee" preserves its justified position as one of Chaliapin's most famous recordings. If every church had a Chaliapin, there would be no atheists.

The Ibert songs are from the score he composed for the *Don Quichotte* film which starred Chaliapin. The recordings date from 1933, when Chaliapin was sixty, and betray some slight signs of vocal wear; but they also bear the stamp of a great artist in his maturity. Here the French is quite good, the texts delivered with great dignity and integrity. The songs are subtle, well crafted and closely built on the words, but would be dull listening in the hands of a lesser singer. The final one, the *Death of Don Quixote*, shows Chaliapin at his full height, and ends with one of those long held high *pianissimos* which were such a unique feature of his technical equipment.

The usual careful Angel preparation has gone into the processing and into the accompanying booklet, which includes informative and entertaining little essays by Harold Byrnes, Ivor Newton, and Neville Cardus. C.L.O.

**CHOIR OF WESTMINSTER ABBEY: "Evensong of the Feast of the Translation of Saint Edward, King and Confessor"**

Sir William McKie, organ; Choir of Westminster Abbey, Sir William McKie, cond.

- LONDON 5800. LP. \$4.98.
- LONDON OS 25800. SD. \$5.98.

The Evensong Service itself, mainly confined to the "A" side of this disc, is a historically fascinating one. It was Edward the Confessor who founded—and was buried in—the original Westminster Abbey structure in 1065; the "translation" was the removal of his body to the shrine east of the High Altar when the abbey was rebuilt by Henry III in 1269. Anglican (or Episcopalian) communicants, and indeed anyone who has ever visited Westminster Abbey, will prize the present realistic documentation of this service as it is celebrated today. The Lessons (and the Prayers overside) are most beautifully read; but unfortunately the fine music, including two sections from Byrd's Second Service

as well as lesser chants and responses by Gibbons and others, is only amateurishly sung (and quite unintelligibly enunciated) to nondescript organ accompaniments. And on the "B" side, apart from the Precentor's Prayers and a watered-down hymn adaptation from Purcell, an incongruous Victorianism at its worst takes over in a pretentiously squally Parry Anthem and a blaring performance of the Widor Organ Toccata in F as a voluntary.

The reverberant stereo recording is atmospherically effective but is technically flawed throughout by a pervading built-in hum. In short, this release includes little to please—and much to repel—lovers of good music and good sound. R.D.D.

**COLLEGIUM MUSICUM: "Music in Medieval and Renaissance Life"**

Collegium Musicum of the University of Missouri. Andrew C. Minor, cond.

- UNIVERSITY OF MISSOURI PRESS UMPR 1001. LP. \$4.95 (\$8.50 with score).

The issuing of records by university music departments is an interesting development and shows the great strides that have been made in recent years in extending the repertory of students in our schools of music. The University of Illinois has issued some professional-sounding recordings of Ockeghem and of modern American composers, and now comes Missouri to show us what it can



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do. Well, it can do a highly creditable job.

The selection here ranges chronologically from about 1200 to 1614, in character from drinking songs to polyphonic hymns and motets, and the performing forces from one singer to a veritable orchestra. Some of the pieces have been recorded several times—for example the thirteenth-century Estampie and Senfl's *Das Gläut zu Speyer*—but others are new to discs, so far as I know. The singers stand up well against professional competition and, except in the Estampie, the players are accurate and in tune. The sound is quite good in all but one piece, Jakob Handl's six-part *Hodie Christus natus est*, which was recorded during a concert and sounds blurred and a little distorted. Perhaps the most elaborate work is Annibale Padovano's *Battaglia*, here played by an orchestra of strings, woodwinds, and brass. It sounds fine, but the annotator is mistaken in saying that this sort of combination plus voices was used in a sixteenth-century performance at Munich. The contemporary report to which he refers mentions only cornetts and trombones for this work. Available along with the record is a nicely printed volume containing the music, annotations, and full texts of the vocal pieces, with English translations. N.B.

#### FRANCO CORELLI: "Great Religious Songs and Arias"

Trad: *Adeste Fideles*. Bach-Gounod: *Ave Maria*. Mozart: *Ave verum*, K. 618. Rossini: *Petite Messe solennelle: Domine Deus*. Bizet: *Agnus Dei*. Franck: *Panis Angelicus*. Stradella (?): *Pietà, Signore*. Schubert: *Ave Maria*. Handel: *Serse: Ombra mai fu*. Tortorella: *Ave Maria*. Wagner: *Die Engel*. Verdi: *Requiem: Ingemisco*.

Franco Corelli, tenor; chorus; orchestra, Rafaele Mingardo, cond.  
• ANGEL 36208. LP. \$4.98.  
• • ANGEL S 36208. SD. \$5.98.

You approach this record sure that it cannot be as bad as it looks and—*ecco!*—it turns out to be ten times worse. Everything about it is abominable: the choice of repertory (with Handel's *Largo* and new words put to Wagner's *Die Engel* somehow included in a *religious* collection), the syrupy arrangements by the conductor (which somehow manage to bring in an angelic choir exactly where you most fear it will happen), and the spirit in which it is all sung. Merely as singing, there are some superb moments, as fine as anything Corelli has put on disc. But the uses to which the voice is put, the sobs, the *portamento*, the audible drool, become a source of embarrassment. A.R.

#### DOROTHY COULTER: Operatic Arias

Charpentier: *Louise: Depuis le jour*. Donizetti: *La Figlia del reggimento*:

*Ciascun' lo dice*. Puccini: *La Rondine: Che bel sogno di Doretta; Fanciulla, e sbocciato l'amore*. Verdi: *Ernani: Ernani involami*. Gounod: *Faust: Le Roi de Thulé; Air de bijoux*. Mozart: *Die Zauberflöte: Ach, ich fühl's*. Verdi: *I Vespri siciliani: Merce, dilette amiche*. Korngold: *Die tote Stadt: Mariettas Lied*.

Dorothy Coulter, soprano; Rome Symphony Orchestra, Dean Ryan, cond.

• PHOENIX 434. LP. \$4.98.  
• • PHOENIX 435. SD. \$5.98.

Dorothy Coulter is a young American soprano who has created something of a stir both in musical comedy and in opera; her Musetta at the Metropolitan and her Milly in Douglas Moore's *Wings of the Dove* at City Center have won her praise. Even without having seen her in person, or having looked at her photograph on the cover of this record, you could tell from her voice that she is an extremely attractive woman.

Her voice has that quality, and also a quite charming girlishness that comes out especially well in the Donizetti aria and the song from Korngold's *Dead City*. Unfortunately, at this soprano's present stage of development that is about all that *does* come across. Most of her singing, especially in weightier material, is rather immature and uncertain. Certainly she was ill advised to try "*Ernani involami*," where she deals with the notes but nothing else.

That Miss Coulter has talent is quite obvious. What she seems to need—assuming this record is a recent production—is a lot of seasoning. The present recital merely marks an early milestone in the artist's career, and points out where she has still to travel. A.R.

#### NETANIA DAVRATH: Russian Art Songs

Glinka: *Doubt*. Dargomijsky: *I Am Grieving; Look, Darling Maiden*. Glazunov: *Oriental Romance*. Rachmaninoff: *Spring Waters; O Thou Billowy Harvest Field*. Tchaikovsky: *Whether Day Is Dawning; Was I Not a Blade of Grass; To Forget So Soon; Again, As Before, Alone*. Rubinstein: *Night*. Glière: *Do Not Braid a Flower*. Rimsky-Korsakov: *On Georgian Hills; Song of the Sky-lark; I Still Love Him*.

Netania Davrath, soprano; Erik Werba, piano.

• VANGUARD VRS 1115. LP. \$4.98.  
• • VANGUARD VSD 71115. SD. \$5.95.

Netania Davrath is an enchanting singer, and weaves her spell more irresistibly with each new record. For this one she has chosen a program including a number of unfamiliar songs and a few old friends, and shot all sorts of bright lights through each one of them through the simple and compelling artistry of her singing. If I were forced to choose a favorite, it would probably be the witty, folklike little Dargomijsky song, glistening and crackling as sung here. But Miss Davrath has passion and warmth for the tragic side of the repertory as well,



and she invests the well-known Glinka piece with an unforgettable lyric power.

Her voice is light, compared to many who have worked with this repertory. One forgets this after a while, however, because she colors her tones with so much genuine imagination. Erik Werba's collaboration is never less than admirable. All that really need be said, therefore, is this: beg, borrow, steal, or otherwise acquire this wholly exceptional record. You will wear it out in short order. A.R.

#### EARLY MUSIC IN ENGLAND, FLANDERS, GERMANY, AND SPAIN

Anon: *Estampie: Samson dux fortissime; Te Deum; Mij quam eyn hope; Ich spring an diem ringe; Rodrigo Martinez; Dale si le das; Venid a sospirar; El fresco ayre*. Pierre de la Rue: *Mijn hert*. Laurentius: *Mij heeft een piperken*. Obrecht: *Ik draghe de mutze clutze*. Waelrant: *Als ic u vinde*. Oswald von Wolkenstein: *In Suria ain praiten hal; Gar wunniklaich*. Hans Sachs: *Nachdem David war redlich*. Encina: *Fata la parte*.

Andrea von Ramm, mezzo; Nigel Rogers, tenor; Sterling Jones, Thomas Binkley, Hilde Friedrichs, Max Hecker, Konrad Hampe, various instruments.

• TELFUNKEN AWT 9432-C. LP. \$5.98.  
• • TELFUNKEN SAWT 9432-B. SD. \$5.98.

Ranging over four countries and four centuries, this album offers to the connoisseur of early music a sense of excitement and involvement all too rarely experienced in present-day "realizations." The sound is clear and bright, with a healthy balance between detail and atmosphere. The two vocal soloists succeed in penetrating the outer shell of the music, and reach the kernel of whatever style is appropriate in a manner that proves innate musicianship as well as long practice. Besides singing, they join in some of the instrumental pieces, thus re-creating the role of the medieval jongleur. Most of the works have never appeared on discs before, others show a distinct improvement over earlier recorded versions.

Or the three English items the longest and most interesting is *Samson dux fortissime*, a kind of medieval oratorio scored for the two main protagonists, Samson and Dalila, and a descriptive voice serving as commentator. Although these three roles are sung here by only two voices, and some contrast is thereby lost, the spirit of the work emerges with



such force that every stage of the story can be followed even without a text (which Telefunken will apparently supply on request). The instrumental support here is excellent and the stereo particularly helpful. The *Estampie* is the well-known monodic piece that has a coda in three-part harmony, and librarians and cataloguers may like to know that the jacket information should read "Oxford, Bodleian Library, Douce 139"—not "London, British Museum, Harley 978" (which is, however, correct for *Samson*). The single final verse from a thirteenth-century *Te Deum* sounds a trifle unliturgical in this version for singers and fiddle, but the sound is quite attractive in its own right. Again, librarians, this piece is from *Gonville & Caius* 334, not 332.

The five Flemish compositions display considerable variety of style and texture, the most immediately striking of them being the love songs by Pierre de la Rue and Waelrant. For sheer charm the prize must, however, go to the first of the German group, an improvised dance derived from a favorite medieval melody preserved in the *Lochamer Liederbuch*. In the *Wolkenstein* and *Sachs* songs the vocalists, either singly or together, bring out the freshness and beauty of the originals with persuasive skill. The Spanish group also has its points: two items previously recorded by Safford Cape, rather coyly, as instrumental pieces, emerge here with complete literary texts, salacious and scandalous by turn. But the Spanish work with most to offer in rhythmic subtlety is the anonymous two-part *Rodrigo Martinez* from the *Palace Song-Book* compiled during the reign of Ferdinand and Isabella. This disc is warmly recommended for its sound, its unusual repertoire, and its gracious and effective performances. D.S.

**ELIZABETHAN MUSIC:** "Music for Voices and Viols in the Time of Shakespeare"

Golden Age Singers, Margaret Field-Hyde, cond.; Elizabethan Consort of Viols, Dennis Nesbitt, cond.

• WESTMINSTER XWN 19076. LP. \$4.98.  
• WESTMINSTER WST 17076. SD. \$4.98.

Another of the anthologies designed to celebrate the four-hundredth anniversary of Shakespeare's birth, this disc offers madrigals and other vocal pieces together with some works played by viols, others on a lute, and still others on a harpsichord. The instrumental pieces include a fine arrangement of *Greensleeves*, a sad and lovely *Fantasy* by Alfonso Ferrabosco, and a beautiful transcription of Morley's pavane *The Earl of Salisbury*. Among the vocal works are an interesting version of Morley's *It was a lover and his lass* for two sopranos unaccompanied, a charming trio by William Cornysh, and the remarkable *fantasy* by Richard Deering. *The Cryes of London*. It must be said, however, that several of the madrigals would have been more effective if there had been better voices

among the Golden Age Singers and a sharper ear for the right pitch on the part of their director. The vocal intonation improves on the second side, but on the whole this is not among the most recommendable discs in its field. N.B.

**ELIZABETHAN SINGERS:** "Sing Nowell"

*God Rest You Merry, Gentlemen* (arr. John Joubert). *Infant Holy* (arr. Edmund Rubbra). Fricker: *A Babe Is Born; Ding! Dong!* (arr. Malcolm Williamson). *Away in a Manger* (arr. Hugo Cole). Gardner: *When Christ Was Born of Mary Free; The Holly and the Ivy* (arr.

Benjamin Britten). *Salutation Carol* (arr. Richard Rodney Bennett). *Shepherds, Shake Off Your Drowsy Sleep* (arr. Bernard Naylor). Oldham: *Remember, O Thou Man; Good King Wenceslas* (arr. Malcolm Williamson). *The Old Year Now Away Is Fled* (arr. Alan Ridout). Peter Naylor: *Eastern Monarchs. O Leave Your Sheep* (arr. Kenneth Leighton).

Simon Preston, organ; Elizabethan Singers, Louis Halsey, cond.

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*R. Ericson, N.Y. Times*

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**BAROQUE DANCES AND DIVERSIONS.** Works by Albinoni, Clarke, Corelli, Purcell, Sweelinck, Telemann and Vivaldi. Maurice André and Marcel Lagorce, trumpets; Jean-Pierre Rampal, flute; Ensemble/ Birbaum. SR90404/MG50404



CIRCLE 57 ON READER-SERVICE CARD

one comprising *Sing Nowell*, a book edited by Louis Halsey and Basil Ramsey and published by Novello & Co. All the pieces—the first seven are for the Feast of Christmas, the last seven for festivals associated with Christmas—are of English origin, either arranged by Englishmen or composed by them. Some are sung *a cappella*; others have organ accompaniments—strikingly original ones they are, too. Most rewarding of the twentieth-century compositions are Peter Racine Fricker's modal, archaic-flavored *A Babe Is Born* and John Gardner's *When Christ Was Born of Mary Free*, a catchy song with a syncopated Latin-American rhythm. Most arresting and unusual of the arrangements of traditional material is Malcolm Williamson's handling of *Good King Wenceslas*.

All of the carols are set forth with extreme clarity, sensitivity, and tonal finesse by the small choir and the always discreet organist. The reproduction is spacious, and the stereo edition distributes the various vocal sections effectively. This refreshing album should definitely find a place among the more lasting recordings of music for the Christmas season. P.A.

### HAMBURG MONTEVERDI CHOIR: "In dulci júbilo"

Osiander: *Christum wir sollen loben schon*. Lasso: *Resonet in laudibus*. Morales: *Pastores dicite*. Guerrero: *Oyd, oyd una cosa*. Scheidt: *In dulci júbilo*. Agricola: *Her, her, ich verkünd' euch neue Mår*. Ockeghem: *Alma redemptoris mater*. Eccard: *Vom Himmel hoch*. Vulpinus: *Und alsbald war da bei dem Engel*. Costantini: *Pastores loquebantur*. Anon: *Nous étions trois bergerettes*. Bodenschatz: *Joseph, lieber Joseph mein*. Buxtehude: *In dulci júbilo*. Praetorius: *In natali Domini*; *Psallite*. Paminger: *In dulci júbilo*. Praetorius: *Es ist ein Ros' entsprungen*.

Instrumental ensemble: Hamburg Monteverdi Choir, Jürgen Jürgens, cond.  
• TELEFUNKEN AWT 9419-C. LP. \$5.98.  
• TELEFUNKEN SAWT 9419-B. SD. \$5.98.

The presentation of this mostly unfamiliar Christmas music sung by fresh and lively voices will surely bring musical delights in abundance. The Monteverdi Choir of Hamburg does not give us, alas, even a single Christmas motet by Monteverdi, but the range of composers and styles is so wide that all but the most esoteric tastes should be satisfied. Understandably enough, the German texts come off best of all, though the Guerrero *villancico* with its rippling Spanish and the anonymous French *Noël* both sound convincing and vivid. The violins in Buxtehude's *In dulci júbilo* produce a somewhat undernourished, Lenten tone instead of the plump and Christmassy sound we expect, and just occasionally the choir sags in pitch. The general impression, however, is of spontaneous music making and festive

## Merry

A new recording by the Old North Singers of Boston: Bach Cantata 61 and The Seven Words on the Cross by Schütz, CRM 417, CRS 1417. (Hugues Cuenod is tenor soloist in the Bach. If you prefer singers one at a time, he has recorded songs by Schubert, CRM 703, CRS 1703, and Shakespeare, CRS 702, 1702.) Also from Paul Revere's Church: Monteverdi's Mass of 1651 and Gibbons' First (Short) Service, CRM 415, CRS 1415.

An unusual first from King's Chapel in Boston: 4 new works for chorus, soloists and strings by the distinguished young Americans, William Flanagan, Ulysses Kay, Ned Rorem and Charles Wuorinen, CRM 416, CRS 1416.

## Christmas

More conventional Christmas fare as well as additional on the above included in our all-season catalog.

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CIRCLE 34 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE



harmony allied to excellent stereo recording. D.S.

### LUCERNE FESTIVAL STRINGS: *Concerti grossi*

Geminiani: *Concerti grossi, Op. 3: No. 2, in G minor; No. 3, in E minor; No. 6, in E minor. Festing: Concerto a 7, for Two Flutes, Strings, and Continuo, in D. Woodcock: Concerto for German Flute, Strings, and Continuo, in E minor. Baston: Concerto for Sixth-Flute, Strings, and Continuo, in D.*

Lucerne Festival Strings. Rudolf Baumgartner, cond.

- ARCHIVE 3196. I.P. \$5.98.
- • ARCHIVE 73196. SD. \$5.98.

This tidy package of concerti grossi will contribute fifty minutes of untroubled pleasure without, probably, stirring you to any new insights into the form. All the composers concerned had some connection with the British Isles: Geminiani died in Dublin; Michael Christian Festing, possibly of German birth, was a prominent violinist in London during Handel's time; Robert Woodcock and John Baston were native Englishmen. Geminiani is obviously the most experienced hand, indulging in more complex scoring than Festing and less repetition than Woodcock. But Baston's sheer bravado (a good conjecture might be made that he knew Handel's music) in handling the sixth-flute, a D major recorder standing in pitch between the soprano in F and the descant in C, is among the more winning assets of this rather conventional collection. Careful, rather than brilliant, transverse-flute playing marks the Festing and Woodcock performances, with capable work on the part of the Lucerne Strings. S.F.

### ANDRE WATTS: *Piano Recital*

Chopin: *Nocturne, in C minor, Op. 48, No. 1. Debussy: Preludes, Book I: La Cathédrale engloutie. Haydn: Sonata for Piano, No. 52, in E flat. Liszt: Etudes transcendentes après Paganini: No. 2, in E flat; Sonetto del Petrarca, No. 104.*

Andre Watts, piano.

- COLUMBIA ML 6036. LP. \$4.98.
- • COLUMBIA MS 6636. SD. \$5.98.

It was evident from young Andre Watts's recording debut last year in the Liszt E flat Concerto that he was a capable technician. The present disc provides a clearer view of his talent, and what one sees is all to his advantage. First of all, there is a prodigious ease, a tremendous fluency about the way he gets around the keyboard. His showers of octaves in the Liszt Etude and gossamer runs in the difficult finale of the Haydn Sonata could scarcely be bettered for unlabored accuracy. Nor is Watts one of those slick, percussive players all too often heard these days. He never abuses his pianistic sonority, which is big, lavishly



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colored, and never brittle. Furthermore, he is obviously an interpreter of tremendous sincerity and considerable musical intelligence. His account of the Liszt compositions shows considerable elasticity in tempo and phrasing, plus dynamic graduation aplenty, and, in the epic Chopin nocturne the young artist proves that he is unafraid of an unconventionally deliberate tempo. The clean-cut articulation in the Haydn is nothing if not admirable, though here one could desire a bit more diversity in the phrasing. That will, doubtless, come with time. Even now, his classical playing is anything but dull; this Haydn sparkles and sings with ingratiating vivacity.

A truly remarkable talent, wonderfully well served by Columbia's engineers.

H.G.

## JOHN WILLIAMS: *Guitar Recital*

Bach: *Fourth Lute Suite*. Isaac Albéniz: *Sevilla*. Tarrega: *Recuerdos de la Alhambra*. Turina: *Fandanguillo*; *Soleares*; *Ráfaga*. Llobet (arr.): *El Testamen de Amelia*. Ponce: *Scherzino Mexicano*. Sagreras: *El Colibri*.

- John Williams, guitar.
- COLUMBIA ML 6008. LP. \$4.98.
  - • COLUMBIA MS 6608. SD. \$5.98.

This wonderful disc is particularly appropriate as a sequel to Williams' recording of studies by Sor (Westminster 17039), for it opens the door to wide

expressive vistas. The Bach performance (of a work better known in its alternate form as the Partita No. 3, for Solo Violin) demands the highest compliment one can pay—that it seems to set forth every facet of the work with almost unprecedented clarity and meaning. We hear Bach's music first and foremost, and only secondarily do we remind ourselves that we are hearing it on a guitar, and that the nuances which we take for granted are being uncovered by an incredibly skilled pair of hands and a delicately analytical intelligence. Williams is very much aware of the harmonic shape of each movement, but only in the Gigue does he seem to me to slight the melodic aspect of the music by rushing too precipitantly from one harmonic pillar to the next and paying perhaps too little attention to the decorative frieze connecting them. Elsewhere he harnesses a whole array of tone shades to bring out complementary phrases—and even complementary movements (note the velvet covering of the Loure, following the harpsichordlike clarity of the Praeludium). Williams, in short, has done everything for Bach here that Bach could wish.

The Spanish side of the disc combines plenty of fire and brilliance with just a dash of sophistication. Williams' sense of rhythm is as keen as that of any native born south of the Pyrenees, and he can let the pulse ebb and flow with a freedom lacking any hint of contrivance. It's hard to pick a high spot here. But one of them, certainly, is the Tarrega *Recuerdos de la Alhambra*, where the artist's feather touch lets the upper melody line drift lazily, while the accompaniment figure is ticked off in notes as fast and precise as the mechanism of a Swiss watch. Superb recorded sound too. S.F.

## NICANOR ZABALETA: *Harp Recital*

Bach: *Suite for Harp, S. 1006a*. Isaac Albéniz: *Suite española; Malagueña*. Matteo Albéniz: *Sonata in D*. Corelli: *Sonata in D minor*. Handel: *Theme and Variations in G minor*. Fauré: "*Une châteline en sa tour*," *Op. 110*. Spohr: *Variations for Harp*.

- Nicanor Zabaleta, harp.
- DEUTSCHE GRAMMOPHON LPM 18890. LP. \$5.98.
  - • DEUTSCHE GRAMMOPHON SLPM 138890. SD. \$5.98.

A sensitive and imaginative recital. The Bach "Suite for Harp" is none but the famous E major Violin Partita, transposed down a half step to the more restful signature of E flat and given a few bass notes. The manuscript for this, the notes inform us, was passed down from baroque times and is in keeping with Bach's own practice of transcribing his compositions for different instruments. As done on the harp, the piece has intimacy and repose in place of the clarion brilliance that most violinists give it. Zabaleta's delicate, finely nuanced playing reminds me of Gieseking's work on the piano in the E minor Keyboard

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## Spoken Word

JEAN ANOUILH EDWARD ANHALT: *Becket* (excerpts)

Recording from the sound track of the film, with Richard Burton. Peter O'Toole, Peter Glenville as narrator; Peter Glenville, dir., Laurence Rosenthal, cond.

- RCA VICTOR LOC 1091. L.P. \$4.98.
- • RCA VICTOR LSO 1091. SD. \$5.98.

Recordings of this nature always raise what must be called moral issues. On the principle that a film is made first for the eyes and only incidentally for the ears, there can be only one test for a recording of its sound track: if the movie is good as a movie, then it is probably not worth doing in sound; if it isn't very good as a movie, it can't be worth doing at all. However, there are no doubt people who, in the absence of the real thing, find enjoyment in having Richard Burton and Peter O'Toole in their living rooms, even if invisible. For them, this recording from *Becket's* sound track will have obvious meaning and irreplaceable value.

Furnished with a narration by Peter Glenville, the film's director, several key scenes between the principals are presented against Laurence Rosenthal's skillfully executed echo of William Walton in his Olivier/Shakespeare mood. The ponderous and self-important structure collapses, however, when it becomes clear that Anouilh (by way of a translator and Edward Anhalt's screen play) is not Shakespeare. The play itself is only an echo. And where its strongest interest lies—in the unspoken under-and-over-tones of Henry II's relationship with Becket—a recording cannot possibly do it justice. Burton, in consequence, conveys the sound of only a mildly perturbed, rather ordinary man; and O'Toole issues the noise and rant of only a petulant, rather spoiled boy. The moral issue turns itself on them: good actors that they are, they serve themselves and the film best in their eyes and in their silences.

GORDON ROGOFF

SHAKESPEARE: *Othello*

Sir Laurence Olivier, Frank Finlay, Maggie Smith, Joyce Redman, et al.

For a review of this recording, see page 34.



DECEMBER 1964



BEETHOVEN: *Symphony No. 5, in C minor, Op. 67*

Amsterdam Concertgebouw Orchestra, Erich Kleiber, Cond. [from London LL 912, 1953].

- RICHMOND B 19105. L.P. \$1.98.

For all its dozen years, this remains an exceptional Fifth and an extraordinary specimen of recorded sound, notable for its richness and clarity of detail. Kleiber's interpretative approach is unique and interesting. He sets a mood of reserved classicism and intellectualized fury. The opening movement (taken, of course, with exposition repeat) is headlong and concise. Unlike most conductors who adopt a fast tempo, Kleiber allows little or no reduction of pace for the lyrical second subject. Indeed, he generates restlessness by minimizing all of the many *fermatas* present in the score. The antiphonal effect between strings and woodwinds in the coda section is superbly realized (the majority of conductors obscure this by permitting the accompanying timpani too much prominence in the balance). A pellucid serenity permeates the slow movement. Though it has urgency and forward motion in this reading, the prevailing kineticism never impairs the underlying nobility of thought. (The *più mosso* conclusion, however, does disturb me slightly in its precipitate haste.) The scherzo is notable for audacious linearity. Double basses in the trio are sharply incisive in attack but do not quite generate the powerful electricity that Toscanini tapped in his 1952 performance (RCA Victor 1.M 1757). Kleiber obtains a beautifully hushed transition to the finale: for once, one can *feel* the timpani heartbeat without its becoming too tangibly audible. A deliberate tempo is set for the final Allegro, one closely akin to that employed by Toscanini in the deleted 1939 recording (ICT 1641), if without quite the overwhelming vehemence and sense of cumulative fulfillment experienced in that unforgettable reading. Kleiber's reserve here impresses me as just a shade pompous and statuesque.

For the most part, the Concertgebouw's contribution to all this is notably punctilious. The very occasional lapses (such as the strident brass attacks, tremulous first-movement oboe solo, and just slightly less-than-unanimous string articulation) stand out in much sharper relief than

Continued on page 107

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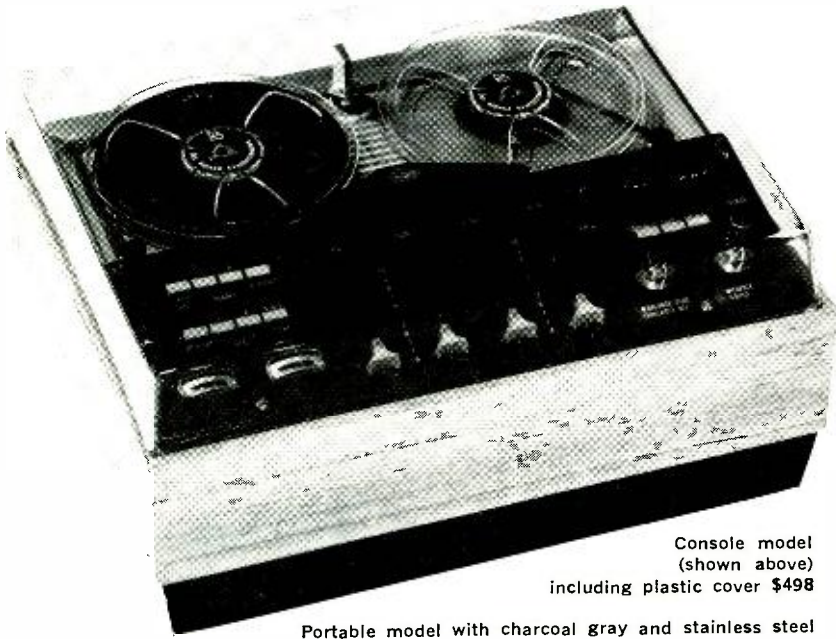
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by H. C. Robbins Landon

## The Haydn Masses on Records

*Missa brevis alla cappella* ("Rorate coeli desuper"). The first performance in modern times of this rediscovered Mass took place on Trinity Sunday 1957 at the Göttweig Abbey Church and was recorded on Swiss Discoclub DC 11. The 12-inch LP also includes Haydn's *Cantilena pro adventu* and his Offertorium "Non nobis, Domine," a marvelous work in D minor for choir and basso continuo in the "severe" style. The entire performance is conducted by veteran Haydn musician Hans Gillesberger and is highly atmospheric. Organist Anton Heiller.

*Missa brevis*, in F major. Again, the only available recording is under the competent direction of Hans Gillesberger (Lyrichord LL 30). The two soprano soloists are particularly well matched (Hedda Heusser and Anni Berger). Occupying the overside of the disc is *Missa brevis S. Joannis de Deo*.

*Missa in honorem B.V.M.* ("Great Organ" Mass). There are two recordings of this sonorous F flat work, an old one (formerly on Vox, now available as Lyrichord LL 84) and a new one (Deutsche Grammophon LPM 18756 or SLPM 138756). On the Lyrichord, Ferdinand Grossmann leads a good, solid Viennese performance, but the recording now shows its age (though time has not perceptibly diminished the delightfully silvery quality of the solo organ part). The DGG disc is undoubtedly a better buy all the way around. The performance is by the Regensburger Domspatzen (literally, the Regensburg Cathedral Sparrows, a silly name for a magnificent German choir), the Bavarian Radio Orchestra, and soloists (who are superior to those heard on the Lyrichord version). Theobard Schrems conducts. For good measure, a neat and highly musical performance of the *Missa brevis S. Joannis de Deo* is included.

*Missa Sunt bona mixta malis*. The score of this Mass has been lost.

*Missa Sanctae Caeciliae*. The famous old Haydn Society recording, with Gillesberger, is expected to be reissued by the Haydn Society shortly. It's still worth having. The recent DGG recording (two discs, 18545/46 or 13828/29) perhaps lacks some of the excitement of Gillesberger's reading, but it is a fine, dignified interpretation, under Eugen Jochum, and offers as a filler a beautiful Handel Organ Concerto which, if I may paraphrase my British colleague Roger Fiske, you can't not like.

*Missa Sancti Nicolai*. The only recording is Lyrichord 114, or 7114, led with great charm by Hawaii's chief conductor, George Barati. It was made in Vienna with the Akademie Kammerchor (used, unless otherwise stated, for all the Viennese recordings mentioned in this discography). Good, clear sound.

*Missa brevis S. Joannis de Deo*. The Gillesberger disc including also the *Missa brevis*, in F (Lyrichord 30, cited above) has three advantages: Heiller's immaculate playing on a seventeenth-century organ; the radiant innocence of Hedda Heusser's soprano solo; and Gillesberger's sympathetic conducting. Sonically, however, DGG's edition with Schrems (also discussed above; cf. *Missa in honorem B.V.M.*) is the one to have. A Haydn Society recording, with the Copenhagen Boys' Choir and a boy soloist singing the Benedictus, conducted by Mogens Wöldike, will soon be reissued by the Haydn Society. Historically, it is now certain that, though boys were always used in the choir, the difficult solo parts were given to women, and personally I prefer a woman's voice to the kind of sound made by Wöldike's boy soprano. This is clearly a subjective matter, however, and admirers of Wöldike will be pleased to know of the disc's forthcoming availability. Coupled with the Mass, the Haydn Society provides some part songs which are not vintage Haydn.

*Missa Cellensis* ("Mariazellermesse"). Current plans call for the reissue of the old Haydn Society recording, with Gillesberger—a classic of its time. The record is still available in Austria on the "Music" label.

*Missa in tempore belli* ("Kettledrum" Mass). Gillesberger's famous old recording for the Haydn Society is now available again on HS 9055, in competition with three more recent versions. Gillesberger's admirers can have almost the same performance, but with much better recording, on Vox 850 or 500850, but the latter's soloists are inferior both to those on the Haydn Society disc and on the other two sets. On Vanguard 1061, or 2075, Wöldike leads a beautifully recorded performance (too much first trumpet at times, however), less brilliant than Gillesberger's readings. The newest version is from DGG (LPM 18881 or SLPM 138881) with two English soloists (Elsie Morison and Mar-

Continued on next page

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## THE HAYDN MASSES ON RECORDS

Continued from preceding page



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jorie Thomas), two German soloists (Peter Witsch and Karl Christian Kohn), and the Chorus and Orchestra of the Bavarian Radio conducted by Rafael Kubelik. Splendid though this record is on the whole, I have several reservations. Kubelik (like the other conductors in this matter) does not incorporate the beautiful supplementary clarinet parts printed in the Appendix of the Bärenreiter miniature score: a pity, if only for that glorious octave sweep at the beginning of the Gloria. Secondly, I find too much violin in the DGG sound: surely those dancing strings must always accompany, and never dominate. Thirdly, Kubelik makes a serious mistake with the drum part in the Kyrie: those half notes with two little lines through them are not only abbreviations for sixteenth notes but also denote rolls (*tr*) in the timpani—to spell them out as slow sixteenths, as Kubelik does, is quite ridiculous. It is from many details such as this that great recordings are, or are not, made. Apart from these minutiae, moreover, I do not find that either Wöldike or Kubelik achieves the solemn rapture in the “*Et incarnatus*” which makes Gillesberger’s reading so intensely moving. Altogether, none of the three newer discs quite matches the excitement and the depth of the old Haydn Society recording, but there is no gain-saying that the Haydn Society record is now about fifteen years old.

*Missa Sancti Bernardi de Offida* (“*Heiligmesse*”). The only recording ever made of this great and dignified Mass was that of the Haydn Society (now available again on HS 9061), with the Copenhagen Boys’ Choir and the Danish State Radio Orchestra under Wöldike. There are two schools of thought about this finely wrought and thoughtful performance. Some critics, such as the veteran Haydn scholar Jens Peter Larsen, think it is the greatest performance of a Haydn Mass on records. Others feel that Wöldike, in his cool, Northern, Protestant approach, misses the rapture and physical excitement that the Viennese bring to music of this kind (e.g., Gillesberger, whose performance of the work is thrilling). In any case, no one who loves great music should miss this wonderful and majestic Mass.

*Missa in angustiis* (“*Nelson*” Mass). The Haydn Society performance with George London and Lisa Della Casa (who sings the solo part more beautifully than anyone else on record) is available again on HS 9016, but the sound, never very good, now seems intolerable. There is a bad Italian recording which may happily be ignored. Mario Rossi’s performance on Vanguard 470 is very fast moving and with a lot of timpani. For years, the classic performance of the work was a French set conducted by Jonathan Sternberg (who also led the old

Haydn Society disc): Club du Disque, with fine soloists. At the present time the preferred version is a well-produced London disc, 5731 or 25731, recorded under David Willcock’s competent direction at King’s College in Cambridge. If you can afford to buy only a single Haydn Mass, this London disc of the *Nelson* Mass is probably the best introduction to Haydn’s work in this form you could have.

*Missa*, in B flat major (“*Theresienmesse*”). Though the old Vox record (700) with Clemens Krauss is still available, it shows its age: it was made about fifteen years ago with a group of Viennese soloists, the Vienna Symphony, and the Academy Chamber Choir. Recently, the work has been recorded by Ferdinand Grossmann and the famous Vienna Boys’ Choir, with a Viennese chamber orchestra (Ariola EURO 70342 or 70342S); the soprano and alto soloists on this disc are boys—a historical, and in my opinion, musical mistake—but otherwise Grossmann’s is a good, solid reading without exceptional finesse.

*Missa*, in B flat major (“*Schöpfungsmesse*”). The *Musica Sacra* (35 or stereo 35) recording, made in Salzburg by Ernst Hinreiner, is a fine achievement, but so much music has been crowded on the first side that the disc suffers from end-of-side distortion. In any case, fine though Hinreiner’s performance is, Gillesberger has just recorded a beautiful performance for Vox (DL 1020 or STDL 501020) which is tauter (Gillesberger takes ten minutes less!) and which affords a much better orchestra (Vienna State Opera). There are also details that Gillesberger handles better: for example, Hinreiner perpetrates an inexcusable ritard at the words “*Qui tollis*,” while Gillesberger (rightly) starts the Adagio as the score directs, a few bars later. I should point out, however, that some of Hinreiner’s slower tempos lend an awesome majesty to the music which one does not always find in the Vox record.

It may interest readers to know, by the way, that a splendid facsimile of the autography of the *Schöpfungsmesse*, which is now owned by the Bavarian State Library, has been printed in Germany by G. Henle (Munich and Duisburg, 1957). No one who loves Haydn and is willing to spend \$10 on him ought to be without this score.

*Missa*, in B flat major (“*Harmoniemesse*”). Much though I admire George Barati’s new recording of the *St. Nicholas* Mass (Lyricord 111 or 7111), I fear the interpretative demands of this last and most inward of all Haydn’s Masses are not met here. The Benedictus is taken far too quickly, and the long slow Kyrie needs a more subtle hand than Barati shows.



## REISSUES

Continued from page 103

they would in a less painstakingly executed performance.

Richmond's transfer has an even cleaner sound than did the original (first-class) London edition, and surfaces are improved. Of course, as this performance takes up a full twelve-inch disc, as opposed to the many one-sided editions, the Kleiber reissue can hardly be regarded as in the "bargain" category. Nevertheless, the reduced price does enable it to compete with other topflight Fifths.

While reevaluating this memorial to Kleiber's great gifts, let me seize the opportunity to plead for two further "memorial editions" of this symphony. Some company should rightfully honor the late Guido Cantelli by issuing one of his outstanding "live" performances—possibly the one he did with the NBC Symphony on February 21, 1954. (Cantelli's studio recording of the Fifth was left uncompleted by his tragic death in an air crash). Pierre Monteux never had a chance to record the symphony for Philips, but an earlier version with the London Symphony (made at the same inspired sessions which produced the recently issued Beethoven Seventh) still reposes in RCA's vaults. Surely it deserves to see the light of day. H.G.

**HAYDN:** *Concerto for Organ, in C; Sinfonia concertante, in B flat; Nottunos: No. 2; No. 6*

Chamber Orchestra of the Saar, Karl Ristenpart, cond. [from Music Guild 25/S 25, 1962].

- NONESUCH H 1024. LP. \$2.50.
- • NONESUCH H 71024. SD. \$2.50.

All of this is interesting Haydn of the sort rarely encountered except on records, and these performances (in the present transfer of the master) dominate the limited listings. Eva Hölderlin, the organ soloist in the Concerto, has a better instrument than that employed in the Paillard version on Musical Heritage (or, more likely, it has been provided with more flattering treatment by the engineers). The interplay of orchestra and organ is quite vivid here and makes for an enjoyable performance of this early work.

The rest of the scores are late, with the *Sinfonia concertante* a gilt-edged masterpiece of the London years. There is a lively quality to this version setting it apart from some of its dutiful and dreary predecessors, a liveliness enhanced by clear, open stereo textures.

Those growing weary of "the fifty famous pieces" ought to find this a real buy on the bargain table. R.C.M.

**STRAUSS FAMILY:** "New Year Concert No. 2 (1953)"

Johann Strauss II: *Perpetuum mobile, Op. 257; Polkas: Auf der Jagd, Op. 373,*

*Stadt und Land, Op. 322; Ritter Pázmán: Csárdás; Waltz: Morgenblätter, Op. 279, Josef Strauss: Polkas: Feuerfest, Op. 269, Moulinet, Op. 59; Waltz: Dorfschwalben, Op. 164.*

Vienna Philharmonic Orchestra, Clemens Krauss, cond. [from London L.I. 683, 1952].

- RICHMOND B 19106. LP. \$1.98.

This is the fourth of the legendary Strauss series by the late Clemens Krauss to be reissued under the Richmond label (the earlier ones are: B 19066, the first New Year Concert, 1952; B 19089, Johann II's *Fledermaus* Overture and four best-known waltzes; and B 19090, waltzes by Johann II and Josef), and it is an absolute must for every specialist in Viennese musical traditions. One hearing of it will explain better than a thousand exegetical words why Strauss connoisseurs esteem Krauss's performances so highly—for their uniquely individual harmonization of precision and *Gemütlichkeit*; their delicate rhythmic and coloristic piquancies; for their complete eschewal of melodramatics; and perhaps above all for the sense they convey of a highly personal involvement on the part of both conductor and players.

The present processing happily eliminates the built-in background hum of the original London pressings. It also provides quieter surfaces and gives some indications of cleaner fidelity to the original recording—which ranked among London's best achievements in its own time and still sounds impressive today. R.D.D.

**WAGNER:** *Siegfried: Act III, Scene 3*

Eileen Farrell (s), Brünnhilde; Set Svanholm (t), Siegfried; Rochester Philharmonic Orchestra, Erich Leinsdorf, cond. [from RCA Victor LM 1000, 1950].

- RCA VICTOR LM 2761. LP. \$4.98.

I have enjoyed listening to this recording, which I hadn't heard in years, and am happy to see it back in circulation. I hardly think, though that it belongs in anyone's Treasury of Immortal Performances, where Victor has placed it—it is simply a well-sung, fairly well-played rendition of the scene, quite satisfying but with no particular light to shed, and no Great Moments of History patina.

The real interest, I think, lies with the late Set Svanholm. Sometimes the memory of the dry, rather bumpy singing which characterized his last years (the sort that is, unfortunately, preserved on the complete *Götterdämmerung*) makes one forget that his voice possessed considerable freshness and ring when he first came to the Metropolitan. (He was already in his mid-forties then, having

made his debut in 1930.) About his musicianship, taste, and dramatic understanding there was never any question. The young Siegfried was probably his best role, dramatically believable and more than adequate vocally, and his singing here is youthful, strong, and clear, with only occasional touches of strain or overopen rawness. It is hard to put the unique fervor and ring of Melchior out of mind, but if one can judge Svanholm's performance on its own terms, one will find it admirable, possibly the best since Melchior's.

Eileen Farrell, still mainly a radio singer at the time of this recording (1950), sings beautifully, warmly, freely, and with no special penetration; hers is a very enjoyable piece of singing, but not a great Brünnhilde. Her opening lines demonstrate why this is not an Immortal Performance. She belts out "Heil dir, Sonne" with good, healthy tone, and the horn chord plunks in, the timing just off. The whole rapt mood of the awakening and greeting go right down the drain. Throughout, the Rochester Philharmonic sounds like just what it was and is: a good, thoroughly professional second-line orchestra, perhaps not quite big enough for this music. Leinsdorf conducts musically, cleanly, but with no real theatrical command. Everything just goes along; there is no *mystique*.

In short, this is a perfectly good, well-sung studio rendition of forty-five minutes of Wagner's greatest music. But Easton/Melchior/Heger—there's an Immortal Performance! C.I.O.

**JOHN McCORMACK:** "Songs of Sentiment"

*Dear Little Shamrock; The Low-Back'd Car; Mother o' Mine; The Lost Chord; When You and I Were Young, Maggie; Beneath the Moon of Lombardy; At Dawning; Goodbye, Sweetheart, Goodbye; Take, Oh, Take Those Lips Away; Within the Garden of My Heart; Because; The Vacant Chair; Mary of Argyll; The Barefoot Trail; Any Place Is Heaven If You Are Near Me; Come Where My Love Lies Dreaming.*

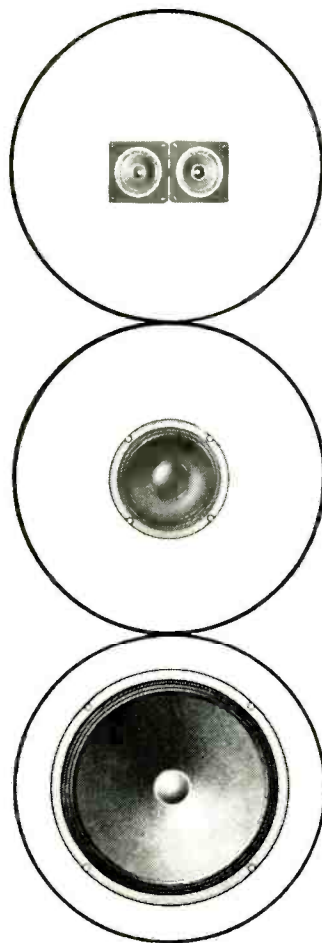
John McCormack, tenor; chorus; orchestra [from various 78-rpm originals, 1910-22].

- RCA VICTOR LM 2755. LP. \$4.98.

The wonder of McCormack, beyond such obvious considerations as the ravishing beauty and purity of his voice, was the intensity of his all-embracing musical intelligence. To hear his Mozart is lesson enough in pure vocal elegance, but to hear him apply the same care and obvious affection to the simplest kind of salon ballad is the object lesson for all time in how to respect music, any music. However slender the musical worth of the material, this record is high art. The sound may be a half-century old, but the singer is right at your side all the way.

The performances are all new to microgroove. A.R.





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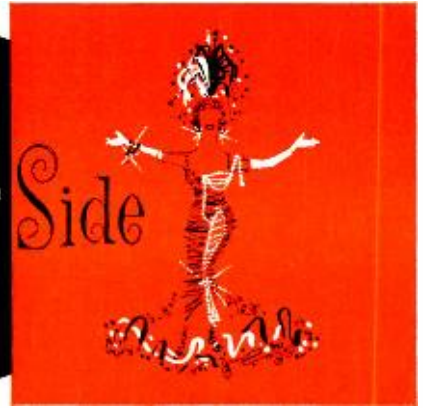
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## The Lighter Side



**"Through the Years with Vincent Youmans."** *Evergreen* 6401/02, \$9.98 (Two LP); S 6401/02, \$11.98 (Two SD).

ALTHOUGH Vincent Youmans stands with Jerome Kern, George Gershwin, and Richard Rodgers as one of the topflight composers who brought a bracing freshness to the musical theatre in the Nineteen Twenties and the early Thirties, his contributions are often overlooked today. (Cole Porter is more apt to be included in the group, though he was a relatively late arrival; he was, in fact, just establishing himself when Youmans' career was coming to an end.) Yet songs such as *Tea for Two*, *I Want To Be Happy*, *I Know That You Know*, *Sometimes I'm Happy*, *Time on My Hands*, *Wild-Flower*, *More Than You Know*, *Hallelujah*, *Without a Song*—just to skim the cream of Youmans' best-known work—have proved as memorable as the best songs of any of his contemporaries.

Youmans has received less than his due partly because his name is not so closely associated with his songs as are the names Rodgers or Gershwin with theirs. And this, in turn, may be due to the fact that he neither lived the full, productive life of a Kern or a Rodgers, nor died dramatically at the height of his career, as Gershwin did. He simply disappeared—or so it seemed. At the age of thirty-five, only eight years after he achieved international success with his score for *No, No, Nanette*. Youmans fell victim to tuberculosis and spent his remaining thirteen years as a semi-invalid, completely unable to compose.

During the past decade, the songs of this composer's contemporaries have been collected in disc sets in a variety of fashions, providing an increasingly informative account of the musical theatre of the Twenties. This one glaring omission from the period has been the music of Youmans himself. Though his most familiar songs have been recorded

frequently in miscellaneous fashion, there was no organized, annotated survey of his work until two devotees, Bill Borden and Steve Marvin, produced "Through the Years with Vincent Youmans."

This two-disc set contains thirty-six songs that trace Youmans' career from his first musical, *Two Little Girls in Blue*, written in 1921 with Ira Gershwin when Youmans was twenty-two, to his last songs, composed for the 1933 film *Flying Down to Rio*. (It was in this film that Fred Astaire and Ginger Rogers first appeared as a team.) Along with the famous Youmans songs—*Carioca*, *Great Day*, *Rise 'n' Shine*, *Orchids in the Moonlight*, in addition to the others mentioned above—the collection includes less frequently heard gems such as *Keepin' Myself for You*, *Why Oh Why*, *Through the Years* (Youmans' personal favorite), and *Drums in My Heart*. In addition, there are ten songs never before recorded in full, and one, *More Than Ever* (written for *Smiles* but dropped from the score in Boston), that has not been previously published.

The ten less-known songs indicate the depth of Youmans' talent. The lovely melodic lilt and the unpretentious simplicity of *Tea for Two* and *I Want To Be Happy* flow through everything he wrote—*Tie a String Around Your Finger* from *Lollipop*, *Who Am I?* which was cut from *Rainbow*, and *My Lover*, dropped before the Broadway premiere of *Take a Chance*. These qualities are just as evident in Youmans' first score, *Oh, Me! Oh, My!*, as in one of his last songs, *Flying Down to Rio*.

This wonderful flow of melody is presented in a clean, uncluttered fashion that would probably have delighted Youmans, who had a great scorn for fussiness. There are four capable singers—Ellie and Bob Quint, Millie Slavin, and Nolan Van Way—all of whom concentrate on the music with commendable self-effacement. An additional sparkle to the set is the light-fingered two-piano work of Paul Trueblood and Rita Segree, who take off on their own on several selections (shades of Ohman and Arden!) and provide accompaniment on all the others. They have the assistance of a bassist and of drummer Lou Gatti, whose sensitive and rhythmic use of brushes adds a delightful flavor to the proceedings.

J.S.W.



*The magnificent Zero Mostel.*

**"Fiddler on the Roof."** Zero Mostel and Original Cast. RCA Victor LOC 1093, \$4.98 (LP); LSO 1093, \$5.98 (SD).

*Fiddler on the Roof* is a rarity among Broadway musicals: it manages to be both very moving and very amusing without resorting either to melodrama or to caricature. This is all the more remarkable in that its setting—a Jewish enclave in a remote village in Czarist Russia, burdened with poverty and the threat of pogroms, held together by religious *mystique*—is an open invitation to the melodramatic librettist. But Joseph Stein's book, based on the stories of Sholem Aleichem, focuses on Tevye, a pious but highly individualistic dairyman with five daughters, a man of vast optimism and warmth who is on as familiar terms with God as with his neighbors. The development of this very engaging character, who reveals the Jewish community to us through his own eyes, avoids any hint of melodrama. The plot grows out of fundamental situations: the precariousness of existence in these surroundings, and the resistance of a new generation to unquestioning acceptance of the traditions of the old. Zero Mostel achieves a magnificent performance as Tevye, and with the additional assets of richly ethnic music by Jerry Bock, apt and idiomatic lyrics by Sheldon Harnick, the colorful staging by Jerome Robbins, *Fiddler on the Roof* fills the theatre with a glowing warmth.

Transferring this aura to a recording has proved to be difficult, though let me say at once that Mostel's color and vigor and whimsicality come through brilliantly. But in the theatre, the over-all effect of *Fiddler* is the cumulative result of bits and pieces of dialogue and song and dance; and though on the recording an effort has been made to supply some of this background through dialogue, the script is not memorable either for style or delivery. One's sense of involvement in the life of the community, so acute in the theatre, is missing here.

Still, there is some stirring music, and Mostel gives us treasurable moments when he burbles sounds and words about his prospects *If I Were a Rich Man*, or roars out the glories of *Tradition*. Fortunately, he dominates the disc just as he

does the show. Julia Migenes, as one of Tevye's daughters, reveals a pleasant voice, and there is a wildly comic nightmare sequence. The record, in short, is rewarding, but it conveys only part of the experience of *Fiddler on the Roof*. J.S.W.

**Martin Walker:** "From Scotland with Love." ABC Paramount 483, \$3.98 (LP); S 483, \$4.98 (SD).

The Scottish singers we hear in this country usually fall into either the character-comedian mold of Sir Harry Lauder or the sturdy seriousness of a Kenneth McKellar. The sweet, high tenor and the pop repertory of Martin Walker, therefore, come as a distinct surprise. His irrepressible Scottish burr brings a delightful freshness to such standard songs as *Me and My Shadow*, *That Old Feeling*, *I'll Take Romance*, and *As Time Goes By*. The first of these is a gem of casual, softshoe singing; and *As Time Goes By*, aside from fitting admirably into the lilt of Walker's Scottish cadence, contains an unforgettable rendition of the line "No matter what the future brings"—in which the singer manages to avoid direct contact with a single "t." Walker's simplicity and directness, combined with the unexpected twists provided by his accent, lend this disc a special charm.

**Dean Martin:** "Everybody Loves Somebody." Reprise 6130, \$3.98 (LP); S 6130, \$4.98 (SD).

Even though Martin's arrangements here involve such currently overpopular sounds as twangy guitars and tinkly piano triplets, this is a varied and attractive collection. Martin is a master of the easygoing, Crosby-derived singing style—a manner which, as its originator proved in his own heyday, cannot only adapt to almost every conceivable musical situation, but can enable a singer to sneak around some situations he can't face head on. Martin is in full control, ranging from the romantic crooner to the bouncing rhythm singer. And he is aided by imaginative use of what might have been rather commonplace accompaniment. Most of the songs are fresh and relatively unfamiliar, although in addition to the current hit title tune there are such old standbys as *My Heart Cries for You* and *Corrina Corrina*.

**Johnny Rivers:** "The Sensational." Capitol 2161, \$3.98 (LP); S 2161, \$4.98 (SD). "Go, Johnny, Go." United Artists 3386, \$3.98 (LP); 6386, \$4.98 (SD). "Here We a Go Go Again!" Imperial 9274, \$3.98 (LP); 12274, \$4.98 (SD).

**Trini Lopez:** "The Latin Album." Reprise 6125, \$3.98 (LP); S 6125, \$4.98 (SD).

The development of adult rock 'n' roll in discotheques has been accompanied by the rise of singers whose styles fit the dancing requirements of this new night club fad. Trini Lopez, who specializes in easygoing but strongly rhythmic treatments of both folk songs

and teen-age favorites, was the first star in this new constellation, but he now has a strong competitor in Johnny Rivers. Each is backed by instrumental groups consisting of rhythm guitar, bass guitar, and drums (with a steady use of the cymbal), and both favor a medium tempo and a strong, sinuous beat that lends itself as readily to handclapping as it does to foot, hip, and shoulder twisting. Rivers' "Here We a Go Go Again!" is a foot-tapping series of selections, which stirs enthusiastic audience participation. His songs are drawn almost entirely from the teen-age repertory (*Maybelline*, *Dang Me*, *High Heel Sneakers*), but their blatant edges are smoothed and polished by Rivers' suave delivery. The other two Rivers discs appear to be products of a slightly earlier period, when his musical direction was not so firmly set. On the Capitol recording he gives occasional hints of his later style, but most of the pieces are done in the teen-age routine, with dubbed-over voices and a group of girls chanting behind him. The United Artists disc is even more strongly teen-oriented, and Rivers' vocal exaggerations, particularly his stretching of vowels (a habit he has since tempered), is given free rein.

Trini Lopez's latest disc focuses on the Spanish songs that form only one element of his repertory but which exemplify the musical background from which he came. They are not representative of the blithely, bouncingly rhythmic Lopez of today, for he has included several plaintive tunes typical of the popular Spanish repertory. Many of these lack the compelling beat of Lopez's more recent material; but when his current style makes complete contact with a Spanish song—*Granada* is an instance—the sparks really fly.

**Max Morath:** "Oh, Play That Thing." Epic 24106, \$3.98 (LP); 26106, \$4.98 (SD).

Morath's one-man revival of the ragtime era—on television, in night clubs, and on discs—takes a new direction on this recording. Until recently, he has worked



*The irrepressible Martin Walker.*



alone, playing piano rags and singing period songs. In this collection he has added a small instrumental and vocal group, and the result is a delightful mixture of catchy vocal numbers (*Hello, Ma Baby, The Cubanola Glide, and If You Don't Have Any Money*), and piano rags (*Climax Rag, Euphonic Sounds, Original Rags*)—all appreciatively treated. For all its merits, however, the disc could have been much better. Instead of forming a group of his own for recording, Morath went to Nashville and picked up an unidentified guitarist, bassist, and drummer, plus the Jordanaires (an all-purpose commercial vocal group which has frequently backed Elvis Presley). After the present recording was made, he formed a regular group in New York. His appearances with his Original Rag Quartet at the Village Vanguard revealed how much flair and style could be achieved—much more than with the pickup ensemble heard here. Despite this drawback, however, this is a charming revival of gay and appealing music, and Morath obviously enjoys every note he plays.

**Robert Horton:** "The Very Thought of You," Columbia 2202, \$3.98 (LP); 9002, \$4.98 (SD).

What has become labeled in my mind as "the Robert Horton problem" seems to be resolved in a fairly satisfactory fashion on this disc. The problem started when Horton, breaking his mold as a non-singing actor in the *Wagon Train* series on television, appeared on Perry Como's program as a singer. The venture led him to take on the principal male role in one of last season's Broadway musicals, *110 in the Shade*, and there his previous experience proved totally inadequate. Now, freed of the need to portray a character, cosily nestled before a microphone, and supported by the very helpful arrangements of Marty Manning in a program of strong and seductive songs (*Love Is Here To Stay, The Very Thought of You, Time After Time*). Horton proves to have a singing style that is a valid mixture of intimacy and virility. His knowledgeable way with a microphone allows him to treat these songs easily, and he is just enough of a ham to shake off the woodenness that often hampers a baritone with a pop song.

**Sheila:** "The Yé Yé Girl," Philips 200144, \$3.98 (LP); 600144, \$4.98 (SD).

Sheila is France's entry in the teenage rock 'n' roll scramble. Unlike most of her competitors on either side of the Atlantic, however, she manages to employ the customary trademarks of the style without the usual monotony. She accomplishes this feat partly by the lovely lilt in her voice (which is occasionally edged by just a touch of the cry one heard in Edith Piaf), and partly by her good fortune in having varied and relatively unbackneyed accompaniment. I suspect that Sheila will be shedding the teen-age trappings very quickly;



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even in the present context a singing personality glows through, and it will soon outgrow so limited a musical fad.

"The Merry Widow." Patrice Munsel, Bob Wright. RCA Victor LOC 1094, \$4.98 (LP); LSO 1094, \$5.98 (SD). At this late date, there is no point in raising one's eyebrow at the choice of *The Merry Widow* as one of the two productions to inaugurate the first season of the New York State Music Theatre at Lincoln Center. The record-breaking box-office receipts indicated its popularity. Yet one cannot help wondering why it seemed worthwhile to record the Lehár score once more. This re-

ording is, at best, only adequate; it fails to project the sense of style so important in carrying a work of this type. Bob Wright's Prince Danilo is sturdy and full-bodied, but there is little color or real vitality in his singing; and Patrice Munsel takes a bravura approach she cannot always live up to. There is, too, a disturbing conflict in recording approaches—Wright is heard in a close-up, microphone-boostered technique which lends a casual, almost pop air to his style, while Miss Munsel stands back and cuts loose. Still, there is no denying the captivating charm of Lehár's music, and some of it comes through.

JOHN S. WILSON



## My Fair Lady Revisited

YET ANOTHER RECORD has been broken by *My Fair Lady*: it is now represented by an unprecedented total of four original cast versions—those of Broadway (Columbia monophonic OL 5090), London (Columbia stereo OS 2015), the Mexico City cast singing the show (in Spanish, as *Mi Bella Dama*, Columbia WL 155), and now that of the new film production (Columbia KOL 8000; KOS 2600). What's more, Rex Harrison and Stanley Holloway are heard on all editions but the Spanish. Of the two English-speaking stage versions, only the London (1959) was recorded in stereo; the 1956 Broadway opening predated the technique.

A comparison of the three *MFLs* in English leads one to the unhesitating conclusion that the original Broadway version remains far and away the best of the lot. Rex Harrison, though never less than polished, sounds hurried in spots on both the London and Hollywood discs, and misses nuances of timing that were extraordinarily effective on Broadway. Stanley Holloway, who began his *Fair Lady* career with great lustiness on Broadway, pales a bit as he skims the surface of the songs in London, and ages perceptibly to a less vital old gaffer in Hollywood. And the role of Eliza Doolittle, so emotionally warm and vocally appealing in Julie Andrews' New York and London performances, is not matched in either respect by the visual Audrey Hepburn (on the screen) or the audible Marni Nixon (whose singing voice is dubbed on the sound track). An added handicap to the film recording is the fact that it catches Harrison's voice with a harsh, metallic edge, and causes all the soloists to fade in volume occasionally.

Much of the credit for the success of the Broadway version must go to conductor Franz Allers, who drew from both the singers and the musicians performances that were clean, precise, and tremendously alive. He achieved an interaction between cast and orchestra that contributed immensely to an excitement that is missing in the other versions.

Meantime, the premiere of the film has brought on an epidemic of recorded treatments of the songs that ought to please every taste or lack of taste. Nat King Cole tries to sing them with a touch of Rex Harrison's style and succeeds only in sounding stilted (Capitol W 2117; SW 2117). Andy Williams oozes into them as though they were pop songs, and blurs the characterizations involved (Columbia 2205; 9005). Shelly Manne and André Previn, who were two-thirds of a trio which made a very successful jazz disc of the score back in 1956, are at it again—but separately: Previn's piano variations have more substance this time (Columbia 2195; 8995), but Manne is involved with a tasteless and limited singer named Jack Sheldon who manages to reduce the songs to utter banality (Capitol 2173; S 2173). Ferrante and Teicher have given the score a big, sweeping two-pianos-with-orchestra treatment (United Artists 3361; 6361); Percy Faith offers some capable orchestral arrangements (Columbia reissue CL 895; CS 9004); and Sammy Kaye plays it in an easy dance tempo (Harmony reissue 7321). There is even a discreet rock 'n' roll version by The Gallants (Capitol 2134; T 2134), and a big-beat vocal ensemble attack by the Kirby Stone Four (Warner Bros. 1556; S 1556) which rides roughshod over everything. J.S.W.



Some plain talk from Eastman Kodak about tape:

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Visualize a roll of sandpaper ¼-inch wide. Now thread it into your tape recorder and run it awhile. Devastating thought? Sure is. Some poorly made tapes seem just about like that. Here's the story: Iron oxide is actually harder than many types of sand. And each particle of this destructively hard material can exert thousands of pounds of pressure, cutting a recorder head brutally. Luckily, that sort of thing can't happen here.

And for two good reasons. The first is our "R-type" binder. This resinous material has a number of unique advantages. It covers each particle of iron oxide thoroughly. It can be critically controlled, and coated to a glass-like smoothness. No other binder can be handled like our "R-type" binder. This means that Kodak tape gives you a smoother, more friction-free surface to begin with.

We take this super-smooth surface and to make certain that your recorder heads will get tender treatment, we take the extra precaution of lubricating the entire thickness of the binder.

## A lubricant must lubricate, but not too well.

Here are the requirements. Tape must slip over heads (and pressure pads if your recorder has them), but there must be no slippage at all over the capstan, otherwise constant speed will suffer. The ideal lubricant has a combination of characteristics that allows it to glide friction-free (relatively, of course) in certain places and hold fast and not slip at all in others. Designing lubricants that give this sort of performance is difficult. After a few thousand tries, we hit it and got some big rewards in terms of performance.

For example: The length of tape from idler to capstan, is not just in forward motion. It is in longitudinal vibration as well. About 3000 CPS in some recorders, maybe 5000 or 6000 CPS in others. This acts as a sort of mechanical

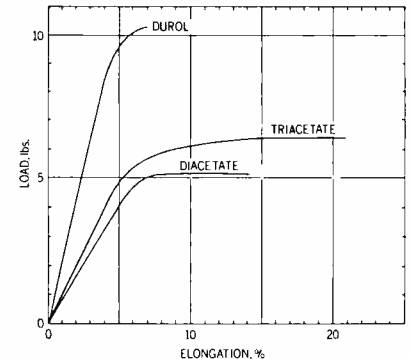
AC ripple superimposed on the DC motion of the tape, if we may be allowed an electronic metaphor. The result is the generation of sidebands that destroy the timbre of the music. Lubrication does effectively control the generation of these sidebands. Trouble with sidebands is that they peak way up. Lubrication also suppresses the peaks while reducing friction.

We incorporate our lubricants into the magnetic coating. And we lubricate the base as well. In that way, all bets are covered. You might have noticed from time to time how some tapes smear their lubricants all over your equipment. Because our lubricants are stable, you'll never get that sort of "gunking" from a Kodak tape.

## A dilemma: Polyester or Acetate?

Base materials have their problems too. They must not stretch, or sound distortion will result. They must be strong so that they won't break. But they must be "short" enough to break clean without necking down and losing recorded material. They must be supple enough to be head-clinging but not so floppy they behave like wet spaghetti. Basically, two different materials are used in tape bases. Acetate and polyester. These two materials are so different that they are used for entirely different applications and do give us sufficient versatility to solve most base problems.

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The above chart shows what happens when you simulate tough rewind conditions. Tape was put under sudden stress until it snapped. The end of the curve is the breaking point. Note that the Durol base samples are 40% stronger than the conventional acetates. How much permanent stretch remains after breaking is known as residual elongation. With Durol base tape this is less than 2%, while conventional acetates average 8-10%. This means that Durol base tapes can be spliced with virtually no loss in recorded material. Next time let's dig a bit further into general tape technology.



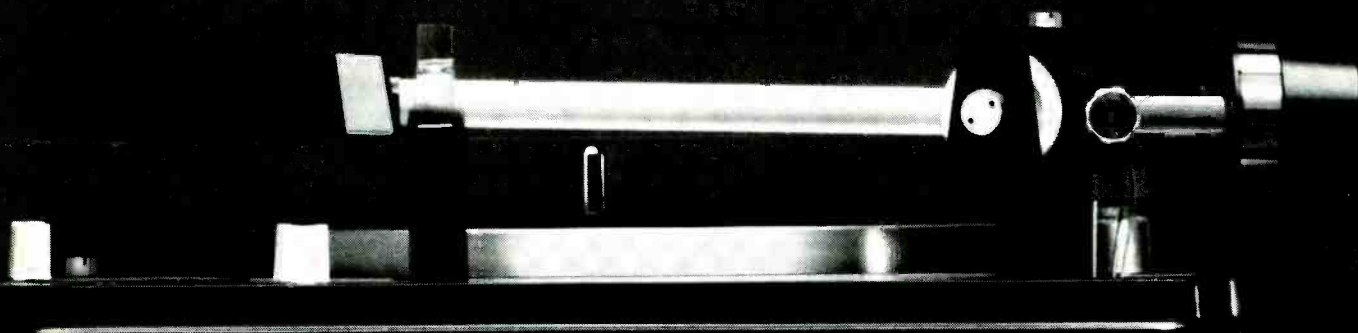
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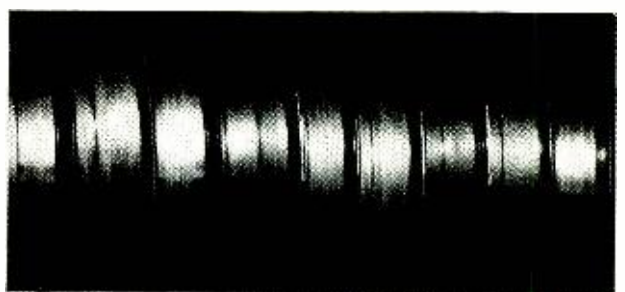
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# The SONIC SHOWCASE



**"Virgil Fox Plays the John Wanamaker Organ, Philadelphia."** Command CC 11025, \$5.98 (SD).

**"The Mighty Pipe Organ."** Richard Ellsasser, John Hays Hammond Museum organ. Kapp KT 1404, \$3.98 (LP).

Do you have an apartment lease to break, or a mammoth speaker system of unexplored capabilities? For either purpose there are ideal materials in these recitals on two of the largest—and loudest—American pipe organs. What listeners can expect on the Command disc is candidly proclaimed by the jacket notes: "Virgil Fox has always... stood for the virile performance of 'red-blooded' organ music." And on Kapp, "the listener can be guaranteed a concert of awesome splendor. The entire building seems to vibrate with titanic sound..."

Well, the music itself is red-blooded, all right, but with the exception of Fox's *Vierne Carillon* and *Mulet Byzantine Sketch*, all of it has been arranged from such symphonic orchestral warhorses as the Elgar *Pomp and Circumstance* No. 1 (in both programs); Fox's *Tristan* Love-death and *Parsifal* Good Friday fanfares, the Fauré *Shylock* Nocturne, plus the organist's own monstrous inflation of the originally simple Bach song *Komm süßer Tod*; Ellsasser's *Great Gate at Kiev* from the Mussorgsky *Pictures*, *Samson et Dalila* Bacchanale, *Bartered Bride* Dance of the Comedians, plus the strictly pops *Phantom Regiment* by Leroy Anderson and *March of the Siamese Children* by Richard Rodgers.

So it's only sound qualities that are meaningful here. In the Kapp release, the sonics are thick, gusty, and blaring—yet lacking in true depth and authenticity. Quite possibly the stereo edition, which I haven't yet heard, is more effective. The Command disc, on the other hand, is not only the most thunderously floor-shaking organ recording I've yet to encounter but also one in which simply tremendous sonic weights and palpabilities are achieved with as much clarity as is possible for such massive sonorities. Properly reproduced, this disc has to be heard—and "felt"—to be believed.

**"Great Themes from Hit Films."** Enoch Light and His Orchestra. Command RS 871, \$5.98 (SD).

The second "Dimension-3" release confirms the evidence of the first (June 1964) in indicating that Command's latest technology succeeds remarkably well in locating centered sound sources as precisely as those well left or right. More importantly, though, the present arrangements reveal Lew Davies' skills (and

taste) much more favorably than those in the earlier program. This in itself—quite apart from the tripartite localization and over-all sonic luminosity—is enough to account for one of Light's most distinctive triumphs to date, one in which the fifty-man assembly of virtuoso instrumentalists achieves several genuine symphonic-pops masterpieces: the *Tom Jones* main theme and Love Theme, *Mondo Cane* No. 2, *It Had To Be Tonight, I Could Have Danced All Night*, among others.

**"Film Spectacular." Vol. 2.** London Festival Chorus and Orchestra, Stanley Black, cond. London LL 3327, \$4.98 (LP); ST 44031, \$5.98 (SD)—For a review of this recording, see "The Tape Deck," p. 126.

**"Fireworks!"** Philadelphia Orchestra, Eugene Ormandy, cond. Columbia MS 6624, \$5.98 (SD).

This dazzling demonstration spectacular by Ormandy is surely as energetic and shatteringly melodramatic as any in existence. The pieces are all warhorses (*Ride of the Valkyries* and *Lohengrin* Act III Prelude, *Samson et Dalila* Bacchanale, *Snow Maiden* Dance of the Tumbblers, *Peer Gynt* In the Hall of the Mountain King, Khachaturian *Sabre Dance*, Kabalevsky *Comedians Galop*, etc.), banged out with extroverted enthusiasm and brash vehemence. But while most of the materials can withstand such strenuous galvanization well enough, the approach is simply graceless and tiresomely noisy when applied to the normally charming *Sorcerer's Apprentice* by Dukas. The recording itself is so phenomenal for sheer vividness and biting power that few listeners are likely to complain about the unbalanced direct-versus-reflected sound ratio, or about the fact that sonics like these are never heard in real life except right up on the orchestral stage itself. And even there I'm sure the celebrated Philadelphia tone would exude more warmth than it does here.

**"Pops' Goes the Trumpet (Holiday for Brass)."** Al Hirt, trumpet; Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor 1.5C 2729, \$5.98 (SD).

Once upon a time there was a brawny, bearded Dixieland trumpeter who just wouldn't believe even so authoritative an evaluation of his talents as that by John S. Wilson in *The Collector's Jazz* of 1958: "Hirt... has a slapdash style that is effective in ensembles but unpredictable on solos." Continuing to blow just the way he always had on a variety of small labels, he somehow sold himself to RCA Victor for exploitation primarily

as a straight pops-repertoire soloist touted as "He's the King!" What's more, he has produced a whole series of best-selling releases. And give Al Hirt due credit: he hasn't been changed by such triumphs or by the present honor of costarring with Arthur Fiedler and the Boston Pops Orchestra; his style is as slapdash as ever, his bravura improvisations just as cliché-ridden, and his tonal qualities just as pinched in the higher registers, just as vulgarly flatulent elsewhere.

Most of the present program is appropriately devoted to uninhibited musical sideshow displays (including such old-time Bostonian tearjerkers as the Jacchia arrangement of *Eili, Eili* and Jungnickel's of *The Lost Chord*), but there is one bold essay in art music too: the Haydn Trumpet Concerto—which doesn't daunt (or restrain) Hirt in the slightest. The recording itself is super-Dynagroove with what sounds to me like lots of artificially contrived reverberation behind the mike-crowding soloist. If it weren't for a single disarming example of the primordial Hirtian "effectiveness" in *Java*, I'd have to nominate this program as an ideal candidate for enshrinement in some phonographic museum chamber of horrors.

**"Ravel/Borodin Program."** Ravel's *Bolero* and Borodin's *Polovtsian Dances* from *Prince Igor*. London Festival Chorus and Orchestra, Stanley Black, cond. London SPC 21003, \$5.98 (SD)—For a review of this recording, see "The Tape Deck," p. 126.

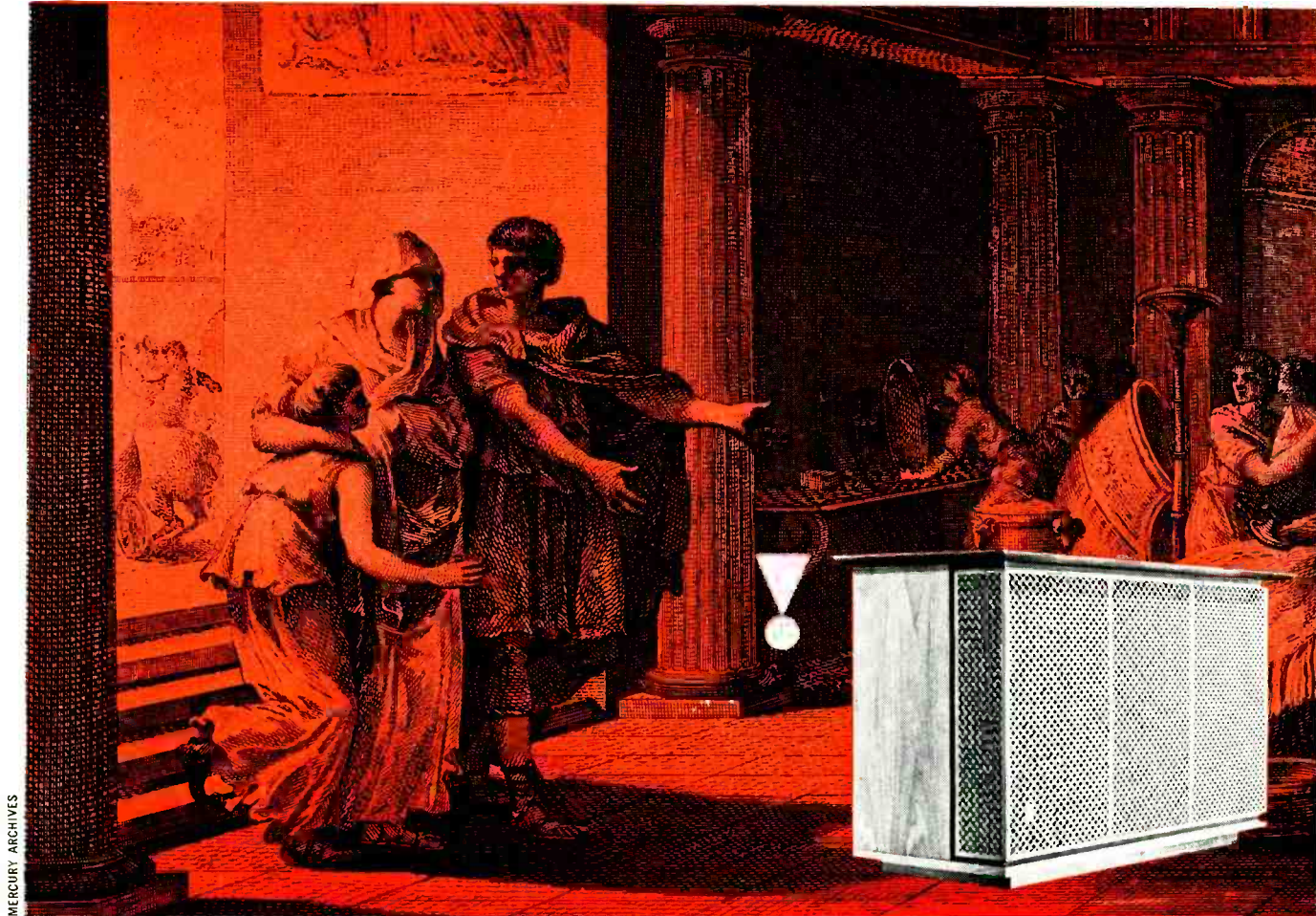
**"Broadway Marches."** Fennell Symphonic Winds, Frederick Fennell, cond. Mercury SR 90290, \$5.98 (SD).

This is Fennell's first recording since his departure from Rochester and it is something of a surprise: its dominant shaping force proves to be less the personality of the conductor than that of the arranger, John Krance. Working with familiar current Broadway hit tunes, plus the perennial Gershwin *Strike Up the Band* and *Wintergreen for President* (and a minstrel medley of his own devising), Krance has provided what surely must be the most elaborate, virtuosic, and zestful of contemporary band scores—especially amusing and sophisticated in its frequent saucy, yet always extremely apt, quotes from well-known symphonic masterpieces. For the rest, Fennell's old-time fans may be just a bit disappointed, not so much in his customarily high-spirited readings as in the somewhat slapdash performances by the ensemble—presumably newly organized. Mercury's ultratransparent recording is a bit bodiless in stereo.

R. D. DARRELL



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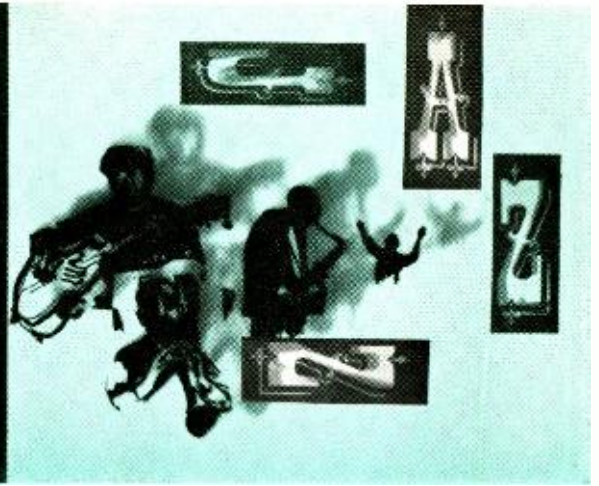
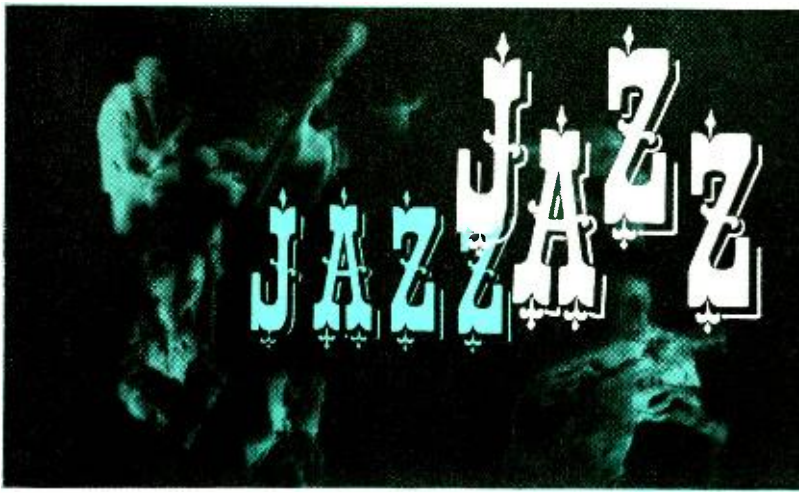
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**John Coltrane:** "Coltrane's Sound." Atlantic 1419, \$4.98 (LP); SD 1419, \$5.98 (SD). "Crescent." Impulse 66, \$4.98 (LP); S 66, \$5.98 (SD).

Coltrane's predominant mood on both these discs is reflective and brooding, an approach which gives more scope to his melodic qualities than was ever permitted in his faster, driving pieces. He plays both tenor and soprano saxophone in a haunting, singing style that is sometimes exotic (in *Equinox* on Atlantic), sometimes remarkably fresh and airy (*Central Park West* on the same disc), and sometimes warm and probing (*Wise One* on Impulse). Even in the more strongly stated selections he exhibits less blatancy than in the past, and he shows a capacity for a flowing development of lines—even when they are broken by runs, pauses, and cries (*Crescent* on the Impulse disc). He still has a tendency to go on and on, however. Even though most of these pieces are short by his standards (running from three to eleven minutes), his solos and those of pianist McCoy Tyner seem needlessly extended.

**"The Definitive Jazz Scene, Vol. 1."** Impulse 99, \$4.98 (LP); S 99, \$5.98 (SD).

Although this is a collection of previously unreleased performances from a variety of recording sessions, it is by no means a ragbag of leftover odds and ends. Included are two brilliant—and almost diametrically opposed—performances by Coleman Hawkins. One is a beautifully simple and direct development of *Solitude*, with Duke Ellington backing him on piano; Ray Nance sets a mellow, relaxed atmosphere on violin before Hawkins' entrance, and then moves in behind him to carry the melody while Hawkins works around it. On the second piece, Hawkins is backed by a superb rhythm section (Hank Jones, piano; George Duvivier, bass; Shelly Manne, drums) as he roars through *Avalon* with a swinging drive which is almost overpowering—a drive amplified by the rhythm section and carried out in an excellent solo by Duvivier. There is additional superior saxophone playing in Ben Webster's treatment of *Single Petal of a Rose*, a performance full of graceful Websterian phrasing. And there

is some first-rate swinging on Terry Gibbs's *Tippie*, where the ease of both Gibbs and guitarist Kenny Burrell is an important element in giving the piece its momentum. Charlie Mingus is represented by one of his revival-meeting pieces, which involves a moaning vocal ensemble, a recitation by Mingus (who manages to blur most of what he has to say), and some typically Mingusian instrumental mutterings and climaxes. The other selections—by Count Basie and a small group, and by Shirley Scott, John Coltrane, Clark Terry, and McCoy Tyner—do not match the pieces mentioned above, but they have their moments.

**Buddy De Franco—Tommy Gumina:** "The Girl from Ipanema." Mercury 20900, \$3.98 (LP); 60900, \$4.98 (SD).

The clarinet/accordion combination of Buddy De Franco and Tommy Gumina has become one of the most consistent and rewarding pairings in contemporary jazz. The dark, exotic colors in ensemble passages (particularly those with the imposing "organ" effects produced by Gumina) are used with fascinating effect all through the disc. Most of the selections, ranging from the current *Girl from Ipanema* to the standard *Round About Midnight* are moderately paced, and the two musicians prefer to work together rather than to take off on individual solos. The result is a succession of beautifully formed, reflective performances that are quite distinctive in tone and character. Two exceptions to this pattern are pieces which show off Gumina's virtuosity, one of which (*Lunar Lunacy*) contains an unaccompanied solo that is both incredible and exhausting.

**Benny Goodman:** "Hello Benny!" Capitol 2157, \$3.98 (LP); S 2157, \$4.98 (SD).

Although this disc is made up of recent recordings, it offers both an interesting retrospective view of Benny Goodman and some clarification of the big-band dilemma of recent years. It includes three arrangements by Fletcher Henderson never before recorded (*Great Day*, *The Lamp Is Low*, and *Them There Eyes*), all in that classic early-Goodman style which Henderson established. There are also arrangements of current tunes

by Tommy Newsom, Bill Holman, Joe Lippman, and Gerald Wilson. Newsom, a relatively unheralded saxophonist and arranger who was in the band that Goodman took to the Soviet Union, writes in a manner reminiscent of Eddie Sauter's when he worked for Goodman in the early Forties. (That was the second and, in the view of some Goodmanites, the finest flowering of the band. Its success was due largely to Sauter's arrangements and to the finesse and imagination with which Goodman himself was playing then.) Goodman can still return successfully to the Sauter style, and he does it particularly well on a Newsom original, *La Boehm*, and on an arrangement of *People*. He is less interesting when he tries to reach back to his King-of-Swing days on the Henderson arrangements. Still, the arrangements hold up remarkably well. They swing strongly, and are in striking contrast to the work of the other arrangers on this disc—arrangers who (unlike Newsom) have often been called on to provide big-band orchestrations during the past decade. Compared to the work of Henderson and Newsom, theirs is stodgy and lifeless, lacking either the open sweep of the former or the delicate balance of the latter or the easy swing of either. There's obviously plenty of life left in Goodman, particularly when playing sympathetic arrangements.

**Glen Gray and the Casa Loma Orchestra:** "Sounds of the Great Bands in Latin, Vol. 9." Capitol 2131, \$3.98 (LP); S 2131, \$4.98 (SD).

Glen Gray is dead and the Casa Loma Orchestra was broken up long, long ago, but both names are being kept alive on this series of discs started by Gray several years ago. It was through this series that he, in turn, kept alive the arrangements and styles of the big-band era. A survivor of the Casa Loma days is Larry Wagner, an arranger who worked with Gray on earlier discs in the series; it is he who conducts most of the selections here. He also writes some of the arrangements, though many of them are the famous standards played by Glenn Miller (*A String of Pearls*), Harry James (*The Mole*), Woody Herman (*Early Autumn*), Benny Goodman (*King Porter Stomp*), Artie Shaw (*Star*

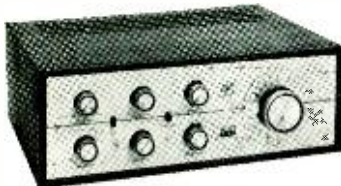
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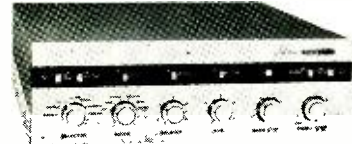
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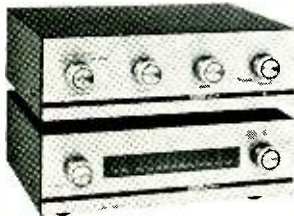
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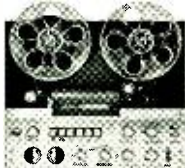
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Dust), Gray (*Casa Loma Stomp*), and others set over a sinuous Latin rhythm. The blending is very attractive in most cases, and frequently brings fresh sparkle to selections that have begun to wilt through overfamiliarity. The re-creations, like those on earlier discs in this series, capture the feeling of the originals remarkably well.

### Billie Holiday: "A Rare Live Recording." RIC 2001, \$4.98 (LP).

These performances, taped while Billie Holiday was working at the Storyville Club in Boston (presumably in the early 1950s), are a valuable addition to the Holiday discography, for they present her in a far more favorable light than do most of the recordings released during the last decade of her life. The quality of the recorded sound is not particularly good, but the ear adjusts—and when it does one hears the latter-day artist in excellent form. This is not, of course, the blithe young singer with the easy, flexible voice who recorded in the 1930s. The voice is rough and weathered. It sometimes moves towards goals that it cannot quite achieve. But Miss Holiday uses it with artistry, with understanding of its limitations, and with a knowledgeable appreciation of the ways to get around those limitations. She is gentle but very moving on *I Loves You, Porgy*; more directly dramatic but equally moving on *My Man*; bright and solidly swinging on *Ain't Nobody's Business If I Do* and *Them There Eyes*. The program is made up of songs that have been closely associated with her: *Lover Man*, *Strange Fruit*, *I Cover the Waterfront*, *Miss Brown to You*. Yet it is unusual to hear them in performances of the Fifties, as most of them came into her repertory much earlier. The accompanying pianist, uncredited, is particularly helpful.

### "Jazz Odyssey: The Sound of Harlem, Vol. 3." Columbia C3L 33, \$11.98 (Three LP).

Having gathered representative recordings of jazz in New Orleans and Chicago in the 1920s and 1930s in his first two collections, Frank Driggs's "Jazz Odyssey" has moved on to Harlem. This is an astonishing collection, which underscores the bubbling musical activity characteristic of Harlem during these two decades. A remarkable number of records have been dug out of the darker corners of Columbia's vaults, many representing work by performers who have fallen into obscurity. But the over-all level of the music is distinctly higher than that in the New Orleans and Chicago sets. Some fall into the classification of vaudeville entertainment, but seemingly everything heard in Harlem had a strong element of jazz in it. And so there are the blues shouters Mamie Smith and Edith Wilson, the high-voiced Gertrude Saunders of *Shuffle Along*, the softer, smoother voices of Ethel Waters and Alberta Hunter, Buck and Bubbles, Coot Grant and Kid Sox Wilson, and a delightful kazoo band called Dicky Wells's Shim Shammers (the name is not to be confused with that of Dicky

Wells, the trombonist). There are unfamiliar group names behind which lie familiar talents—the Get Happy Band with Sidney Bechet taking some glorious soprano saxophone breaks; the Gulf Coast Seven with a lusty Jimmie Harrison trombone solo and Willie "The Lion" Smith at the piano; Te Roy Williams' orchestra, a very Hendersonian group with Rex Stewart on cornet; Leroy Tibbs's Connie's Inn Orchestra with Ed Cuffee playing a rich, languorous trombone; Johnny Dunn's band with Jelly Roll Morton at the piano, and Dunn showing the trumpet style that made him the top player in New York until Louis Armstrong showed up. And, of course, there are the big names—Fletcher Henderson, Bessie Smith, Louis Armstrong, Duke Ellington (recording as Mills Ten Blackberries), Fats Waller in a 1931 demonstration of the sly vocal and piano styles he capitalized on later in the Thirties, Cab Calloway, Claude Hopkins, Chick Webb, Billie Holiday, Teddy Wilson (with his short-lived big band), Jimmie Lunceford, and previously unissued discs by the big bands of Benny Carter and Cootie Williams. It was a wonderfully fertile musical period, and the flavor implicit in these recordings is amplified by George Hoefler's unusually painstaking and detailed annotation (which includes, as a bonus, a unique descriptive and illustrated list of the Harlem jazz spots from the 1920s to the present). The set is a model of reportage through records, and it is a thorough credit to everyone involved in its production.

### Hank Jones: "This Is Ragtime Now!" ABC Paramount 496, \$3.98 (LP); S 496, \$4.98 (SD).

Jones is an accomplished and highly versatile pianist whose association with jazz has usually been on the modern side. This is his first venture into ragtime, and he has done remarkably well despite the handicap of a tack-hammer piano used on one side of the disc to create the tinkly sound of commercial ragtime, and despite the unnecessary addition of accompanying drums. On an undoctored grand piano, though fighting the thump and clump of the drummer, he presents some very attractive performances of *Sensation Rag*, *Ragtime Nightingale*, *The Cannonball*, *Contentment Rag*, and two of his own compositions—one of which, *Bag o' Rags*, shows how deeply he has become immersed in this archaic style. Jones plays at the moderate tempo apparently favored by ragtime composers, and in his hands it is easy to see how this relaxed pace helps achieve the lilting grace so basic and so charming in this music.

### Jacques Loussier Trio: "Play Bach. Vol. 4." London 3365, \$3.98 (LP); 365, \$4.98 (SD).

The fourth volume of this trio's jazz variations on Bach differs from the others in that Loussier plays the organ in addition to the piano—an arrangement which necessitates double tracking, as the instruments are heard simultaneously. The two tracks have been



skillfully mixed and balanced, and the organ gives the group a sturdy foundation lacking previously. (And incidentally, it lends the performances an aura of authenticity.) The general pattern of the five selections—three chorale preludes plus the Fantasy and Fugue in G minor and the overture from Cantata No. 28—places the organ in a straight role while the trio develops jazz variations around it. There are more possibilities for variety in this setup than before, and it gives Loussier a decided advantage over the Swingle Singers. For those who have a limitless capacity for jazz variations on Bach, this disc should be quite satisfying. But it seems to me the time has come to give Johann Sebastian a rest.

**"La Storia del Jazz":** "The Blues"; "Traditional Jazz"; "Swing"; "Modern" RCA Victor 10041/44, \$4.98 each (Four I.P.).

The basis of this four-disc history of jazz appears to be a set of twelve records, distributed through American supermarkets several years ago, called "The RCA Victor Encyclopedia of Recorded Jazz." This was a collection of varying quality drawn from the Victor files; its basic merit was that it included a lot of material not reissued before then on I.P. The editors of this Italian compilation have chosen fairly judiciously from that earlier set, and have filled out their survey with other—and often better—selections. The "Traditional Jazz" and "Swing" discs have drawn most heavily on the Encyclopedia. The first covers the Original Dixieland Jazz Band, Louis Armstrong, Red Nichols, Jelly Roll Morton, and Muggsy Spanier, among others (mostly recorded in the '20s and '30s); the second is a predominantly big-band set (Ellington, Lunceford, Moten, Henderson, Goodman, Basie, Shaw), with small-group representation from Fats Waller, Lionel Hampton, John Kirby, Johnny Hodges, and the Goodman Trio. Both are sound and solid discs, although almost everything on them has appeared at some time on microgroove. The "Modern" and "Blues" sets venture into less worked-over territory. Victor, until recently, has been woefully weak on modern jazz, and this attempt to assemble a representative disc from the company's catalogue reflects this weakness. Parker, Gillespie, Tristano, Garner, and Bud Powell are here, but—except for Gillespie—not heard under particularly favorable conditions. All things considered, the "Blues" disc is the most interesting of the lot; it is not, as such collections are apt to be, devoted entirely to vocalists. It presents Sleepy John Estes, Jimmy Witherspoon, Louis Armstrong, Maxine Sullivan, Helen Humes, and Lee Wiley side by side with instrumental blues by Morton, Oliver, Bechet, Mezz Mezzrow, Ellington, Armstrong, and Red Norvo. This mixture provides an unusually broad view of the blues, through a variety of tempos and styles running from the primitive Estes to the highly sophisticated Miss Wiley.

JOHN S. WILSON

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by R. D. DARRELL



# the tape deck

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

**BRITTEN: *Peter Grimes***

Claire Watson (s). Ellen Orford; Peter Pears (t), Grimes; Owen Brannigan (bs), Swallow; et al.; Chorus and Orchestra of the Royal Opera House (Covent Garden), Benjamin Britten, cond.

• • LONDON LOR 90083. Two reels: approx. 75 and 67 min. \$21.95.

The success of the *War Requiem* has undoubtedly prompted the belated tape transfer of the *Peter Grimes* recording which won such enthusiastic praise when it appeared on stereo discs in 1959-60. The opera, which first established Britten's fame, is all the more welcome to the 4-track reel repertory in that the composer has been so scantily represented heretofore. Yet it remains doubtful whether the music itself can ever win so appreciative an audience in this country as it has long enjoyed in England.

Personally, I suspect that *Peter Grimes* is less likely to appeal to orthodox opera fans than to symphony fanciers (thanks to its superb seascape and storm evocations). Yet any of the former who are adventurous enough to explore the unfamiliar will discover some extraordinarily intricate ensemble scenes here, some magnetically appealing choral passages and, if no conventional arias, at least their very moving modern equivalents in Ellen's lyrical "Embroidery" air, Peter's eloquent soliloquy "The Great Bear and the Pleiades," and his haunting "What harbor shelters peace?" Surely there will be a considerable—though minority—segment of the American audience whose affection as well as admiration will be won by this genuine, if flawed modern masterpiece.

The performance, starring Peter Pears in the title role which was created for him, is well-nigh ideal, and the recording remains one of the outstanding triumphs of English Decca soundstage technology. It is notable particularly for its discreet but always telling use of such

realistic sound and stereo effects as genuinely contribute to the dramatic action and atmosphere. Happily too, the present tape processing is admirably quiet-surfaced and free from preëchoes.

**GROFÉ: *Grand Canyon Suite***

New York Philharmonic, Leonard Bernstein, cond.

• • COLUMBIA MQ 639. 33 min. \$7.95.

Long since discouraged with the vulgar treatment so often accorded Grofé's now sadly aging tonal travelogue, I was delighted to discover that Bernstein takes the naïvely depictive score quite seriously, and performs it with straightforward expressiveness and evident relish. And he is recorded with striking transparency and vividness. (The simultaneously released stereo disc edition is modulated at a considerably higher level and is perhaps just a shade more glittering in its stratospheric highs; the tape version, however, has a more natural spectrum balance and better all-round sonic authenticity.) Of course, not even Bernstein at his best can make a musical silk purse out of what remains aesthetically a sow's ear; but his *Grand Canyon Suite* at least sounds far pleasanter and less contrived in this recorded performance than in any other except the little-known Fjelstad/Oslo Philharmonic taping for Camden.

**IVES: *Symphony No. 3, in B flat; Three Places in New England***

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.

• • MERCURY STC 90149. 39 min. \$7.95.

It is to the shame of the tape medium that the music of Charles Ives has been so long unrepresented in the 4-track repertory. Mercury fills part of the lamentable gap by this transfer of what has long been acclaimed one of the finest of all Ives disc recordings. It dates

back to 1958 in mono and to 1960 in stereo, but in the present immaculately processed taping it still sounds completely satisfactory.

The most publicized aspect of Ives—as the pioneering experimenter who anticipated many of the revolutionary tonal devices usually credited to Stravinsky, Schoenberg, and others—is best revealed in the New England triptych, with its impressionistic/primitivistic evocations of landscape and atmosphere. Indeed, the bitonal clashes of two crisscrossing marching bands in *Putnam's Camp* provides irrefutable evidence of Ives's premature mastery of the potentialities of stereo. This is an extraordinary work beyond any doubt. Yet despite the fact that it is so much more novel (and so much more discussed) than the Third Symphony, it is the latter work—wondrously taut, intricate, and eloquent—which to my mind is the more rewarding. Subtitled *The Camp Meeting*, most of its melodic materials are drawn from old-time hymns, interwoven with imaginative subtlety and endowed with a poignance to be approached later by the Copland of *Appalachian Spring*. In short, here is a real essential to every serious tape collection!

**MOZART: *Symphony No. 36, in C, K. 425 ("Linz"); Serenade for Strings, No. 13, in G, K. 525 ("Eine kleine Nachtmusik"); March No. 1, in C, K. 408***

Vienna Philharmonic Orchestra, Istvan Kertesz, cond.

• • LONDON LCL 80146. 45 min. \$7.95.

The extraordinary engineering qualities which Nathan Broder praised in the disc edition of this program (last September) are no less enticingly evident in its quiet-surfaced, if not entirely preëcho-free tape processing. And since the Viennese players have seldom demonstrated their famous tonal glow more persuasively,

*Continued on next page*



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THE TAPE DECK

*Continued from preceding page*

the aural attractions here are irresistible in themselves and completely true to concert-hall sound at its best. Young Kertesz too is at the top of his form in performances which combine his familiar exuberant vitality with a new sense of mature authority. His *Linz* is so deliciously Mozartean in both its conception and execution that I doubt whether its many-faceted appeals can be fully matched even by the widely acclaimed Jochum/Philips version. The latter, however, is more reasonably coupled with another symphony (the *Prague*), whereas Kertesz's reel is filled out with the familiar *Kleine Nachtmusik*, plus a hitherto untapped but scarcely very consequential little *March in C*. On the other hand, there is nothing routine about these performances, which are marked by a delectable clarity in inner-voice details and stereogenic antiphonies.

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

Pittsburgh Symphony Orchestra, William Steinberg, cond.

• • COMMAND 11021. 41 min. \$7.95.

If no Tchaikovsky Fourth taping to date has been completely satisfactory, Steinberg's at least boasts more merits than any of the others. Interpretatively, it is directly competitive with Monteux's straightforward reading for RCA Victor rather than with the more passionate but also far more idiosyncratic Bernstein/Columbia version. Steinberg is notably less tense than Monteux, however, and his over-all conception of the work is better proportioned and integrated than Bernstein's. If the listener is never swept completely off his feet (a deed which perhaps only the fabulous Koussevitzky at the height of his powers could accomplish), at least he is made vividly aware that none of the work's dramatic values is slighted—nor, for that matter, is any detail of the scoring. Above all, Steinberg enjoys the advantages of decisively superior recording, characterized by more expansiveness and auditorium authenticity than Monteux's, by more luminous transparency than Bernstein's. This well-processed tape ranks in every respect with the best previous releases in Command's outstanding Pittsburgh series.

**"Bach's Greatest Hits."** The Swingle Singers. Philips PTC 600097, 33 min., \$7.95.

It's too bad that the tape transfer of this novelty program has lagged so far behind the hullabaloo raised by its appearance on discs. But to anyone who hasn't heard it before (and is too young to remember some comparable vocalizations by the German "Comedian Harmonists" of two or three decades ago), it will be great fun—and at its best a perceptive italicization of the innate zest in much of Bach's fugual writing. A



little of this saucy horseplay goes a long way, to be sure, but I for one have no patience with any sourpuss purists who denounce it for "jazzing up the classics." Actually, the Swingers' readings are quite straight as far as the scores are concerned; the only mildly jazz elements are the light, extremely catchy rhythm section accompaniments and the use of scat-singing syllabifications. Not surprisingly, the livelier pieces (such as the fast and florid Fugue in D from Volume I of the *Well-Tempered Clavier*) are generally the most effective, but one notable exception is the haunting fugue in the same key from Volume II. The lucidity of the performances themselves is well matched by that of notably transparent stereoism, beautifully captured in quiet-surfaced tape processing.

**"The Best of Mancini."** Orchestra, Henry Mancini, cond. RCA Victor FTP 1195, 32 min., \$7.95.

**"The Concert Sound of Henry Mancini."** Orchestra, Henry Mancini, cond. RCA Victor FTP 1271, 43 min., \$7.95.

The first of these is an anthology drawn from earlier programs of Mancini TV and film themes, ranging from the *Peter Gunn* of 1958 to the *Charade* of 1963; and almost every piece in it reminds one anew of the composer-arranger-conductor's inexhaustible imaginative skills. For listeners unacquainted with Mancini's scores (if indeed there are any such today!), this is an ideal introduction; to his old friends it will be a delightful reminder of the genuine staying power of his best works.

The other reel, though an equally good example of tape processing, is an only too frank venture into outright commercialization. The robust Dynagroove recording is scarcely faithful to the very large ensemble's tonal qualities, or to that of the piano, either. Much worse, though, is the pervading conventionality in both the arrangements and performances of four long medleys devoted respectively to Academy Award, Victor Young, David Rose, and Mancini hit tunes. There's some effective mood music here and lots of extremely rich orchestral sound (replete with the inevitable lush strings and Tchaikovskyan French-horn obbligatos), but little of the true Mancini.

**"Chansons Américaines."** Les Djinns Singers. ABC Paramount ATC 837, 33 min., \$7.95.

If there has been any listener in the past so stonyhearted as to resist the naïve charms of these sixty young French girls singing their typical native folk and pop-song repertoires, he must surely succumb to the present performances of American favorites. I don't know why *Quand l'amour est entré* should be more disarming than *When Love Walked In*, or *Joue à joue* than *Cheek to Cheek*, or *Fumée aux yeux* than *Smoke Gets In Your Eyes*—but, when sung so ingenuously and accompanied so gracefully, the French versions transcend the originals. A truly delightful reel.

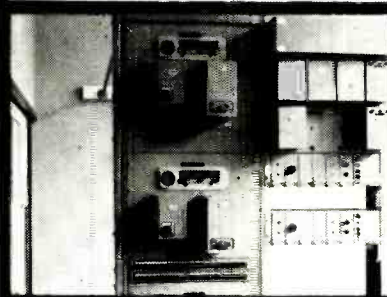
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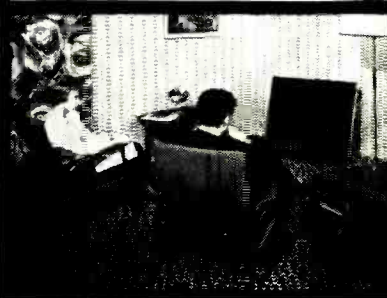
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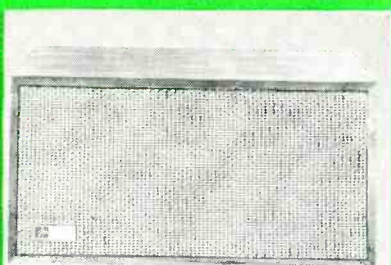
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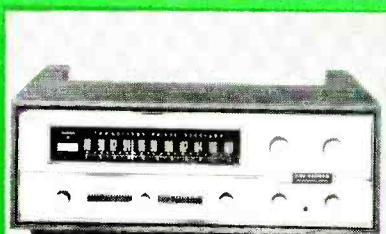
*This Christmas Shopping Guide is designed to make your Holiday gift buying easy . . . use it to make your gift selections. You will find something for each and every music listener on your Christmas list. Your favorite high fidelity or record shop is the best place for filling every Christmas stocking.*



# high fidelity CHRISTMAS SHOPPING GUIDE



Fisher XP-5 Free-Piston Speaker System. 38 cps to beyond audibility. 8" Woofer; 2½" Tweeter. Crossover at 2000 cps. Impedance: 8 ohms. Size: 10" x 20" x 9". Wgt.: 15 lbs. Fisher Radio Corp., 21-21 44th Drive, L.I. City, N.Y. (1)



Fisher 600T, 110-Watt Transistorized Stereo Multiplex FM Receiver with exclusive Stereo Beacon and Golden Synchrode front-end. Wide-band solid state IF strip; 5 IF stages; 5 limiters; d'Arsonval tuning meter. Fisher Radio Corp., 21-21 44th Drive, L.I. City, New York. (2)



Fisher 75 Custom Module. 30-Watt Transistorized Stereo Master Control Amplifier; Garrard 4-sp/d Auto Turntable; 2 detachable Dual Speaker Systems. Walnut veneer case. Only 53 lbs. Fisher Radio Corp., 21-21 44th Drive, L.I. City, N.Y. (3)



Fisher 50 Portable. 30-Watt Transistorized Stereo Master Control. Amplifier; Detachable 2-way Speaker Systems; Garrard 4-sp/d Auto Turntable. Durable Royalite carrying case. Only 35 lbs. Fisher Radio Corp., 21-21 44th Drive, L.I. City, N.Y. (4)



Fisher 500-C 75-Watt Stereo Multiplex FM Receiver with Stereo Beacon. Golden Synchrode Front-End. 1.8 Microvolt sensitivity; 4 IF Stages; d'Arsonval Tuning Meter. Hvy-duty transformers: grain-oriented laminated steel cores. Fisher Radio Corp., 21-21 44th Drive, Long Island City, N.Y. (5)



Fisher KX-100 StrataKit, 50-Watt Stereo Master Audio Control-Amplifier. New Novar type 7868 output tubes. Unique assembly design eliminates all possibility of error. 14 front-panel controls; 10 tubes. Fisher Radio Corp., 21-21 44th Drive, L.I. City, N.Y. (6)





ME-99 Magnetic Bulk Tape Eraser. Clears entire reel in seconds without rewinding; removes unwanted signals; reduces background noise from 3-6 db below normal erase head level. Takes up to 10½" reel, ½" tape. \$43.50. Robins Industries Corp., Flushing 56, New York. (7)



RB-88 Clean-Sweep. Camel-hair brush sweeps entire record tracking surface and grooves free of dust each revolution. Protects stylus; improves fidelity. Pressure sensitive base for easy, secure mount. Only \$5.95. Robins Industries Corporation, Flushing 56, N.Y. (8)



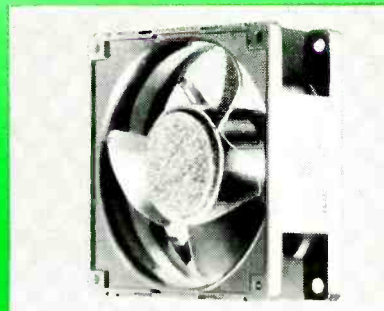
Gibson Girl Stereo 4 Deluxe Kit—for easy professional tape editing. Contains splicer, tape, threader, clips, head cleaner and lube, index labels and illustrated book on Tape Editing. #TK-8DLX. \$16.75. Robins Industries Corporation, Flushing 56, N.Y. (9)



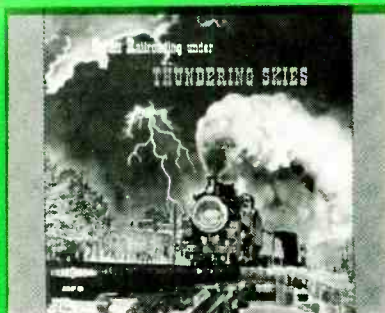
New Professional Model. \$50. No headphone in the world, regardless of price, equals the superiorities of the Superex basic concept and engineering. Full range: 18-22,000 cps. Free catalog available. Superex Electronics Corp., Radford Place, Yonkers, N.Y. (10)



Give a Citadel Record Club Membership this Christmas. Collectors benefit all year. Lowest prices; greatest selections; fastest service and no obligations of any sort. Indicate to whom gift is to go. Dues \$3 (\$4 pre-recorded tape also). Citadel Record Club, 545 5th Ave., NYC. (11)



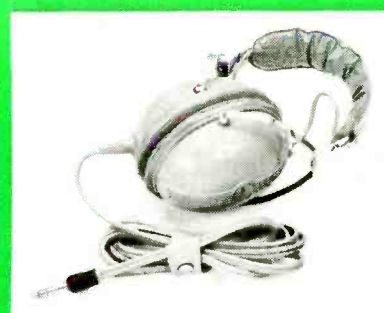
Whisper Fan adds years to hi-fi systems, costs less than average service call. Moves 60 cu. ft. of air a minute; draws only 7 watts. Prelubed bearings need no attention. Fits anywhere; mounts quickly; runs silently. Rotron Manufacturing Co. Woodstock, New York (12)



Complete Story in Thrilling Stereo Sound . . . enhanced by some of the most startling realistic rain, thunder and lightning ever captured on discs. 12" LP Stereomonic & Polymax. Order direct: Mobile Fidelity Records, PO Box 336, Burbank, Cal.—or see your record dealer. \$4.98 (13)



HA-8 Stereo Headphones—adds perfection to enjoyment. Selected as an accessory by more hi-fi equipment manufacturers than any other headphones. Frequency: 20-15,000 cps, impedance: 8 ohms per phone. Only \$24.50. Sharpe Instruments, Inc., 965 Maryvale Drive, Buffalo, N.Y. (14)

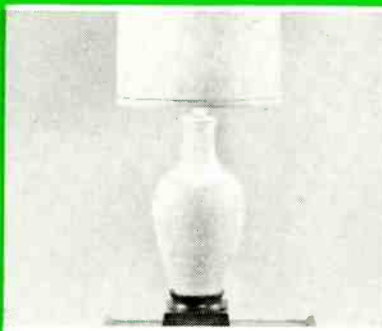


Incomparable HA-10 Stereo Headphones. Features: Dynamic reproducing element, boosted bass response, combination noise attenuation cup and cavity cup divider with harmonic damper. \$43.50. Sharpe Instruments, Inc. 965 Maryvale Drive, Buffalo, New York. (15)





Biggest bargain in Stereo Headphones! CM-4 for only \$14.50. Plug into TV, Hi-Fi or radio and enjoy sound in silence. A must for thin-walled apartments or those who have lively children. CM-4's are light, sturdy, safe. Sharpe Instruments, Inc. Buffalo, New York. (16)



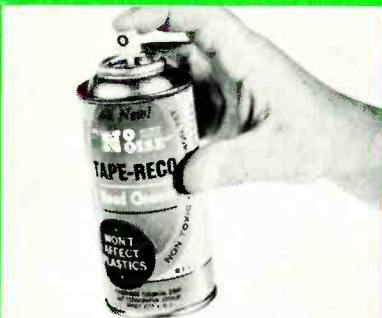
Decorator-designed for current fashion trends . . . exciting new ceramic vase lamp-speaker. Handsome stoneware or glazed finish. 18" dia. translucent shade is electrostatic speaker, less than 1/4" thick, radiates 360° sound. Acoustica Assocs., Inc., 5331 W. 104th St., Los Angeles, Cal. (17)



Unique new chain lamp-speaker combines true elegant appearance with flawless 360° sound. Styled to complement any room; in off-white and gold. From 50 to 30,000 cps. Acoustica Associates, Inc., 5331 W. 104th St., Los Angeles, Cal. (18)



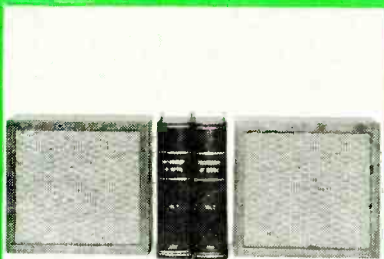
Acoustica FM-AM-FM Stereo Receiver. All transistorized tuner-amplifier. 50-Watt total music power, 75-Watt per channel. Features: instant warm-up, greater dependability; simplicity of operation. Acoustica Associates, Inc. 5331 W. 104th St., Los Angeles, California. (19)



All New "No-Noise" Tape-Reco Head Cleaner reduces residual noises; eliminates oxide and tube deposits. Money-back guarantee! Will not affect plastics; non-flammable; non-toxic. Only \$2.95. Electronic Chemical Corp., 813 Communipaw Avenue, Jersey City, New Jersey. (20)



R-Columbia type A headphone . . . superbly engineered and styled at a price less than most, with performance and characteristics matched by none. Freq. response: 20-17,000 cps, wght: 7 oz., impedance: 8 ohms, only \$15.95. R-Columbia Products, 2008 St. Johns Ave., Highland Park, Ill. (21)



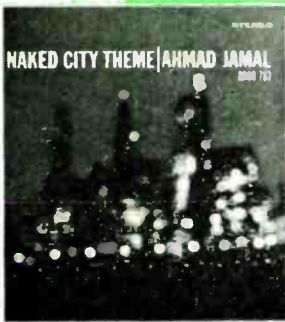
Stereo from Books . . . an all transistor FM MX Tuner-Amplifier inclosed in two books, bound end is hinged for access to controls. Two walnut encased speakers, makes an ideal package for apartments, dens, offices. All for only \$279.90. Eric Electronics, 2115 Colorado, Santa Monica, Cal. (22)



Stereo-Matic Tape Player . . . enjoy stereo music in your car, boat, or home. Easily transferable. Four speakers. Response: 100-15,000 cps; 10-watt max. power; 8 transistors. Automatic "turn-off." Ready to install. Only \$125. Automatic Radio Sales, Inc., 2 Main St., Melrose, Mass. (23)



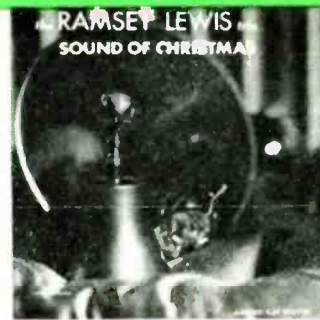
Deluxe Twin Stereo Matched Microphones by Turner. Outstanding performance, perfectly matched and balanced for stereo taping. Use on desk stands, floor stands, or in hand. \$99.50 audiophile net per pair. Model 500-04 Stereo Twins. Turner Microphone Co., Cedar Rapids, Iowa (24)



Ahmad Jamal 'Naked City Theme'  
ARGO LP & LPS 733  
Jamal's first new album in many months and well worth the wait! In this "live" recording, the pianist plays with all the consummate skill and artistry that earned him a large following. (25)



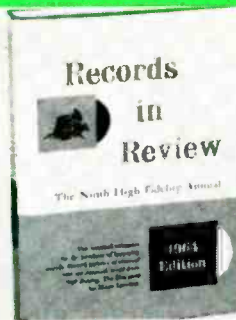
Johnny Nash 'Composer's Choice'  
ARGO LP & LPS 4038  
One of America's best "pop" singers performing great tunes by great writers, Johnny Nash, through his special talents makes each tune his personal property and his performance the definite one. (26)



Ramsey Lewis Trio w/Strings  
'Sound of Christmas'  
ARGO LP & LPS 687X  
Since its release a few seasons ago, this album has become a Christmas perennial. SOUNDS OF CHRISTMAS is a different kind of Christmas album—it swings! (27)



JBL Ranger-Paragon #D44000 Integrated Stereo Reproducer. Exclusive convex acoustic refractor panel creates full stereo regardless of listener's location. 35 1/4" h, 103 5/8" w, 24 1/16" d, in dk. mahogany, tawny walnut, oiled walnut or ebony. Net \$2250. J. B. Lansing Sound, Inc. (28)



Records in Review 1964 Edition, like its eight predecessors, offers hundreds of illuminating records reviews which have appeared in HIGH FIDELITY. Classical and semi-classical exclusively. Hard cover. 539 pgs. \$6.95. Wyeth Press, Great Barrington, Mass.



Ampex 2000 Series Stereo Tape Recorders. Features: exclusive Auto threading and reverse, dual capstan drive, no pressure pads, 3 spd., auto lifters, solid state power supply and guaranteed specs. Start at \$439. Ampex Corp., 2201 Landmeier Rd., Elk Grove Village, Ill. (30)



"The Townsend," lowest priced quality turntable, oiled walnut base, brushed aluminum trim, walnut tone arm. Adjustable for all recommended stylus pressures. Speed: 33 1/3 rpm, comb. wow/flutter — .065% rumble; minus 50 db. \$59.95. By Weathers Div., TelePro Ind., Cherry Hill, N.J. (31)

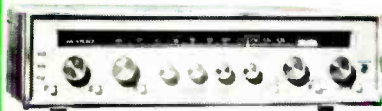


From its award winning "66" series Weathers offers the K-66 turntable with Feather Lite Deluxe Integrated Tone Arm and top rated "LDM" Stereo Cartridge. Lightweight, low mass construction for which Weathers is famous. \$99.50. Weathers Div., TelePro Ind., Cherry Hill, N.J. (32)



For the most demanding audiophile: Weathers TP-2225 Professional T.T. with Auto Cut-off, Pilot light, Feather Lite DeLuxe Intrg. Tone Arm and Professional Cartridge, complete with All-Transistor Polarizer Pre-Amp. \$149.50. Weathers Div., TelePro Ind., Cherry Hill, New Jersey. (33)

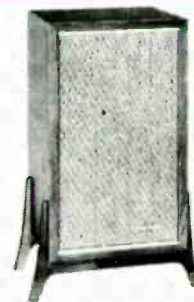




Md. S-8000 IV 80-Watt FM Stereo Tuner/Amplifier. Freq. Response: 20 cps to 20kc  $\pm$  1/2 db. Inputs: 5 high, 4 low level; Outputs: 16, 8, and 4 ohms. d'Arsonval tuning meter. Stereo indicator light. Price: \$329.50. Sherwood Elec. Labs., Inc., 4300 N. California Ave., Chicago, Ill. (34)



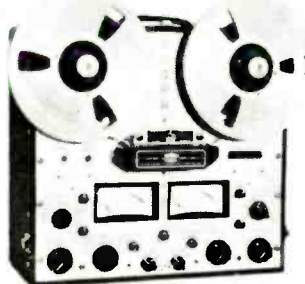
Md. S-9500 50-Watt Stereo Amplifier. Silicon Solid-State, 12-35,000 cps; Inputs: 6 high, 4 low level; Outputs: 4 to 16 ohms. Hum and noise 10 db below best tube amplifiers. Wght: 20 lbs. \$179.50. Sherwood Elec. Labs., Inc., 4300 N. California Ave., Chicago, Illinois. (35)



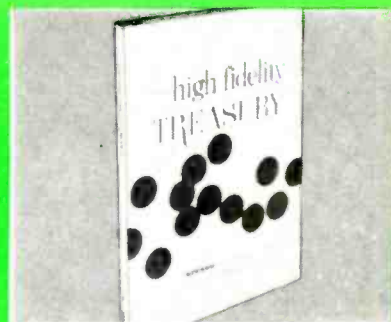
"Ravinia" 3-Way System with 12" Woofer, 8" Midrange, 3 1/2" tweeter. Response: 48-17,500 cps  $\pm$  2 db. Impedance: 8 ohms; Crossover: 600, 3500 cps, 12db/oct. Size 26 1/4" x 15" x 13 1/4"; Wght.: 55 lbs. \$139.50. Sherwood Elec. Labs., Inc., 4300 N. California Ave., Chicago, Ill. (36)



New Norelco Carry-Corder '150' tape recorder combines professional performance with convenience of 1 hr. snap-in cartridge, small-size, light wght., battery power, remote start/stop. Case, dynamic mike, 4 cartridges. North American Philips Co., Inc., 100 E. 42nd St., NYC, NY. (37)



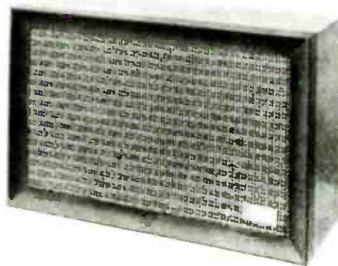
Crown International SS724 Solid-state Recorder, when you need quality and versatility. Record/plays 4 track stereo; 3 spds.; Response:  $\pm$  2db 50 cps-25kc at 7 1/2 spd. Plug in module for each circuit function. \$895. Crown International, Elkhart, Indiana (38)



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Ideal for the tape recordist in your family. University's 8000 stereo twins, professional quality, dynamic, cardioid, shock mounted microphones covered by an exclusive 5 yr. warranty. A gift of a lifetime. \$29.95 each. LTV University, Oklahoma City, Oklahoma (40)



A gift the whole family will enjoy, the University Mini-Flex II compact speaker system gives you sound you must hear to believe. This outstanding performer covered by an exclusive 5 yr. warranty. \$49.50. LTV University, Oklahoma City, Okla. (41)



Want to build your own enclosure . . . ? Treat yourself to one of the new Mustang series by University. M-12T shown above, complete 3-way component speaker, reproduces highs, mid-range and lows. Mustangs start at \$19, M-12T at \$32 with 5 yr. warranty. LTV University, Oklahoma City, Okla. (42)

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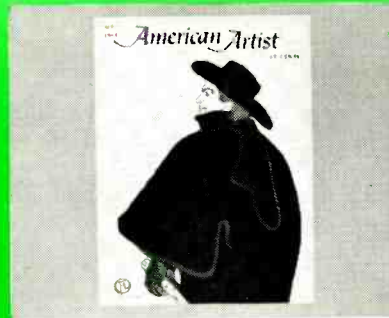
Superior Speaker. Trend setting cylindrical shape, Leonhardt LH-190, since 1960. Walnut with cane grille and brass trim \$89.50. Chain hanging kit for ceiling suspension, \$12.50. Leonhardt Engineering Company, 920 Ninth St., Rockford, Ill. (43)



Scarlatti; 2 manuals: CC to ff. Lower keyboard 8' 4", lute, coupler; upper keyboard 8' 64" long; wgt: 218 lbs. Suitable for large solo work. \$2150 in Elm or Walnut. Harpsichord & Baroque Insts., 453 N. Orange Grove Ave., Los Angeles, Cal. (44)



Md. 3000 Grommes President Line 100% solid state stereo preamp/amplifier. 120-watt, 60-watt per channel. Freq. Response: 20-20,000 cps at 50-watt; Distortion: Harmonic- 0.3% at 1000 cps, Intermodulation- 0.5% at 50-watt. \$299.95. Grommes-Precision, Franklin Park, Ill. (45)



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(Signed) John W. Ross, Secretary  
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DECEMBER 1964

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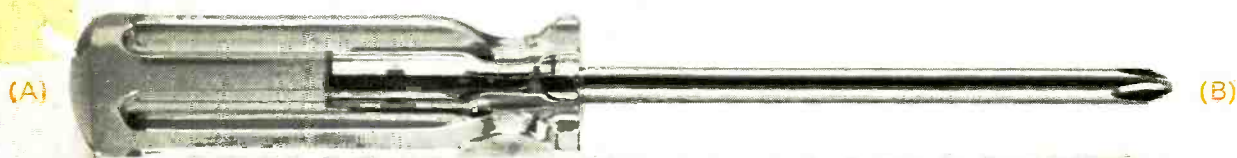
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