

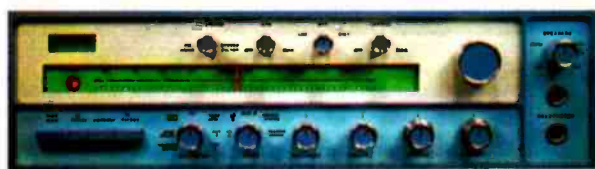
high fidelity^{ICD}

JANUARY
1966

THE MAGAZINE FOR MUSIC LISTENERS[®]

a survey of

solid-state

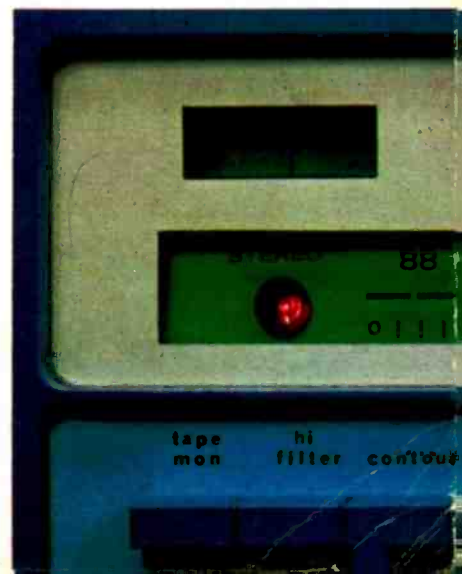


stereo receivers



compact
space-savers designed
for big sound

including specifications
of all 1966 models



at Fisher engineers have done
 h more than just install a top-
 ity all-solid-state FM-stereo
 r and phono playback system
 and handsome walnut cabinets.
 y have designed a system that
 usually simple to operate.
 Controls are on the front of the
 lifier-changer cabinet, so that
 are accessible at all times,
 when the dust cover is on.
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 i, making all controls easy to
 and to use. The loudspeakers
 connected to the amplifier on
 bottom of the cabinet, holding
 connecting wires inconspicu-
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done everything to combine in
 the 95 the performance of quality
 components with the conveni-
 ence of a decorator-planned cus-
 tom installation.

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 systems, the price is \$399.50.

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 compact. Price of the Fisher 85
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 tems, the price is \$299.50.



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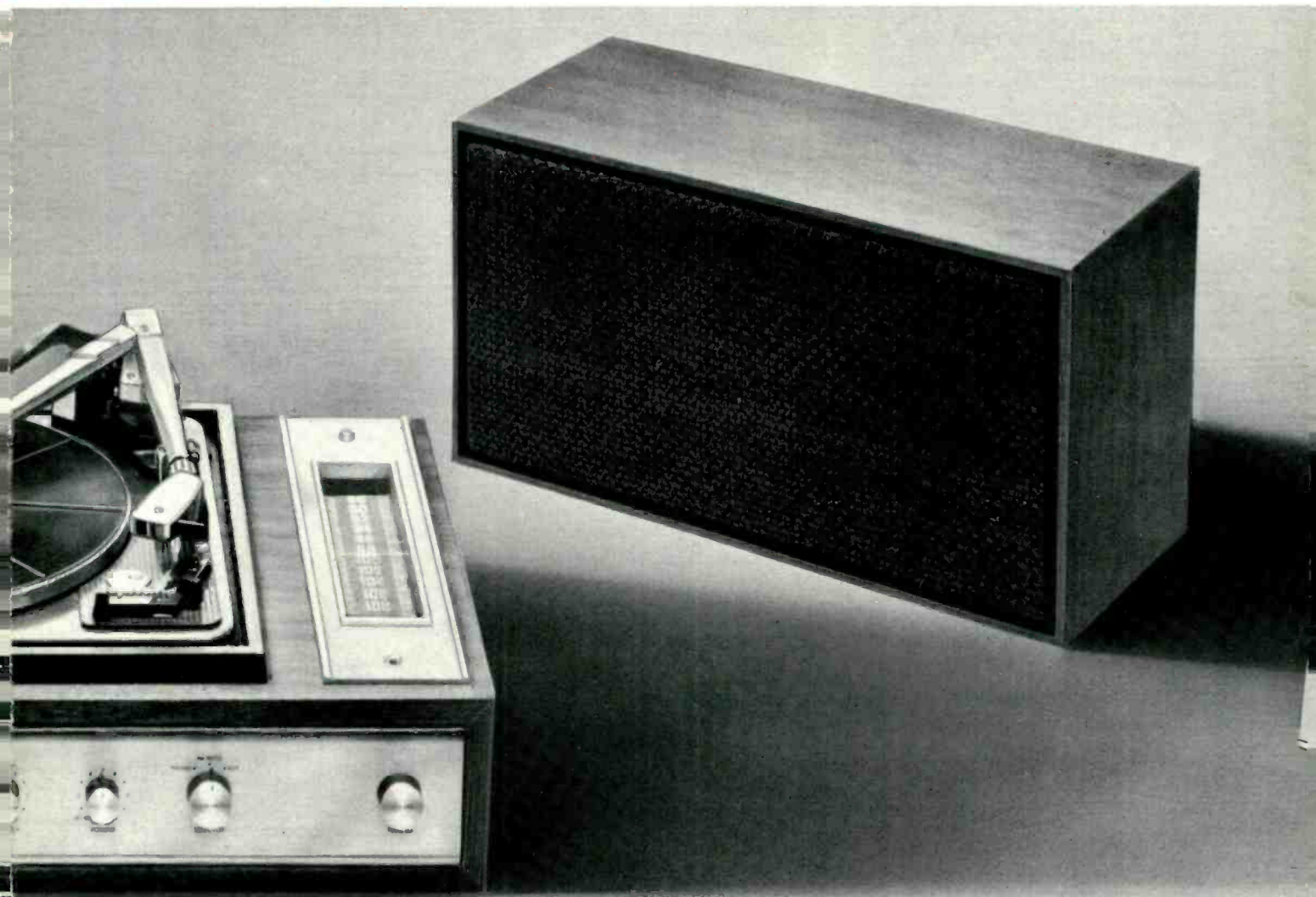
Loudspeakers

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Fisher 95!

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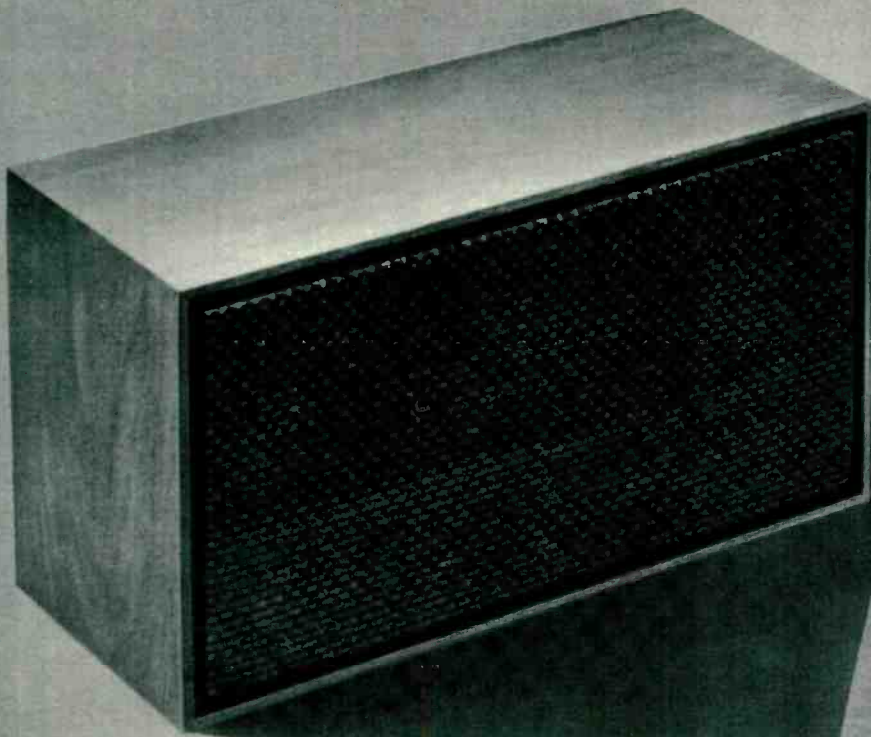
OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101.

Now Fisher has made the process of selecting, matching and installing a component system as easy as placing the Fisher 95 on a bookshelf. No longer is it necessary for a music lover to worry about anything but the music. The world-famous Fisher engineering staff has done it all for you.

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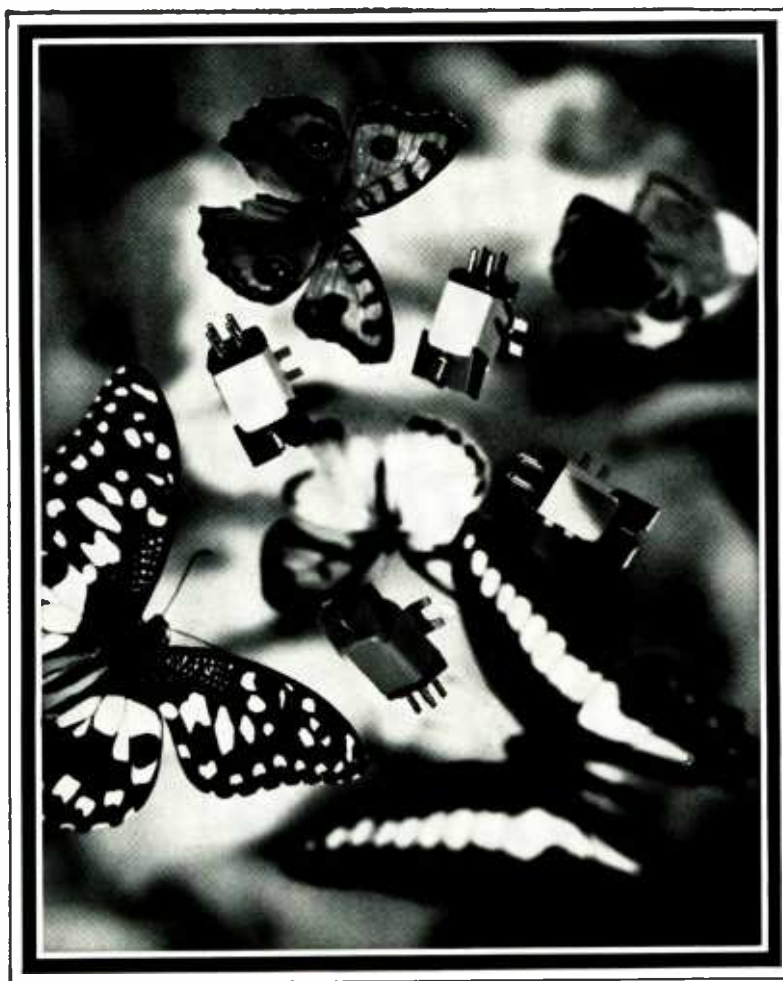
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**How to
match and install six
top-quality stereo
components without
lifting a finger:**





Capture natural sound with Pickering.

From the softest flutter of the woodwinds to the floor-shaking boom of the bass drum, natural sound begins with Pickering. Right where the stylus meets the groove.

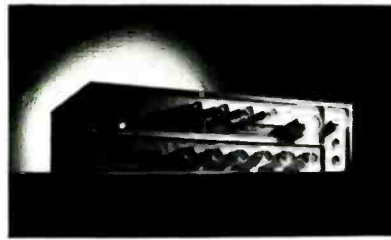
Any of the new Pickering V-15 stereo cartridges will reproduce the groove, the whole groove and nothing but the groove. That's why a Pickering can't *help* sounding natural if the record and the rest of the equipment are of equally high quality.

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SOME SHAPES NEVER CHANGE

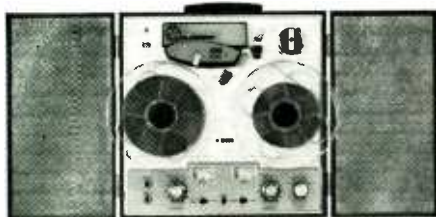


For example, a spoon, a VW or an 88 Stereo Compact. They are made for a specific purpose and fulfill it so well, the basic design never changes.

Improvements are made though. Spoons are better balanced. VW's have larger tail lights. We've added a pause control to the 88 Stereo Compact. We've improved the automatic stop, included a pilot light and put a push-button on the counter - but we haven't changed the basic design. An 88 is still only 13 x 13 x 7" and fits into most hi fi consoles. 88 Stereo Compacts always deliver smooth tape handling, excellent frequency response, feature off the tape monitoring and separate hyperbolic heads for erase, record and playback.

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Similar Aeolian-Skinner installations are operating in Christ Church, Cambridge, Massachusetts, and in St. John's Episcopal Church, Washington, D. C. AR speakers were chosen because of their lack of coloration, their undistorted, full-range bass, and their reliability.



AR-2a^x

(\$109-\$128)

Sound reinforcement system for the summer jazz concerts in the sculpture garden of New York's Museum of Modern Art. Live music had to be amplified without giving the sound an unnatural, "electronic" quality; AR speakers were chosen after testing many brands.



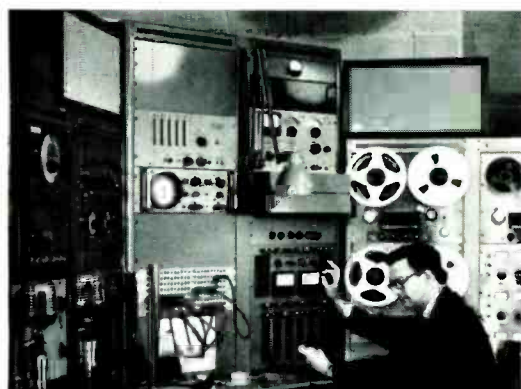
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AR-3

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One of the listening rooms in the Library & Museum of the Performing Arts at Lincoln Center in New York City. AR-3's were chosen for these rooms to achieve an absolute minimum of artificial coloration.



Experimental Music Studio of the University of Illinois. Dr. Hillier (seated) writes about the AR-3's, used as monitor speakers: "I wish all our equipment were as trouble free."

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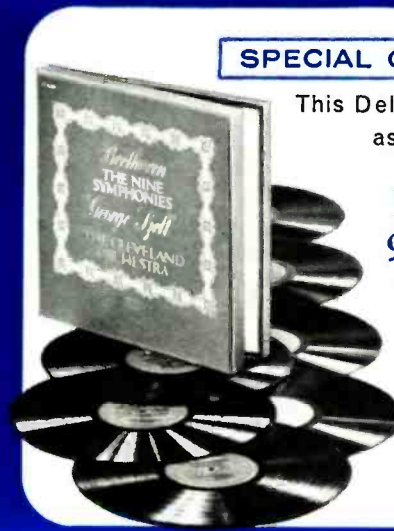


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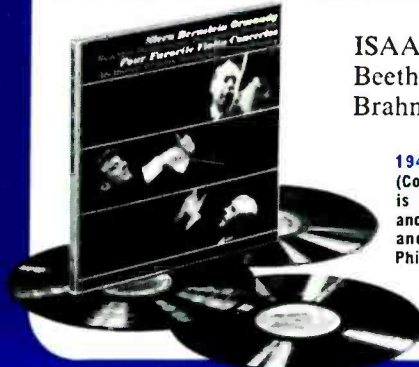


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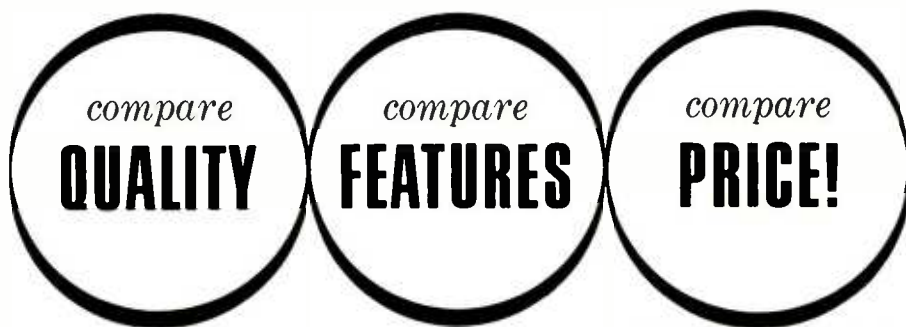
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CIRCLE 39 ON READER-SERVICE CARD



Bravos

SIR:

Heartiest congratulations on your November issue ["The Mozart Operas"], which should become a collector's item. Every page of it is first-rate, and Conrad L. Osborne's coverage of the Mozart opera recordings is brilliant. Considering the fiction dispensed by most of our leading newspaper critics—in the East, at any rate—it is all the more pleasurable to be able to read the astute, authoritative, and *musically* written words of Mr. Osborne. He obviously knows voices, technique, and Mozart.

It may be of interest to many of your readers to know that Ina Souez (Fiordiligi and Donna Anna in the Glyndebourne recordings of *Così fan tutte* and *Don Giovanni*) is not Spanish, as Mr. Osborne inferred, but a native of Windsor, Colorado and is presently teaching in San Francisco. The West Coast is certainly privileged to have this artist, with her knowledge of Mozart singing style, instructing young singers.

Thomas Matthews
New York, N.Y.

Abrasha and Valodya

SIR:

We wish to congratulate HIGH FIDELITY for printing the enlightening and entertaining "Conversations with Horowitz" by Abram Chasins [October 1965]. Our entire family was among the privileged and excited audience at the historic May 9 concert, so we were all the more elated to read this informative interview between "Abrasha" and "Valodya." Mr. Chasins' articulate and expert questions produced a fascinating, humorous, yet touching discussion. We hope there will be many more Horowitz concerts, and many more similar interviews in HIGH FIDELITY.

Dr. and Mrs. Louis Aibel
Brooklyn, N. Y.

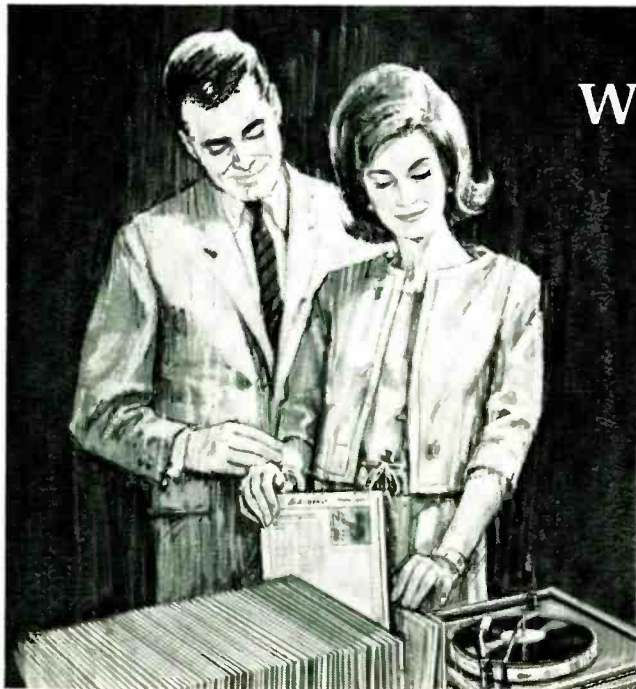
A Koussevitzky Archive

SIR:

As a Koussevitzky collector, I found my attention immediately attracted by your heading "Of Koussevitzky Unsung" in the "Letters" column, October 1965. I heartily second Mr. Harvey's suggestion that RCA Victor begin reissuing his recordings. It is certainly high time that this great man, now only a faint memory to the majority of music listeners, is given his due recognition. Ultimately, a Kous-

Continued on page 10

HIGH FIDELITY MAGAZINE



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LETTERS

Continued from page 8

sevitzyk recording archive should be created so that suitable copies of his old broadcast transcriptions can be reprocessed, as the Toscanini broadcasts are being restored today.

Edward D. Young
Wellesley Hills, Mass.

Shorn Repeats

SIR:

In reviewing the new discs of Sviatoslav Richter and Wilhelm Kempff playing Beethoven Sonatas [November 1965], Harris Goldsmith writes: "Soviet artists are such sticklers about observing every last repeat in classical music that I sometimes wonder whether they are motivated by conviction or by *fear* of the music!" I suggest that it is the performer who *does not* observe repeats who is afraid of the music and/or his audience. Or it may be that he simply does not understand the music. This is why Artur Schnabel's interpretation of the Beethoven sonatas makes so much more sense than Wilhelm Kempff's. Apparently Kempff is correcting some of his earlier lapses in this respect, for his new recording of the *Tempest* Sonata does contain the repeat of the exposition and the whole first movement regains its proper balance thereby. The same rule is applicable to all classical sonata form structures: where, for instance, is the "heavenly length" of Schubert's Ninth Symphony when, as is the usual practice, the work is shorn of its repeats?

Samuel Schulze
Music Department
McLaughlin Public Library
Oshawa, Ont. Canada

Information, Please

SIR:

In reviewing two Artia releases in your September 1965 issue (Dvořák's *Rusalka* and Kim Borg's recital of Russian songs),

Continued on page 14

High Fidelity, January 1966. Vol. 16, No. 1. Published monthly by The Billboard Publishing Co., publisher of *Billboard*, *Vend.*, *Amusement Business*, *American Artist*, and *Modern Photography*. **High Fidelity/Musical America** Edition published monthly except December, when it is published semi-monthly. Member Audit Bureau of Circulations.

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3. Freedom from heat

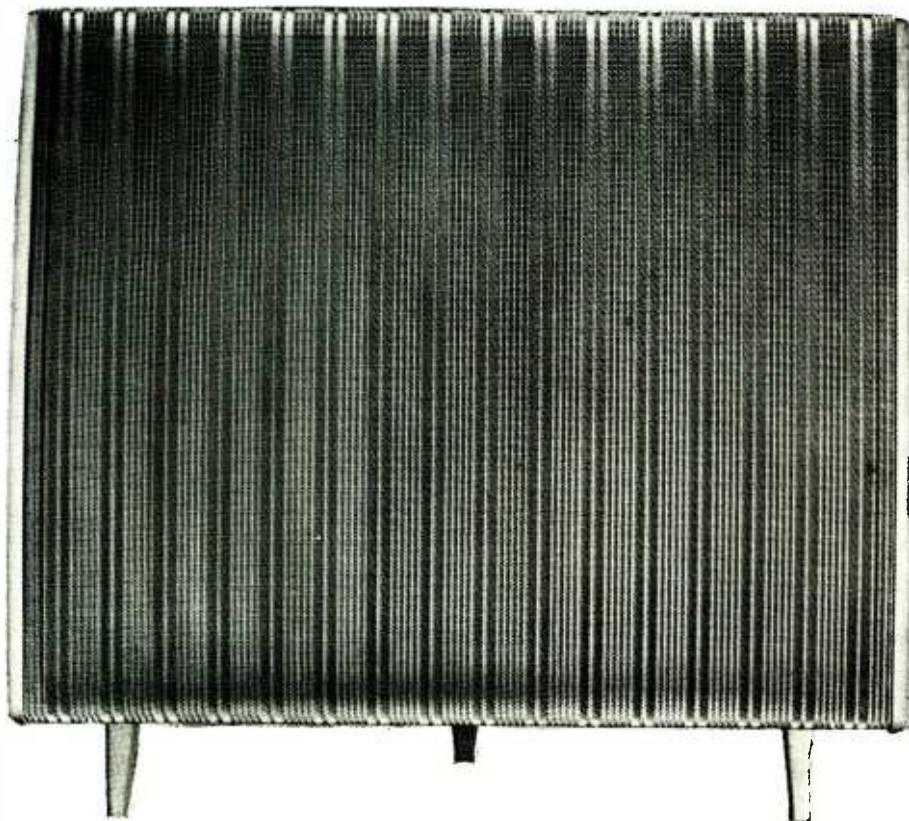
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LETTERS

Continued from page 10

Conrad L. Osborne rightly complained that no descriptive matter or libretto or translations were supplied with the records. He, and buyers of these records in America, will be even more annoyed with Artia when they learn that in England, where the same recordings are issued on the Supraphon label, they come with full text and translations. In fact, all Supraphon records which require them are accompanied by leaflets or booklets that compare favorably with those produced by major English companies.

E. M. Blatchford
Amersham, Buckinghamshire
England

Prices Corrected

SIR:
The price of Everest's "International Piano Festival," reviewed in the November 1965 issue, was incorrectly listed as \$9.96 for the mono edition. The prefix numbers and prices for this two-disc set are 6128/2, \$3.98 (monaural) and 3128/2, \$4.98 (stereo). I would also like to bring to the attention of your readers that the complete proceeds from the sale of this record are being donated to the United Nations World's Refugees.

Bernard C. Solomon
President, Everest Enterprises, Inc.
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NOTES
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NEW YORK

"Look at that monster!" Ruggiero Ricci gestured threateningly towards a concert grand piano. "They bring a nine-foot piano into a recording session; then they throw drapes over it and lay rugs under it and put up sound deflectors beside it—all this so the poor violinist won't be drowned out. Why can't we just have a smaller piano with the lid down?" Apparently this tirade was not completely tongue-in-cheek, for Ricci continued in all seriousness. "We should use a smaller piano for concerts too," he said. "An instrument like this one here is fine for a pianist's solo recital, but a seven-foot model makes for a far better balance with a violin."

Perhaps it was the nature of the music Ricci was about to record that prompted the expression of these views: certainly the collection of nineteenth-century virtuoso violin pieces ("knuckle breakers," he calls them) which he taped for Decca last October had never been written to show off the keyboard performer. Perhaps it was also the very sight of that placid "monster," with two large recording mikes peering inquisitively under an upraised lid a bare few inches from its strings—an arrangement that might have been assumed to give the accompanist an unfair sonic advantage over the solo-

ist. As matters evolved, however, there was no cause for worry: during playbacks the violin and piano balance was to everyone's satisfaction.

Mr. Ricci's Repertoire. An album of violin showpieces written by earlier virtuosos for their own use is another off-beat programming idea by Ricci. (In the past he's already demonstrated his flair for the original with a recital played on a collection of violins all made in Cremona between 1560 and 1744—Decca DXE 179 or DXSE 7179, and by a recording of Vivaldi's *Four Seasons* with an ensemble of Stradivaris—Decca DI. 9423 or DI. 79423.) This latest project occurred to the artist while he was looking over some old programs given by Paganini himself. In addition to a generous selection of *diablerie* by that fabled violinist, the disc will include pieces by virtuosos Ernst, Vecsey, Locatelli, Ysaÿe, and Wieniawski.

"It's difficult to come up with new repertory these days," Ricci confided. "Almost everything that the public will buy has been recorded so many times. Even so, when I make a recording I like to do something a little different." With that, he marched up to the microphones and, after a brief conference with recording director Israel Horowitz and

Continued on page 20



Ruggiero Ricci: he likes to try something fresh.



Enjoy it.

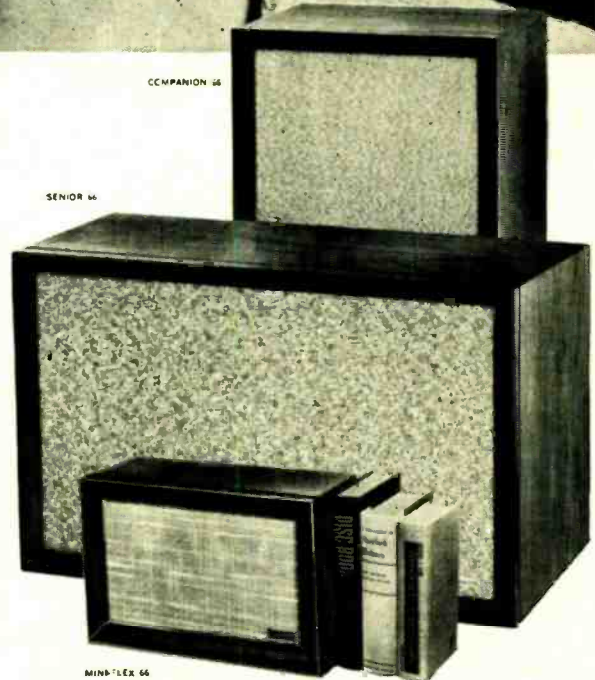
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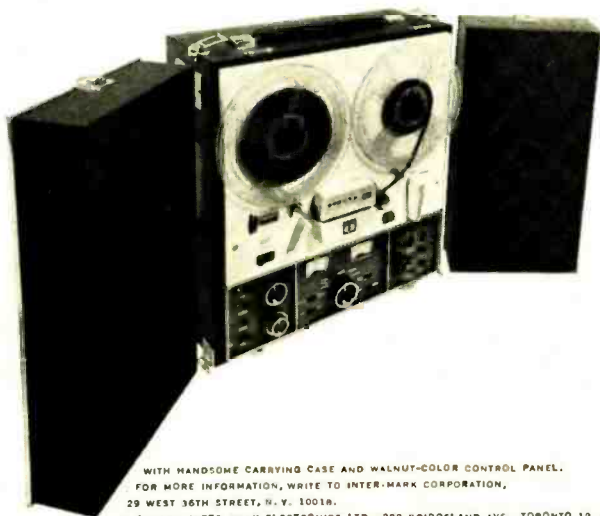
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NOTES FROM OUR CORRESPONDENTS

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international background is that she speaks Russian, Greek, and Spanish, as well as Italian.) In the beginning her musical education was focused on the piano. Only later were her vocal abilities discovered, and a move made to Milan, for concentrated study, in 1962. The very next year Miss Suliotis made her debut, as Santuzza, on the stage of the Teatro San Carlo in Naples. Subsequently she also sang in Genoa and Trieste, but it was in Naples that the Decca-London representatives discovered her and invited her to sign the first recording contract of her career.

Other artists taking part in the *Nabucco* sessions were: Carlo Cava (Zaccaria), Dora Carral (Fenena), Bruno Prevedi (Ismaele), Giovanni Foiani (Sacerdote), Walter Kräutler (Abdallo), Stefania Malagu (Anna). Great care was taken by Decca-London to see that the Viennese chorus matched the style of the mainly Italian cast: for this purpose chorus master Roberto Benaglio was specially called in from La Scala.

The recording is expected to be released next month, by which time Miss Suliotis will have been heard at the Chicago Lyric Opera and at La Scala. Other engagements for this year include a return to Argentina to sing at the Teatro Colón. Rumor also has it that Miss Suliotis' fluency in Russian will assure her a place in Decca-London's future plans for recording Russian operas.

KURT BLAUOKPF

LONDON

London's Kingsway is hardly the stately avenue that its name suggests. It is, nonetheless, a fine wide street, and at the time it was built was an early example of modern town planning, cutting boldly through a maze of back streets in the heart of the city. Musically, it housed the grandly named, if short-lived, London Opera House, notable for the appearance of the legendary contralto Marguerite d'Alvarez and for the gargoyle of Oscar Hammerstein I, high up on the coping and thus seen by nobody but steeplejacks. That has all disappeared, but on the other side of the road stands Kingsway Hall, a Methodist place of worship which for twenty years or more has maintained the district's musical connection by its use for recording.

Klemperer's "Missa Solemnis." It was in this bleak building that both EMI/Angel and Decca London were active this past fall. First on the scene was Angel, for its *Missa Solemnis* with the New Philharmonia Chorus and Orchestra under Otto Klemperer. At eighty this incredible man, whose first professional engagement, in 1906, was to direct fifty per-

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Continued from page 22

performances of Offenbach, must feel that here at last is the crown of his career. Looking at this noble figure as he went about directing Beethoven's monument to the Reformation, one had the feeling that between the conductor who had suffered political exile and physical paralysis and the composer whose life was often also an agony there was a bond transcending time and place.

Klemperer had insisted that the whole work should be recorded in sequence, which meant that everybody had to be on parade during the whole of the ten days, and in long takes. Chorus master Wilhelm Pitz had performed his usual miracles with the men and women under him, and Klemperer himself had privately rehearsed all the soloists—Elisabeth Söderström, Marga Höffgen, Waldemar Kmentt, and the new Finnish bass Martti Talvela. This was Mr. Talvela's first recording for Angel, by the way. As some readers may have heard, he's an imposing presence, nearly seven feet tall; he also has an imposing appetite, as his alarmed colleagues noted when sandwiches were brought in to provide sustenance through the normal dinner hour.

Also coming from Angel in 1966 will be a new stereo *Carmina Burana* (Orff) with Lucia Popp, Gerhard Unger, and the U.S. baritone Raymond Wolansky, conducted by Rafael Frühbeck de Burgos, and Strauss's *Four Last Songs* with Elisabeth Schwarzkopf and George Szell. And Klemperer? The Violin Concerto of Beethoven is scheduled with Menuhin.

Mozart with Repose. A few days later Decca/London was in possession of Kingsway Hall, with Istvan Kertesz conducting the London Symphony in Bruckner's Fourth. Late that same afternoon the LSO had moved out to make way for the New Philharmonia and Carlo Maria Giulini for a session on Mozart's No. 40, to be issued with the *Jupiter* (No. 41) in the spring. This day of contrasts—from the full romantic panoply of the Bruckner to a New Philharmonia cut down to size for Mozart—was a triumph for Decca engineer K. E. Wilkinson and recording supervisor Erik Smith. I have seldom attended a more relaxed session than that for the Mozart. Again the takes were long, and the conductor's lithe, athletic figure assumed a repose that at least confirmed my guess as to the general composure. This was Signor Giulini's first recording for the company—and I would call it a propitious start.

In Britain, U.S. Columbia. Previously distributed by Philips, Columbia Records is now standing on its own two feet in the United Kingdom, with Quita Chavez, one of the most experienced people in the industry, having a large

Continued on page 26



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Continued from page 24

part to play in its success. Among the biggest sellers to date have been the Prokofiev Violin Concertos (Stern), Bernstein's Nielsen Symphony No. 3, the Stravinsky albums, and Craft's Schoenberg. This is bold and venture-some; so too is the amount of chamber music available.

Recording here in November was Aaron Copland (his *Statements for Orchestra* and *Short Symphony*), and this year Isaac Stern will be undertaking sessions with a string section of the LSO. In June will come Honegger's *Joan of Arc at the Stake* with Vera Zorina and Seiji Ozawa, the young Japanese head of the Toronto Symphony, as conductor. The fact that *Joan's* only English production was at the London Opera House, just before its demolition, takes us back to where we came in. ROGER WIMBUSH

PARIS

One knows, to adopt a useful Gallicism, that record collectors do not collect blockbuster exclusively, or even mostly. But one often tends, in report-

ing news of big projects, to slight many items of charm and simplicity that turn out to seduce people into becoming compulsive listeners.

Ciccolini and Satie. When pianist Aldo Ciccolini, back in the pre-stereo era, recorded his first Erik Satie recital (Angel label in the United States), the feeling around the Paris Pathé-Marconi office was that the firm had done one of those nice but commercially foolish things a big company can afford once in a while. The feeling was mistaken. The disc rapidly turned into a quiet best seller, and so did an extract for the 45-rpm market. The three *Gymnopédies* attracted radio and film directors, and began to be heard—at least in France—almost as often as Albinoni's Adagio. Eighteen months ago the record was redone, this time in stereo and with a couple of short pieces added. Now, Ciccolini has recorded a second Satie recital for Angel. Included are morsels which the composer grouped under such typically waggish titles as *La belle excentrique*, *En habit de cheval*, *Déscriptions automatiques*, *Véritables préludes flasques* (for a dog), and *Aperçus désagréables*. The compulsion, I would guess, is built in.

French Horn à la Française. "I am thinking," Critère's president, Roland Douatte, told me recently, "of an answer to critics of the French school of horn playing—to those people who think they detect a mooring sound." His answer has taken the form of a recording of Mozart's four horn concertos, with Georges Barboteu as the soloist. The orchestra is Douatte's Collegium Musicum de Paris, conducted

Continued on page 28

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NOTES FROM OUR CORRESPONDENTS

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by himself. Since the disc will be appearing in the United States eventually under an American label, I won't try to anticipate the response of this journal's reviewer to Douatte's "answer." But I did wonder, listening to virtuoso Barboteu, how Ignaz Leutgeb, Mozart's horn-playing friend, managed to execute all this intricate loveliness with an eighteenth-century valveless instrument. Add that poor Ignaz was further handicapped, in the manuscript scores he received, by affectionate but heavy jokes from the composer—blue, red, and green notes, and elaborate expressive instructions: "*Adagio, a lei signor asino, animo, presto, su via, da bravo, coraggio bestia . . . bravo poveretto.*"

Also on the Critère schedule are the Handel concerti grossi of Opus 3 (two discs), and a recording of Mozart arrangements of Bach preludes and fugues. The Handel will be performed by Douatte and the Collegium Musicum, the Bach-Mozart by the French String Trio. The latter, whose members are Gérard Jarry, Serge Collot, and Michel Tournus, is notable for skill with Schoenberg as well as with the older classics, and has been attracting a lot of favorable attention since its appearances last year at the Aix festival and at the Salle Gaveau in Paris.

Heine Metamorphosed. Normally, a French translation of German poetry would be a bit beyond the province of these notes. Anyone who understands French, however, and who is interested in great literature, ought to be told about a forthcoming disc in the Literary Archives series being produced by the French branch of Deutsche Grammophon. The poems are by Heine, and the French translations—"metamorphoses" would be more accurate—are by the marvelous Gérard de Nerval, who was a close friend of Heine. The readings (some are in the original German) are by French actors and actress Serge Reggiani, Serge Ilmen, and Véra de Reynaud. The musical part of the disc includes Dietrich Fischer-Dieskau singing Lieder set to Heine texts. ROY McMULLEN

BERLIN

In order to coordinate Philips' recording activities on an international level, a committee has recently been set up at the company's headquarters in Baarn, Holland. It consists of John McLeod (formerly associated with EMI), Ernst van der Vossen, and René Klopfenstein. Artistic matters are mainly being handled by M. Klopfenstein, who has been associated with the French branch of Philips since 1957 and who will retain his position as a & r director in the Paris office in addition to his new duties. When I talked with him at the Hotel Berlin here he was already

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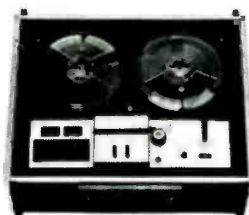
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NOTES FROM OUR CORRESPONDENTS

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busy carrying out recent decisions arrived at in Baarn, the first involving a series of recordings with Lorin Maazel.

The Messrs. Philips' Mr. Maazel. Maazel recently made Berlin his permanent residence, having simultaneously been appointed to two important positions in the city's musical life: *Generalmusikdirektor* of the Deutsche Oper, and permanent conductor of the Radio Symphony Orchestra (RSO). Before taking up these posts, Maazel had already entered into an agreement with Philips to conduct a number of Bach recordings, but the project had been held up by a search for a suitable hall. M. Klopffenstein was the one who finally discovered an auditorium that met all requirements—the Festival Hall in the precincts of the Johannes-Stift, a religious foundation embracing a complex of buildings, including a home for the aged, in the West Berlin suburb of Spandau.

When I visited the hall, the RSO and Maazel had just embarked on the fourth of Bach's Orchestral Suites. For a moment I really wondered whether I was in fact looking at a Berlin orchestra: I was sure the first trumpet player was a musician I had seen elsewhere, and the concertmaster seemed to be an Oriental. I was right on both counts. The orchestra was indubitably the RSO, but the occupant of the first violin desk, Mr. Koji Toyada, was indeed born in Japan, and the first trumpet player turned out to be M. Maurice André, imported from Paris for the occasion.

Bach in Maazel's Manner. The recording of the Orchestra Suites formed part of a major program which had begun earlier with the taping of the Mass in B minor. Soloists for the Mass were Teresa Stich-Randall, Anna Reynolds, Ernst Häfliger, and John Shirley-Quirk; the choral parts were entrusted to the RIAS Chamber Choir. Through the courtesy of Herr Volker Straus, who was in charge of the whole proceedings, I was given a chance to listen to what had been done. I commented on the sound, which had the clear transparency of the adjacent Festival Hall, where I had just heard the suites, with a rich reverberation suggestive of a church.

Maazel is apparently not unduly concerned about historical authenticity or musicological orthodoxy. "We cannot recreate the outer circumstances that gave rise to artistic works of the past," he says; "conditions have changed and our manner of appreciating music has changed as well. What we can and should do is to try as best we can to live up to their greatness in our own manner." Philips has made it possible for Maazel to demonstrate his approach to Bach unequivocally: during 1966 no fewer than thirteen discs will be issued, containing the B minor Mass, the Orchestral Suites, and the *Brandenburg* Concertos.

KURT BLAUKOPF

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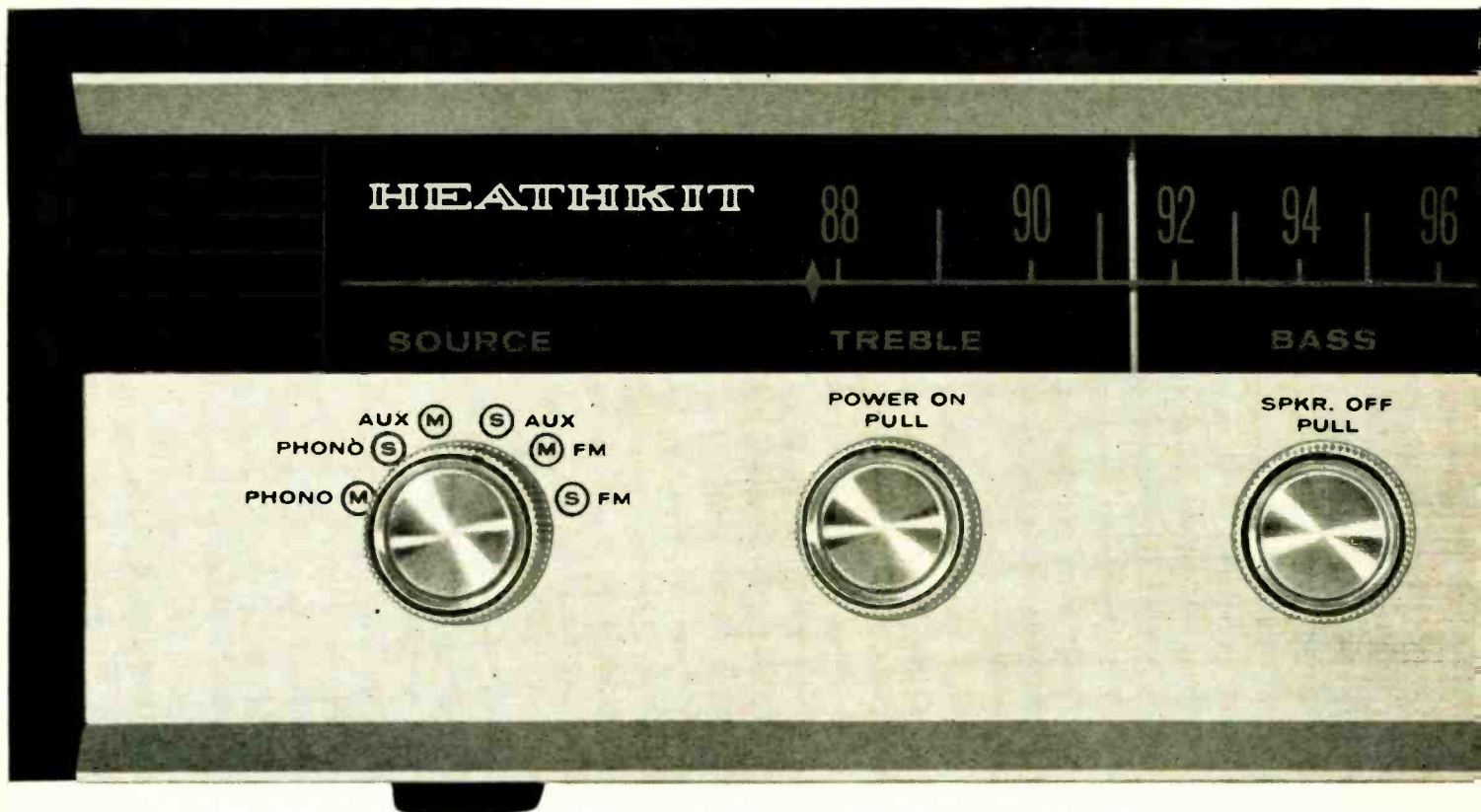
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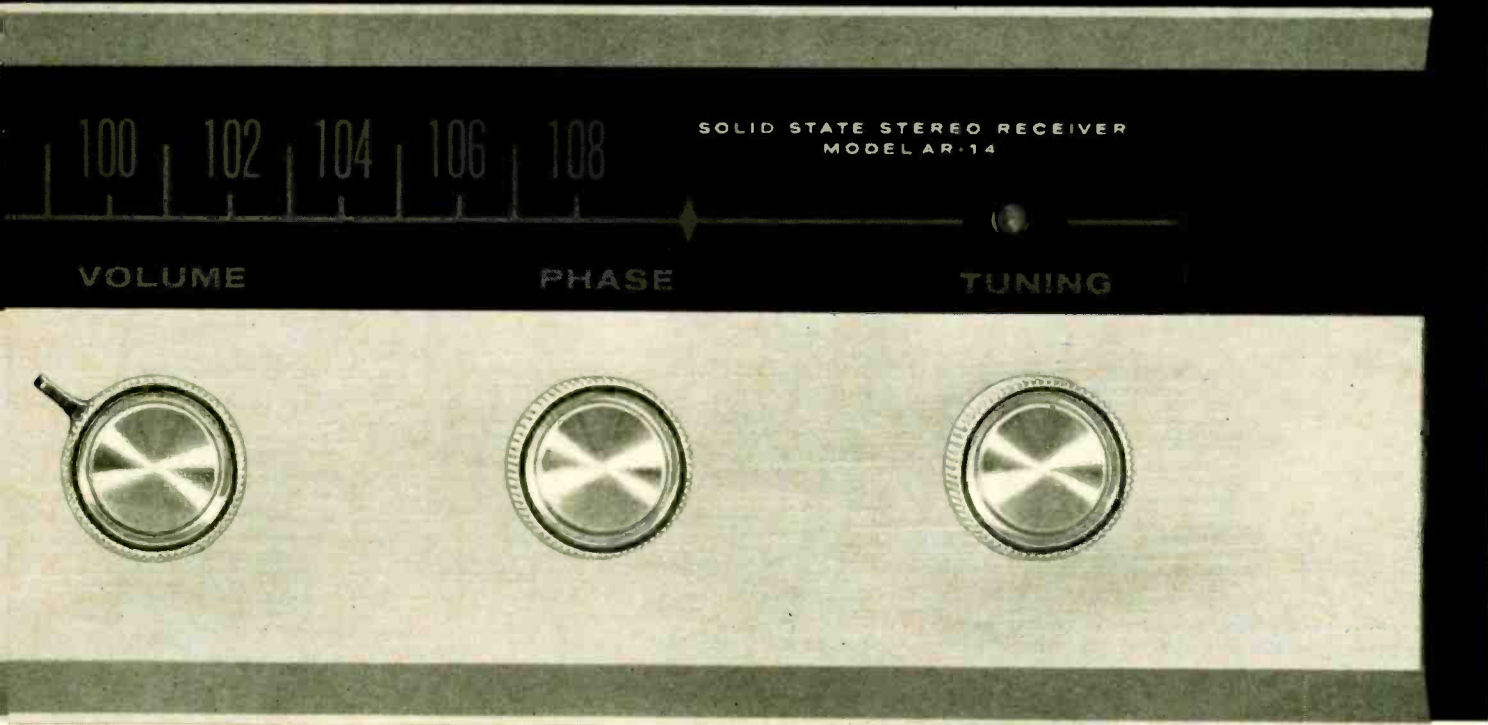
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switched. Speaker Terminal Blocks; One Left & One Right Speaker. Ground Terminals: 1; Triple Phone Sockets. **Power requirement:** 105-125 volts 50/60 cps; 32 watts idling; 65 watts full output; (No load on AC power sockets). **Dimensions:** Overall 15 1/4" W x 3 3/4" H x 12" D. **Mounting position:** Horizontal or Vertical; Cutout required 15" x 3 1/2"; Depth required from front of mounting surface 1 1/2". **FM: Tuning range:** 88-108 mc. **Antenna:** Balanced input for external 300 ohm antenna. **Intermediate frequency:** 10.7 mc. **Sensitivity (IHF):** 5 uv for less than 3% total noise, distortion hum —30 db. **Hum & noise (IHF):** —50 db. **Audio frequency response (IHF):** 0 to —3 db from 20 to 15,000 cps. **Harmonic distortion (IHF):** 1% or less. **Image ratio (IHF):** —40 db. **Capture ratio (IHF):** 3 db. **AFC correction:** 150 KC per volt. **AM suppression (IHF):** —35 db. **IF rejection (IHF):** —80 db. **FM Stereo: Separation:** 30 db @ 1 KC. *or equivalent.

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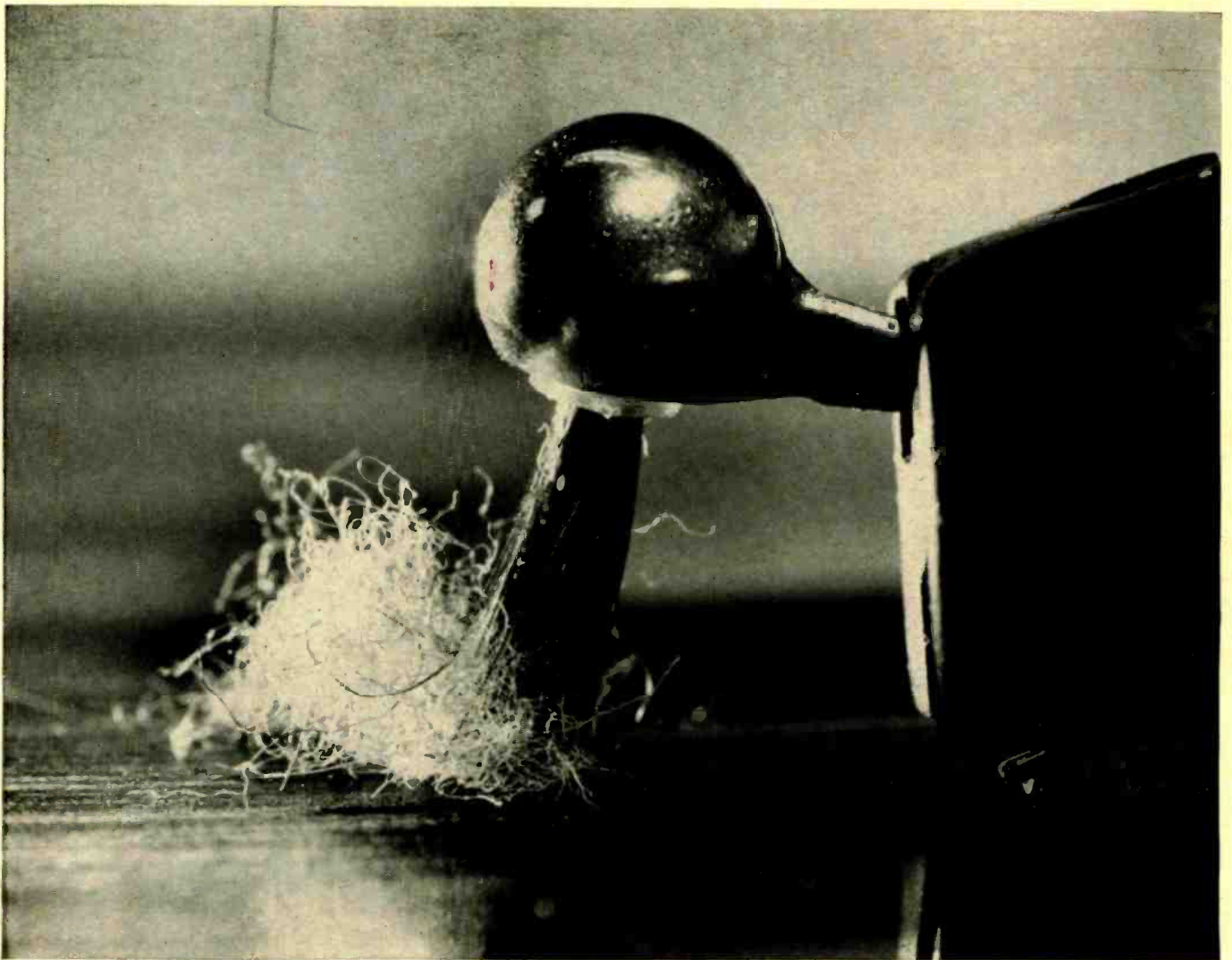
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Stanton

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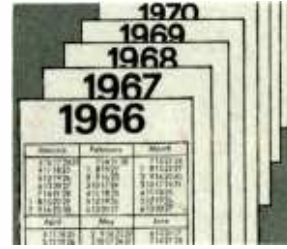
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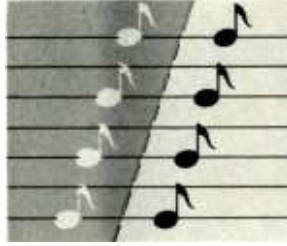


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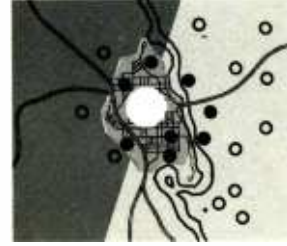
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HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

The Walls (Resound) About You. One of the new edifices along New York City's upper Second Avenue announces itself as the headquarters of Interiors and Sound, Inc., a two-story design center, furniture emporium, and audio dealer's shop presided over by a youngish, energetic man named Jack Hardoff, who seems equally at home in the realms of audio engineering and interior design. In the latter area, Hardoff's main concern right now is with walls. His thesis, as outlined to us during a recent visit, is that it is high time the wall "came into its own as a design element."

A wall, he feels, not only is "suitable" (for visual appeal) and "expedient" (as a space saver), but is to be recommended, even urged, as the best repository for installing audio equipment—all of it. Especially turntables: "A wall-mounted turntable is the only way to avoid feedback and the effects of floor vibrations." By way of practicing what he preaches, Hardoff has fitted one of the walls in his shop with a bank of turntables—automatic and manual—together with other audio gear and his own unique "dial-a-program" selector—a telephone dial setup that permits direct hooking into twenty combinations of audio components, and which has enabled Hardoff to boast that his is the "only stereo shop in town where the wires don't show."

"There's no such thing," Hardoff insists, "as a bad wall—only the wrong approach to hanging stuff on a wall. Any wall, from cement to near-paper, can be adapted for a component installation." Many of the custom installations done by Interiors and Sound have, in fact, been fitted on—or sometimes in—walls of clients' homes and apartments. But for those who are not moved by Hardoff's persuasiveness, he offers a variety of cabinets—some factory-made, some designed by himself.

Turning to audio matters, Hardoff insisted that he could distinguish between



Hardoff's equipment selector wall.

tube and transistor amplifiers A-B'd through the same speaker systems. "It's mostly a difference in the midrange and lows," he told us. "Transistors sound crisper. Poorly designed and many low-priced transistor amplifiers sound plain bad to me, but the better models sound very transparent."

Another of Hardoff's pet subjects is the care with which a stereo installation should be worked out. "With transistor equipment, the era of the half-trained technician casually wiring a customer's system has ended," he stated. "Slight differences in performance that may be tolerable in tube equipment show up as major defects in solid-state products. So a lot of things suddenly become more critical—such as the wire used for speaker runs. You must use heavier gauge wire to maintain correct impedances; you'd be surprised by how much a too narrow wire to the speaker can reduce the power fed by a solid-state amplifier. I use at least 16-gauge for most jobs, and never go below 18-gauge. For FM antennas, I prefer co-ax lead-in. Even the T-pads or L-pads used for controlling remote speakers should be of the highest quality; so-called bargain accessories actually can limit the sound you have paid for, and so they're not really bargains once installed."

Purcell on the Computer. From Bell Telephone Laboratories, which some years ago gave us transistors, comes word of trumpet sounds synthesized on a computer that are indistinguishable from those of the actual instrument. Although this is not the first time musical sounds have been artificially produced, brass timbre has been in the past particularly difficult to simulate, and Bell feels that this latest effort represents a major accomplishment. Direct credit for it goes to Jean Claude Risset (seen in the accompanying photo, reading a Purcell score for trumpet), a twenty-seven-year-old French physicist and composer who has been on visit to Bell Labs for the past year. The over-all computer program—which includes tones of other instruments—was devised by Max V. Mathews and refined by Joan E. Miller, both of Bell Labs.

Risset first recorded trumpet tones on tape in an anechoic chamber. Each recorded tone was then converted into digital form and fed to an IBM computer which analyzed it to indicate relative amplitudes of frequency components. The data was then programmed and fed to the computer, which generated numbers that were then converted to electrical signals. These signals, fed



Bell Labs: "a major accomplishment."

to a loudspeaker, produced the "re-constituted tones."

Aside from aiding in research into the nature of sound, the study at Bell Labs implies that eventually the computer itself could be used as a "prime musical instrument"—a matter conceivably of interest both to composers and performers.

Dual Vs. Skating. About forty years ago, a Bavarian manufacturer of precision machinery built a record player using the (then) newfangled electric motor. The firm's faith in this untried device was qualified, and just to make sure the product worked, it fitted each player with two motors: one electric and the other spring-wound. With a direct logic which matched the practicality of the design, the company named its new player the "Dual." In today's Dual turntable, of course, one motor suffices, but there is no intention of changing the name to Single.

This bit of history, and some technical matters of more immediate import, were disclosed recently as we chatted with Dual's chief engineer, Heinrich Zimmermann (over from St. Georgen in the Black Forest, where Duals are made), and Julian Gorski, who as head of United Audio represents Dual in the U.S.A. Right now Dual is mounting a singular campaign against tone-arm skating—what with a recent press conference on the subject, documentation of research into the problem, an antiskating adjustment included on the new Model 1019 player, and—to top it off—the Skate-O-Meter, a new kind of meter which may be plugged into any tone arm, in place of the normal cartridge, to read actual skating force in milligrams.

Why the emphasis on skating? This force, we were told, actually varies the stylus tracking force you *think* the player has been adjusted for, by increasing it at the inner portion of a record groove

Continued on page 118

"John Fitzgerald Kennedy . . .

As We Remember Him"

by WILLIAM STYRON



THE UNIVERSAL sorrow and guilt accompanying the assassination of an American President seem to create an atmosphere more receptive to a superficial iconography than to the meaningful recording of history. Sometimes it may go on for a hundred years. Abraham Lincoln, for instance, was indisputably a racist in that despite his great compassion he felt the Negro to be an inferior creature. This was no secret and ugly flaw in his nature but a belief he happened to share with nearly every white American of his century, including his great predecessor Thomas Jefferson and certainly William Lloyd Garrison. Lincoln's immolation in the cause of freedom has persuaded history to overlook this aspect of his character, which would make him less a saint and more of a human being and politician, and the mountainous quantity of débris that has accumulated around his memory since 1865—like the famous Barrett Collection in Illinois with its numbing catalogue of letters, photographs, memoirs, medals, spectacles, pen knives, locks of hair, menus, life masks, watch chains, false teeth, gaiters, posters, flags, and other homely relics of the slain president and his time—is witness less to history in any important sense of the word, or to what Lincoln's greatness really was, than to something talismanic and magical, a Carl Sandburg fantasy, as if through all these masses of reminiscences and photographs and tokens we can assure ourselves that somehow the ghastly deed that we have done is undone and the martyr dwells again among us.

Even a bad President like the loutish McKinley, when assassinated, can induce a nationwide paroxysm of mourning (although an amount of rejoicing from the proletariat too; "McKinley's Gone," a

scathing folk ballad very popular in its day, which had to do mainly with Mrs. McKinley's grief, has been lyrically memorialized by the country singers Lester Flatt and Earl Scruggs on a Columbia record). When the man is John Fitzgerald Kennedy, who was young and radiant and the hope of the world, it is no wonder that two years later the nation still weeps and the tributes flow undiminished.

One part of this sumptuously produced Legacy Collection set—a two-record album and an abundantly illustrated book, the royalties of which go to the Kennedy Memorial Library—is at least successful iconography, and both parts comprise a sincere and dignified tribute notably free of sentimentality, though neither qualifies as significant history. The real failure is the record album. These records, with a careful but undistinguished narration written and spoken by Charles Kuralt, trace Kennedy's career from his boyhood and education through his service in the Pacific and marriage to his campaigning days as a Senator, concluding on the final side with a portrait of Kennedy as President. It is largely an album of reminiscences, and the people involved in the reminiscing include his mother, two of his teachers at Choate and Harvard, longtime friends like LeMoyné Billings and Charles Bartlett and Torbert Macdonald and William Walton and Charles Spalding, in addition to a sprinkling of better-known and public associates such as his brother Bobby, Walt W. Rostow, Jerome Wiesner, Adlai Stevenson, and Lyndon Johnson. Interspersed among these memories are excerpts from Kennedy's most famous speeches: the "Ask not what your country . . ." passage from the Inauguration, the address to the nation on the missile build-up in Cuba, the speech on

poetry and power at Amherst College, the June 1963 talk to the country on civil rights, among others.

The mixing together of all these elements is in general expert, the pacing and rhythm constantly engaging without being aggressive or mannered (except for a distracting and quite meaningless device by which the narrator, instead of simply introducing a voice, allows the voice a sentence or two and then interrupts to identify the speaker mid-passage), and the quality of the sound is all that one could wish. Why, with all these apparent virtues and with the potential for something very moving, the effect is one of insipidity and frequent boredom, is a matter that has to do with the innate value of the recorded, spoken word and in this particular case with the cast of characters who have done most of the speaking.

There would seem to be no superiority of the spoken word over the written except in a handful of categories, and even then the spoken word does not supplant the written but supplements it due to some completely unusual or engaging quality of the recording itself. This is when the spoken word is tonally instructive, as in lessons in Russian or French; or dramatic, as with a brilliantly spoken performance of a Shakespeare play; or poetic, such as Dylan Thomas reading his own poetry or Herbert Marshall's great recitations from the sermons of John Donne; or historical, when a famous speech of the past or the utterance of a notable person now dead is enhanced by our hearing the sound of the actual voice. Even under the best of conditions, however—even when there has been made amply available to us the voices of Frank-

Continued on page 40



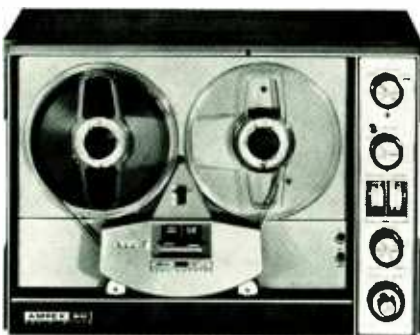
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Continued from page 38

lin Roosevelt and Churchill and Hitler—recorded history for some reason tends toward monotony and a little of it goes a very long way, which is doubtless why the Edward R. Murrow *I Can Hear It Now* albums are among the most prominent dust-collectors in the record libraries of American homes.

Unfortunately, these Kennedy records suffer from an added handicap which comes from the apparent supposition that the spoken words of LeMoyné Billings and Torbert Macdonald and Charles Bartlett and Charles Spalding are valuable enough to claim our attention over and above whatever interest we might have in reading those same words which are generally included in the companion book. I say "generally" because several of the anecdotes on the record do *not* seem to be included in the book, and this is all the more the pity. The fact is that Charles Bartlett and Charles Spalding sound very much alike—indeed, they are almost interchangeable—and although the gentle, wry, often quite humorous and touching reminiscences of all of these many friends of Kennedy are a pleasure to have, there is simply not enough that is distinctive and revealing about their voices to warrant our listening to them rather than reading their words, easily and conveniently, in the volume that accompanies the set. Only very occasionally while one is hearing these records does the gray and heavy air of tedium lift and the sound spring into buoyant life, and this not unnaturally occurs when we hear the familiar, charming, vital, exhortative accents of John F. Kennedy.

But if the record set is a disappointment, the book on the level it sets for itself is a fine success; it is the best work we have had on Kennedy and is a happy departure from the mortuary displays which appeared after the assassination. Published in collaboration with Athenaeum, it has been laid out in exceedingly good taste (the absence of all those racking scenes in Dallas is especially gratifying), the photographs have been selected with skill and care, and here the recollections of the President's friends and acquaintances are a rich and lively counterpoint to the reproductions of the schoolboy letters, the old football pictures, and the scenes of Kennedy at work and at play as he moves from Congress to the White House. The book is really altogether so artful and finished that it makes one hope that it is in the nature of a climax, the last of its kind in the current flood of type and sound and images which are not history but a kind of desperate myth-making—as if we cannot escape still from the sickening horror of this man's death except by endlessly printing and recording our way out of it.

"John Fitzgerald Kennedy . . . As We Remember Him."

Produced by Goddard Lieberman; narrated by Charles Kuralt.
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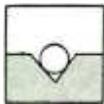
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FOLK MUSIC

Obernkirchen Children's Choir: "On Tour." London OL 5895, \$4.79 (LP); OS 25895, \$5.79 (SD).

The gossamer texture, the earnest purity of Edith Möller's famed children's choir are caught in all their translucence on this splendidly engineered release. The choir's program mixes songs by Schumann, Mendelssohn, and Bruckner with traditional tunes from Germany, the whole spiced with French, English, and Spanish airs. The young voices soar high and sweet under Miss Möller's subtle discipline and, if they bring no emotional insights to their songs, they extract the last full measure of melody. A pleasant and refreshing recital, heavily handicapped by the lack of any information other than song titles on the sleeve; and not even these are translated.

Hedy West: "Hedy West/Volume Two." Vanguard VRS 9162, \$4.79 (LP); VSD 79162, \$5.79 (SD).

Hedy West is a member of that vanishing breed, the true folk singer. Born in the Georgia hill country, she grew up in the ambience of orally transmitted ballads where 300-year-old love affairs and yesterday's crime fuse into a timeless tradition. Miss West's voice, clear and powerful, echoes the twang of rural America. Her songs, in this day of inevitably programmed *John Henrys* and *Shenandoahs*, are melodically and lyrically fresh; further, they offer striking insights into the history of America and the changing attitude of Americans. *Pans of Biscuits* recalls the strange Populist movement—racially advanced, economically retrograde—that swept the South before the turn of the century; *Run, Slave, Run* harks back to the historical sympathy of the Southern mountaineers for the Negro slaves of the coastal areas. Miss West's world of song is a long, marvelous step beyond the campus combos. No one truly interested in folklore should fail to explore it.

"Moiseyev Dance Ensemble." Orchestra of the Moiseyev Dance Ensemble, Samson Galperin and Nikolai Nekrasov, conds. Monitor MF 451, \$4.79 (LP); MFS 451, \$4.79 (SD).

Igor Moiseyev himself has best stated the artistic rationale of his phenomenal dancers: "While we preserve the peculiar national quality of each dance, we work to reveal its inner content and to enrich its imagery and emotion." Drawing his

raw material from some 180 ethnic groups within the U.S.S.R., Moiseyev synthesizes—musically as well as choreographically—the varied elements of a folk dance into a new entity that becomes a dazzling theatrical experience. He augments his dancers with an orchestra that rivals any symphonic organization in skill. On this release, the Ensemble's marvelously supple instrumentalists, beneath the batons of maestros Galperin and Nekrasov, re-create a typical Moiseyev program. *Tsigany* smolders properly with gypsy passion, and *Green Grass* is all springtime ebullience; but the alternation of languorous melodies and smashing rhythms in the Moldavian Suite *Zhok* seems to apotheosize the Moiseyev spirit. The Russian stereo recording will not overwhelm you with separation, but all the dynamics are nicely accounted for.

"Jackie Washington at Club 47." Vanguard VRS 9172, \$4.79 (LP); VSD 79172, \$5.79 (SD).

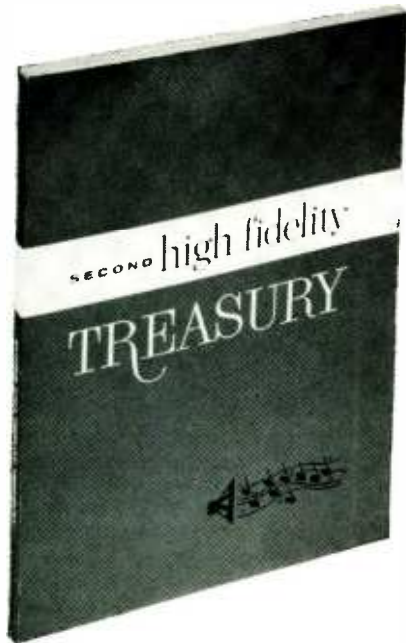
In the past I have reacted variously to the soft, warm voice of Jackie Washington. Sometimes he has been stirring; sometimes he has been irritatingly bland. This record does nothing to crystallize an opinion. He shapes a superb *Malgueña salerosa* and a gently melancholy *Man of Constant Sorrow*. But most of the rest of the program seems to elude him, or he it. I would except the goodly number of contemporary freedom songs Washington includes. He sings them with intensity, but frankly they aren't very good. Emotional, yes; but freighted with mediocre melodies and banal lyrics. The Civil Rights movement, I fear, still awaits its *Marseillaise*.

Woody Guthrie: "Bed on the Floor." Verve Folkways FV 9007, \$4.98 (LP); FVS 9007, \$5.98 (SD).

Still another album of heretofore unreleased Woody Guthrie songs. Despite remastering, the sound of these vintage recordings remains muffled and lusterless, so much so that Cisco Houston, who joins his old friend in half a dozen selections, is discernible only as a kind of echo. Nonetheless, Guthrie buffs will want this disc if only for his splendid, harsh-voiced version of *Slip Knot* or for his limning of that relentless equalizer, Death, that comes even to "silken barroom ladies" in *Little Black Train*.

O. B. BRUMMELL

HIGH FIDELITY MAGAZINE



FOR THE AUDIOPHILE

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The Intent of Our Cover

ON THE COVER of this issue is something new under the sun—a photograph of the sole model of a high fidelity unit designed by no manufacturer and available from no dealer. It is, in fact, our own brainchild (“our” meaning the editors of this magazine and a noted young industrial designer, H. John Kretschmer), and we point to it with some pride. Here is embodied, we think, both a sensible functionalism and an exemplary sightliness.

Our unit is obviously a stereo receiver, but with differences from those commonly seen. Note, for instance, its unusually long low lines and the logical grouping of controls, with those for the tuner all conveniently placed above the tuning dial, those for the amplifier at bottom, and the speaker selector switch and headphone jacks at the right. Note too the use of color, introduced as a conscious design element, the soft green reflecting the familiar green of all electronic scopes and screens and the shades of blue blending harmoniously while at the same time providing clarity and definition. The enclosure itself is a one-piece molded form, as distinct from the usual tray-and-panel arrangement.

In projecting this design, the intention of our staff and Mr. Kretschmer—who, by the way, has gathered a number of awards for innovations in the field—was to go beyond the mere factor of expediency, which necessarily controlled the design of audio components in the early years of high fidelity. It should be remembered, of course, that this industry is a very young one, still not far removed in time from the backyard machine shops and basement workshops that were its beginnings. In those days tubes and transformers and switches were such-and-such shapes and sizes, and circuits had to be laid out in such-and-such a fashion; the exigencies of the electronics—their size, their number, the heat they generated—predetermined the shape and size and material of the box they were put in. The fact is, however, that today the high fidelity industry has been emancipated from such limitations by the

achievements of its electronic engineers, particularly in the development of transistorized equipment.

This emancipation has certainly made itself felt in the production of many new and handsome units currently on the market, which in sum point to a new and more sophisticated relationship between form and function. In our view, this relationship needs to be even more fully explored and encouraged. The receiver pictured on our cover is by no means a radical design; Mr. Kretschmer, indeed, dreams of compressing high fidelity components into a fraction of their present bulk and of combining equipment into entirely new forms that would be an integral part of a room’s architecture and décor. But our model may, we hope, suggest new directions in which the imagination might profitably travel.

We are fully aware that we at our mental drawing board are in an enviable position. Even small changes in the design of consumer products cannot be undertaken lightly, and major changes necessitate drastic decisions. The use of a molded enclosure, for instance, means tooling for a large output, which in turn means gambling on a large sale for what is still essentially a small-volume industry. It is unlikely that any one firm would be willing to take such a risk unless other companies, including well-established producers, were thinking along similar lines. We do not expect our high fidelity manufacturers to turn themselves into idealistic dreamers; we hope, however, that they will never come to regard the ideal as forever unattainable.

High fidelity design, we are convinced, can now accept the purely aesthetic challenge as it has accepted—and so marvelously triumphed over—the challenges inherent in the reproduction of high fidelity sound itself. Our cover photo we contribute to what we should like to anticipate as a growing debate. The potential for revolutionary change is present, and its exploitation depends not only on the makers of equipment but on the concern of all of us who buy it and live with it.



by Roy McMullen

Michelangeli *and the* Machine

IN New York and Chicago this month Americans will have a chance to hear in person Arturo Benedetti Michelangeli, a remarkable artist remarkably reluctant to travel or to make records. This will be his first trip to the United States since 1950. His recent Beethoven-Galuppi-Scarlatti disc for London was his first since the Rachmaninoff-Ravel released by Angel eight years ago, and brought the available grand total to two. The visit will also afford observers an opportunity to satisfy visual curiosity about a *grand seigneur* of the concert hall—one who has recently become, in France, Germany, England, Japan, and way points, a musical hero with much the power of Horowitz, a colleague in reluctance, to turn listeners into worshipers. Reports of the death of Romanticism, we are discovering, have been exaggerated.

Not that Michelangeli himself (he is resigned to the public's slightly incorrect omission of Benedetti) has just been discovered, or even rediscovered. At fifteen he aroused the enthusiasm of Ravel for his interpretations of Ravel. He was hailed by Cortot—

with more warmth than stylistic accuracy—as “Liszt reincarnated.” In his native Italy, where he has continued to appear in recitals and concerts, he has always had a large and fervent following, which included the late Pope John. He has long been admired abroad as a pianist's pianist, with an unearthly technique; and he has not been exactly immured behind the Alps during the last sixteen years. There have been brief trips as far as South America, and a sensational tour, in 1964, of the Soviet Union.

Now, however, encouraged by skillful management and motivated perhaps by a feeling that at forty-five one ought to begin to think about one's place in history, he has embarked on a new and more public phase in his career. And since he began his present world tour last January in Paris, his formerly dormant legend has been preceding and following him, with splendid journalistic results. In European headlines he has become the Richter of the West, the Hamlet of Brescia, and the Garbo of the keyboard. He is known for his fast cars, icy nonchalance, gold-tipped Turkish cigarettes, high-necked polo shirts,

Introducing a celebrated European pianist who regards his instrument as a racing driver regards his car.

personal piano, lavish generosity with students, alleged taciturnity, alleged capriciousness about concert dates, and an alleged recklessness while skiing, mountain climbing, or being his own automobile mechanic that has allegedly made his valuable hands uninsurable. Add that his health is popularly supposed to be Romantically uncertain and that he is handsome in the manner of a Kiplingesque colonel just back from east of Suez.

The legend contains a deal of truth, and anyway it is serving the cause of good music. I have no wish to debunk it. I should like to try, however, in post-Existentialist jargon, to "structure" it a bit and focus out the phony details, with the hope of thus disengaging a thoroughly nonphony personality, a sensitive musician, and a reassuring human being.

WE CAN BEGIN the structuring with some fragments of a backstage conversation in Deauville last summer. "The violins and wind instruments," Michelangeli remarked, "are not machines, but the piano is very much a machine." Then: "You know, you have to really read a score." Then, referring to the evening's program: "To play Chopin, you yourself must have a sense of rhythm." No pianist is apt to be startled by such common, rather pedagogical opinions. Michelangeli holds them, however, with more than common intensity, and carries them into action with a lucidity which suggests a peculiarly vivid dialectical process. He never tires of insisting on respect for the piano as machine and for the score as ideal intent; he is aware of how the nature of the one strains against the nature of the other; he is for dominating both and producing a personal synthesis. This verbal pattern is of course too flat and simple to explain a multidimensional musical reality—and too generally true to explain individuality. But its triangle of emphases helps me to appreciate the characteristic tension, transparency, and fluidity of Michelangeli's playing as well as to understand the occasional (but interesting—and rare when he is supported by a responsive audience) dryness or willfulness of his interpretations.

Moreover, the pattern can be discerned in several of his alleged eccentricities. He likes machines in general. Although his Italian passion for automobiles has been exaggerated (a stock joke among his entourage is "Maestro, to the car—journalists are coming"), it exists. The version of his legend which has him winning the Mille Miglia is incorrect; but as a young man, already an accomplished pianist, he did

drive in that dangerous race. In spite of his insistence on not "opening doors with elbows" he is today far too serious about his art to imperil his hands (which are, in fact, insured in the normal way) by using them to extract pistons. But he does have a mechanic's knowledge of, and ear for, the motor of his Ferrari.

This sort of knowledge and interest verges on the fantastic when the machine in question is a piano. I think he would like to have all pianos sold as kits, to be assembled by the performer. He insists—in the fashion of every top pianist, but infinitely more relentlessly—on making sure, sometimes months before a concert, that the instrument he is to play will respond as he wishes. And there is more to this matter than, in his manager's phrase, "Oistrakh not playing Stern's violin." What he wants is a reliable and familiar mechanical extension of his nervous system, for otherwise the musical dialectic will be out of balance. Hence his preference for traveling with his own four-year-old Steinway whenever he can. He brought it to Paris last January at his own expense, thereby eating up much of his fee in advance and persuading the French that he was an authentic *monstre sacré*. For shipping it to Japan last spring, by cargo plane via Rome, New York, and San Francisco, he demanded and obtained a subsidy from the Italian government.

With or without the personal Steinway, every engagement means hours—even days, if the home instrument is not used—of work for Cesare Augusto Tallone, an ebullient, dedicated little man of seventy-two who is usually referred to as Michelangeli's personal tuner but who is much more. Tallone is an expert with his own piano factory in Italy, and from thirty years of listening to Michelangeli he has acquired a knowledge of every pressure and movement of his employer's fingers and feet. What he does is better described as "even-ing" than as tuning: he goes over the machine with special tools to make certain that no hammer, lever, or other part will be a source of distortion. In audio terminology, he builds into a piano a flat response to Michelangeli's prodigious and subtle variety of signals. He also functions, to digress for a moment, as an old and protective friend: my impression is that he regards Maestro as rather an innocent in this rough world, and that Maestro feels the same way about him.

This concern for the right instrument in the right state of adjustment can be a source of distress for everyone involved. There was a moment of burgeoning panic in London last June when the piano stool



—where musician and machine are in intimate dialectical contact—was discovered to be too high (Michelangeli had just bought it in Britain, his regular one having been left in Brescia). It was the evening of the recital, after all self-respecting British workmen had locked up their tools and gone to dinner or to Brighton. Appeals for a compromise found the Maestro courteous, as always, but unmoved: he would be at the wrong altitude and so, naturally, he could not play. Half an hour before the scheduled first number a Steinway man rushed into the Royal Festival Hall with a saw and removed the offending fraction of an inch from each leg. And while this is being written, complications are looming over the American tour. The Brescia piano is tuned to the 435 concert pitch, and Michelangeli does not want it raised to the 440. He is willing, however, to use an American instrument if it is properly personalized; and so I assume, hopefully, that everything will be all right by the time this article appears.

Incidentally, any alarm among pianists and manufacturers over what Tallone does to an instrument would seem to be unjustified, even if one assumes that de-Tallonizing is difficult. In Paris, following the first concert, the previously skeptical management of the Société des Concerts du Conservatoire concluded that Michelangeli was not mad after all, and offered to buy his personal Steinway (his refusal included the dry comment that they might not get the same results with another pianist). In Tokyo, Tallone refused a six-month contract to stay on in Japan and explain his even-ing secrets.

The conviction that "you have to really read a score" can cause almost as much managerial pain as

the emphasis on the piano-machine, particularly when a lot of competent, and expensive, people must read a score together. When negotiations began last year for an appearance with Herbert von Karajan and the Berlin Philharmonic, Michelangeli's demand for five hours of rehearsal for the Schumann concerto was duly advanced by his manager, Jacques Leiser. Back came a long-distance phone call from the orchestra's manager, which probably loses some of its staccato energy when written: "Please inform Michelangeli that the Berlin Philharmonic knows the Schumann concerto and so does Von Karajan." Leiser finally had to settle for an hour of rehearsal plus a session of consultation between conductor and soloist.

THIS DESIRE to be absolutely certain of knowing every note and expressive shading in a work may lie back of a surprising aspect of the Michelangeli enigma—his strangely limited public repertory. He has spoken to me (his famous silences, which can eddy around a room until everyone present is hushed, do not occur when music is the topic) of his admiration for Scriabin's sonatas, for Bartók ("actually not always so percussive"), for Stravinsky, for Schoenberg. Europeans who heard him years ago talk of his brilliant performances of Ravel's *Gaspard de la nuit* and Brahms's *Variations on a Theme of Paganini*. He does play in public, of course, the concertos of Mozart, Beethoven, Schumann, Chopin, Liszt, Grieg, Rachmaninoff, and Ravel. But for a long while now he has had two recital programs which he repeats everywhere he goes. One consists of Busoni's arrangement of Bach's Chaconne; the young Beethoven's C major Sonata, Op. 2, No. 3; Debussy's *Images*; and sometimes Chopin's Scherzo No. 2, Op. 31. The other consists of Scarlatti sonatas or exercises; Beethoven's No. 32, in C minor, Op. 111; and half a dozen Chopin items. There may be a few shifts. You may, for instance, hear Debussy's *Children's Corner*. But the two basic patterns do not change; and, while each makes for a balanced and satisfying evening, I think—respectfully—that it is time they did change. It would be deplorable if Michelangeli, of all people, were to become typed on the recital circuit. Moreover, an artist with his gifts and high seriousness has a clear obligation to accept his own challenge and not deprive audiences of his full scope.

This mild complaint, however, ought to be qualified by an admission that the concentration of so much talent on a limited and familiar repertory is justified by the heard results. These are particularly striking because of their contrast with what is seen. Seated on his ludicrously low stool, with his coat tails almost brushing the floor, with his arms—elbows in—hanging relaxed from his big shoulders, with his rather anguished mask directed towards nothing in the hall, Michelangeli is a negation of Cortot's image—the anti-Liszt incarnate. There is no pianistic

pouncing, except by the intelligence. The hands flick across the keyboard and rise and drop away almost negligently. But what you hear is some of the most exciting virtuosity now being dispensed. allied with a uniform (Tallone aiding) precision in details which suggests audible notation, or music made visible in timeless space. Synesthesia is widespread among Michelangeli critics: in press clippings on my desk I find references to glinting fish, glittering fjords, an intellectual glare, dreams bathed in daylight, hypnotic moons, the columns of the Parthenon (assembled by the left hand), the Venice of Guardi, the luminous contours of Vermeer, newly cleaned paintings in a museum, and—implying disapproval—photographs of musical landscapes.

That there is a cool, objective quality in this art cannot be denied. Call it classical reserve if it pleases you, or a lack of commitment if it bothers you. At the same time—here comes the third side of the dialectical triangle—everyone agrees that Michelangeli's readings of standard works are unpredictable: he is at once more impersonal and more personal than the other great pianists of our era. In this respect he reminds me, in my own synesthetic moments, of Monet, who was content to go on painting the same church or pond with serene detachment until he had intensified the outer object into his own subject. Sheer skill is of course involved in this kind of art: Michelangeli's Beethoven, Scarlatti, Debussy, and Chopin are his own partly because of his unique ability to control a rather unmodern nonpercussive touch, to make his instrument sing in the grand old way without the not-so-grand old sentimentality, to pedal without obscurity, to keep strands separate, and to play all the notes at whatever speed he wants. But the skill would not mean much without its possessor's personal outlook on life and music.

IT IS A FAIR GUESS that Michelangeli knows little of the taste of conventional failure. He began playing the violin at the age of three. A year later he added the piano, and was admitted to the Venturi Musical Institute in Brescia, his home town. At thirteen he had his diploma from the Milan Conservatoire. At nineteen he won the Concours International in Geneva, began an international concert career, and became a professor at the Martini Conservatoire in Bologna. Eventually he had his own piano conservatory and his own music festival. He is happily married to one of his former students, and has a pleasant home in the country near Brescia. One of the less mysterious reasons for his reluctance to travel has been the lack of a financial motive: for a good many years he has been able to appear in public in Italy whenever he wished, for a fee of two million lire (about \$3,300).

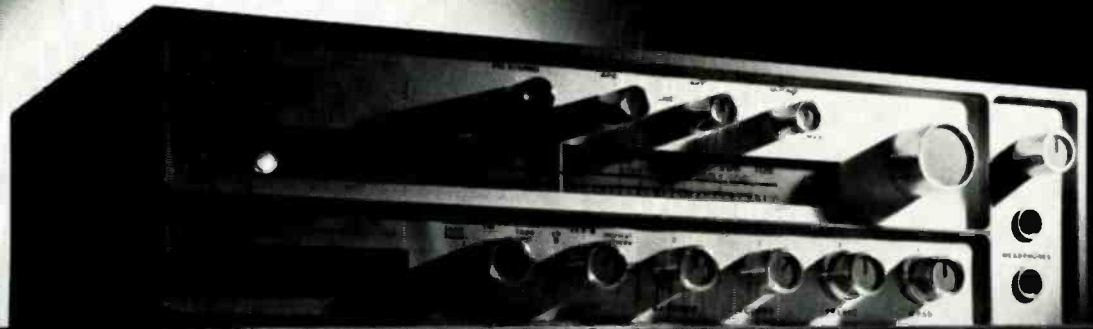
Yet he creates an impression of a man constantly worried by the possibility of failure according to his own, far from conventional, criteria. He is, in spite of his air of being vaguely pre-Sarajevo, a thoroughly

modern Italian. But he is modern with a modern malaise: he would not be out of place, I think, in one of those bleakly honest Antonioni films in which human communication is difficult, the artist is always cornered and compromised, and everybody is a bit overwhelmed by the technological landscape. There are several curious episodes in his past, the mention of which produces one of his eddying silences. He studied medicine in his youth. He spent some time in a monastery with the intention of becoming a Franciscan. He was imprisoned by the Nazis for eight months during World War II, and escaped in spectacular fashion. And that business of the Mille Miglia does not seem to be quite explicable simply in terms of a liking for automobiles. Was he perhaps trying to force himself into a new relationship with the twentieth century?

He obviously loathes vulgarity of all sorts, including the vulgarities of the prima donna and the musical matinee idol, and he will go to great lengths to prove that the legend of his unreliability is unfounded (which it is). Last summer, for instance, he failed to play an engagement at Besançon, and I suppose the myth has grown accordingly. What the public does not know is that he drove up from Brescia in severe pain (he suffers occasionally from an arthritic condition in his shoulders) and canceled his appearance only when playing became clearly impossible. As Leiser says, "Because he is Michelangeli, he has no right to be ill."

For many years his students were more important to him than his concert career, and I think they still are, in spite of his present tour. They come to him from all over the world, they can be seen clustered hopefully around him backstage after each concert, and with them his habitual look of aristocratic disenchantment turns into paternal scrutiny. Although he refuses to see journalists and businessmen during the day before a performance, he will give lessons right up to the last minute; and he does not accept payment.

He does have his eccentricities. In his Brescia home there is no telephone, and he refuses to write letters—at least his manager, during all the frequently complicated negotiations of the past year, has never got one from him. He has believed, until recently, that recording studios could not capture the sound of his Tallonized piano without adding a sharp, percussive effect (which my ears, at least, do not register, although they do find in the recorded tone a certain thinness which does not exist in the concert hall). He has more disdain for the ordinary than the ordinary merits. But the chief reason for his legend can scarcely be called eccentric. It is simply a quite unusual belief in the nobility of music, combined with a not altogether unjustified suspicion that this nobility is menaced by the modern world of concerts, records, business, and journalism. Last summer, talking to the French critic Claude Samuel, he said: "I tried to fight it. At first everyone was in agreement. And then I found myself alone."



A Survey of
Solid-State
Stereo BY ROBERT ANGUS
Receivers

TRANSISTORS HAVE TURNED THE THREE-IN-ONE COMPONENT INTO A RUNAWAY BEST SELLER.

THERE WAS ONCE A TIME when the term “high fidelity componentry” implied exposed tubes, boulderlike transformers, trailing wires—an image of an undomesticated world peopled by fanatics. Of course, some people understood that such paraphernalia represented not only an esoteric diversion for the technically minded but, much more importantly, the means for a vastly enriched experience of music listening. As long as the cost, complexity, and bulk (chiefly the complexity and bulk) of such equipment remained what they were, however, many potential owners simply passed it by in favor of the “packaged” phonograph. Admittedly, the latter offered less satisfactory performance, but as a single, self-contained piece of furnishing it was easier to live with.

Nor were designers and manufacturers of high fidelity components unaware of this fact. Their increasing emphasis on the convenience and sightliness of their products has been evident for some years, and the trend has clearly paid off in an expanding high fidelity market. A dramatic case in point is the reception accorded the recently developed solid-state stereo receiver. A current survey indicates that in the past year some seventy-five per cent of high fidelity system sales included this “combination component,” a unit providing in one compact chassis a stereo control amplifier and stereo tuner—a piece of equipment encompassing what was once available only as anywhere from two to five separate products.

Combination chassis have not, of course, been unknown in the high fidelity world: in 1961, for example, you could buy, for about \$350, a 20-watt-per-channel tube stereo receiver with built-in AM and FM mono tuners, standing about six inches high, requiring a thirteen-inch-deep shelf, and capable of producing an appreciable amount of heat. But the new type of receiver now available has greater power output for about the same cost, offers stereo FM (and in some cases AM too), stands only five inches tall, fits comfortably on a twelve-inch shelf, and presents no serious ventilation problem. This development could have evolved only as a direct result of transistors and related solid-state techniques. The pea-size transistor eliminated not only the bulk and heat of tubes, but it did away with the output transformer normally required by tube sets. The new type of set proved able to provide performance significantly better than what had hitherto been associated with the combination chassis or “receiver,” and in some cases it even exceeded the performance of many an older,

SOLID-STATE STEREO RECEIVERS: A BUYER'S GUIDE

MANUFACTURER MODEL COST SIZE POWER INPUTS OUTPUTS FM SENSITIVITY STEREO INDICATOR TUNING INDICATOR REMARKS

Allied Radio	Knight KG-964	\$190	16½ x 15 x 5	32	phono, tape, aux	phones; tape; 4, 8, and 16 ohm speaker taps	2.5 µv	lamp	meter	Comes in kit form. Includes FM front end and IF AM/FM sections come assembled and aligned. Walnut case extra.
	Knight KG-376	\$270	16½ x 13 x 5	35	phono, tape, 2 aux	phones; tape; 4, 8, and 16 ohm speaker taps	2 µv	lamp	meter	Walnut or brown metal case extra. Includes AM.
Altec Lansing	711	\$378	16½ x 11½ x 5	50	phono, tape head, tape monitor, aux	phones; tape; 2 pair universal speaker taps	2.2 µv	lamp	meter	Automatically resetting circuit breakers.
Audio Dynamics	ADC-600	\$240	14½ x 8½ x 5½	30	2 phono, tape, aux	phones; tape; 2 pair universal speaker taps	2 µv	lamp	meter	Automatic switching from mono to stereo broadcast. Walnut enclosure extra.
Bogen-Presto	RT-4000	\$280	16 x 14 x 4½	20	phono, tape head, tape monitor, aux	phones; tape; 4, 8, and 16 ohm speaker taps	2.5 µv	lamp	meter	Walnut case extra.
	RT-8000	\$320	16 x 14 x 4½	35	phono, tape head, tape monitor, aux	phones; tape; 4, 8, and 16 ohm speaker taps	2.5 µv	lamp	meter	Walnut case extra. Includes AM.
EICO	3566K	\$220	16½ x 13½ x 5	37½	phono, aux	phones; 4, 8, and 16 ohm speaker taps	2 µv	lamp	meter	Comes in semi-kit form. Also fully wired at \$326.
Electro-Voice	EV-1177	\$280	15½ x 10½ x 3½	25	phono, tape, aux	phones; tape; 4, 8, and 16 ohm speaker taps	2 µv	lamp	meter	Price includes walnut case. Movable station indicators.
	EV-1178	\$315	15½ x 10½ x 3½	25	phono, tape, aux	phones; tape; 4, 8, and 16 ohm speaker taps	2 µv	lamp	meter	Price includes walnut case. Movable station indicators. Includes AM.
Eric Electronics	225	\$229	n.a.	25	phono, tape, aux	phones, tape, universal speaker taps	n.a.	lamp	meter	Includes AM.
	225F	\$259	n.a.	25	phono, tape, aux	phones, tape, universal speaker taps	n.a.	lamp	meter	Walnut case extra.
Fisher Radio	440T	\$330	16½ x 11½ x 5½	25	phono, tape, aux	phones; tape; 4, 8, and 16 ohm speaker taps	2 µv	lamp	meter	Muvistor front end. Walnut case extra.
	600T	\$460	16½ x 11½ x 5½	60	phono, tape, aux	phones; tape; 4, 8, and 16 ohm speaker taps	1.8 µv	lamp	meter	Wood case extra.
Harman-Kardon	SR-300	\$259	14½ x 9½ x 4½	18	phono, tape, aux	tape, universal speaker taps	2.9 µv	lamp	meter	Wood case extra. Includes AM.
	SR-400	\$289	13½ x 10½ x 4½	18	phono, tape, aux	tape, universal speaker taps	2.9 µv	lamp	meter	Walnut case extra.
	SR-600	\$349	16½ x 11½ x 5	25	phono, tape, aux	phones, tape, universal speaker taps	1.95 µv	lamp	meter	Walnut case extra.
	SR-900	\$429	16½ x 11½ x 5	37½	phono, tape, aux	phones, tape, universal speaker taps	1.85 µv	lamp	meter	Walnut case extra.
Heath Company	AR-13A	\$184	17 x 14½ x 5½	33	phono, tape, aux	tape; 4, 8, and 16 ohm speaker taps	2 µv	lamp	meter	Comes in kit form. Includes AM, FM front end and AM/FM sections come assembled and aligned.

Kenwood Electronics	KT-10	\$230	17½ x 14 x 5½	20	2 phono, tape, aux	phones; tape; 4, 8, and 16 ohm speaker taps	2.5 µv	lamp	meter	Automatic switching from mono to stereo FM. Includes AM.
	TK-50	\$220	16½ x 14 x 5½	25	2 phono, tape, aux	phones, tape, 4 and 16 ohm speaker taps	2.5 µv	lamp	meter	Automatic switching from mono to stereo FM.
	TK-60	\$290	17½ x 14 x 6	40	phono, tape, aux	phones, tape, 2 sets of speaker taps	1.8 µv	lamp	meter	Illuminated program source indicators.
	TK-60	\$240	17½ x 14 x 5½	30	2 phono, tape, aux	phones, tape, universal speaker taps	2.5 µv	lamp	meter	Includes AM.
McIntosh	MAC-1500	\$499	16 x 14½ x 5½	30	2 phono, tape head, tape monitor, aux	phones; tape; 4, 8, and 16 ohm speaker taps	2.5 µv	lamp	meter	Preamp and MPX sections solid-state; rest of set uses tubes.
Monarch International	SAT-1000X	n.a.	16½ x 15½ x 5½	40	phono, 2 tape, aux	phones, tape, 8 and 16 ohm speaker taps	2.5 µv	lamp	meter	Power rating and FM sensitivity are as rated by the manufacturer. Price includes enclosure. Includes AM.
Non-Linear Systems	NLS-1	\$695	15 x 12 x 8	40	phono, tape, aux	phones, tape, universal speaker taps	2.5 µv	lamp	meter	Circuit stages in module form.
Olson Radio	RA-727	\$200	12½ x 9½ x 5½	22	phono, tape, aux	phones; 8 ohm speaker tap	n.a.	lamp	meter	Price includes walnut cabinet.
Pilot Radio	R-300	\$300	17½ x 12½ x 5½	20	2 phono, tape head, tape monitor, aux	phones, tape, universal speaker taps	3.5 µv	lamp	meter	Plug-in speaker connections.
	RA-300	\$340	17½ x 12½ x 5½	20	2 phono, tape head, tape monitor, aux	phones, tape, universal speaker taps	3.5 µv	lamp	meter	Plug-in speaker connections.
	R-700	\$400	17½ x 13½ x 5½	35	2 phono, tape head, tape monitor, aux	same as above plus extension speaker taps	3 µv	lamp	meter	Center channel taps for main and remote speakers; front panel tape head jack.
	R-1100	\$450	17½ x 14" x 5½	60	2 phono, tape head, tape monitor, aux	same as above	2µv	lamp	2 meters	Same as above.
Sansui	TR-707A	n.a.	n.a.	n.a.	phono, tape, aux	phones, tape, universal speaker taps	n.a.	lamp	meter	Includes AM.
H. H. Scott	344B	\$375	15½ x 11½ x 6½	42½	phono, tape, aux	phones; tape; 4, 8, and 16 ohm speaker taps	2.2 µv	lamp	meter	Nuvistor front end. Walnut or leatherette case extra.
	348	\$480	12½ x 11½ x 6½	60	phono, tape, aux	phones; tape; 4, 8, and 16 ohm speaker taps	1.9 µv	lamp	meter	Nuvistor front end. Walnut case extra.
	388	\$500	18½ x 11½ x 6½	50	phono, tape, aux	phones; tape; 4, 8, and 16 ohm speaker taps	1.9 µv	lamp	meter	Walnut case extra. Includes AM.
	342	\$300	15½ x 13½ x 5½	32½	phono, tape, aux	phones; tape; 4, 8, and 16 ohm speaker taps	2.7 µv	lamp	meter	Walnut case extra.
Sherwood	S-8600S	\$360	16½ x 14 x 4½	45	phono, tape, aux	phones; tape; 4, 8, and 16 ohm speaker taps	1.7 µv	lamp	meter	Leatherette case extra. Center channel output.

The above data, based on industry sources, comprises a comparative guide to the general features of receivers most likely to be considered first by the prospective buyer. For additional information, including details of circuitry, the reader may write to the manufacturers listed and of course follow this journal's monthly test reports, which also document relative performance characteristics. Note: the cost column indicates the "list price"—that is to say, the so-called audiophile net; some discounts may be expected, depending on the market area and

whether or not a manufacturer has entered into a minimum-resale agreement with a dealer (see text of article). Dimensions are given in order of width, depth, and height. Power is the highest IHF music power per channel, and FM sensitivity is the IHF rating, as specified by the manufacturer. The phrase "universal speaker taps" describes speaker taps that are not rated for specific output impedances but to which speakers of 4, 8, or 16 ohms may be connected. The letters n.a. indicate information not available or press time.

completely separate, component system. In short, the new "3S receiver" (solid-state, stereo) is not a compromised product or "audio stepchild." Rather, it comprises a new product grouping, with the normal variations among models found in any other product category.

SPECIFICALLY, what does a transistor receiver include, and how does it compare with tube models and separate components? A receiver may be thought of as a "three-in-one" product: tuner, pre-amp, and power amp. The dial on the front of the receiver looks very much like the dial on any tuner or receiver, and includes some sort of stereo indicator plus a meter to help you tune in the station of your choice. The stereo indicator usually is a bulb which lights up as you pass a stereo signal while dialing. On many of the costlier sets, the indicator is part of an automatic switch that changes reception automatically from mono to stereo. The most common type of tuning indicator is the D'Arsonval meter, marked in numbers. The higher the reading on the meter as you tune into a station, the stronger the signal. A variation on the D'Arsonval is a meter tuned for a center-of-scale indication. Some sets provide both types—when maximum signal strength on one meter does not agree with center-of-scale tuning on the other meter, something may be amiss at the antenna, or the set may need re-aligning. Two types of "cat's-eyes" are also in use—one providing a fan-shaped image which grows as you tune towards a station and shrinks as you pass it; the other consists of lines which converge as you near your station and diverge as you pass it. Since both of these actually are a form of tube, they are losing favor among designers of transistor sets.

The stereo FM tuner itself consists of a front end, IF stages, limiter stages, and detector. Some manufacturers use transistors for all of these; others use nuvistors—miniature vacuum tubes offering many of the same advantages as transistors yet costing less—in the front end. Many of the earliest 3S receivers used nuvistors; more and more, however, front ends are being made with transistors.

(The addition of AM to receivers this year provides an interesting insight into high fidelity buying habits. Three years ago, before the major manufacturers introduced their transistor models, they virtually all included at least one AM-FM receiver in the line. In 1964, the industry decided that its customers really were interested only in FM, and when the new lines made their appearance that fall not one transistor AM-FM receiver was available from a major manufacturer. AM broadcasters, upset about the situation, raised the question with component manufacturers. Eventually, the AM facility began to reappear, and one-third of this year's models do include it.)

The preamp-control section of a 3S receiver is similar to that of most amplifiers. Some manufacturers provide a great number of controls; others

keep them to a minimum for a less cluttered look. Among controls commonly found are the on/off switch, sometimes coupled with the volume control; bass and treble controls—a single control on some very inexpensive models, four separate knobs on some more elaborate ones (separate bass and treble controls for each of the two channels); a balance control; a selector switch to choose mono or stereo FM, and among the inputs; a tuning dial; loudness and rumble filters; muting switch; and on some models, a speaker selector. Most receivers have three pairs of stereo inputs—for a tape deck, a phono cartridge, and an extra "just in case."

The power amplifier may range in size from 10 watts or less to more than 50 watts per channel. Circuits include heat-sinks where necessary to dissipate whatever heat may be generated. In some models the chassis itself serves as a heat-sink. In any case, the output transformers—one per channel—are gone. A power transformer, to couple the AC line to the set, still is required of course, and some sets use small "interstage" transformers to boost the audio fed to the output transistors.

Virtually all receivers today have outputs for stereo headphones, usually on the front of the unit; and virtually all have outputs for stereo tape recording at the back. Most have stereo taps for 4-, 8-, or 16-ohm speakers, with raised Bakelite barriers that prevent the accidental touching of speaker leads which could short out the amplifier. A few have provisions for a center, or phantom, speaker channel, composed of left and right channel signals.

As is true of most transistorized equipment, the case often is sealed to prevent you from poking around inside. "Since the average customer can't replace transistors as he could tubes in the older sets," says one manufacturer, "we sealed the unit to prevent damage to the equipment or accidental damage to the customer."

THE NEW BREED of receiver has been widely promoted by audio dealers, quick to sense that with this product they could interest a broader market for quality equipment. Thus, coincidental with the rise of the 3S chassis has come an unprecedented increase in the number of "system deals" offered by audio outlets. Such a sale is rather like an audio blue plate special in which a store offers a complete component system—no substitutes allowed—at a *prix fixe*. In addition to the receiver, the system usually includes an automatic turntable with cartridge, and two loudspeaker systems. The cost of the entire system frequently is little more than the list price of the receiver alone, and is made possible by volume purchases of all the related gear plus the use of "private label" loudspeakers designed by the store itself. Of course, the buyer is free to select better speakers or an alternate record player if he is willing to pay the higher prices for such equipment.

Prices of high fidelity equipment have always been confusing to the newcomer. This year, there's

a new element in the audio pricing structure. Once, audio products carried a "list price"—which rarely was the price paid by the buyer. Because of the simplified distribution pattern originally characteristic of the audio field, the prevailing selling price was lower than "list" and came to be known as "audiophile net." Eventually, this "net" took the place, for all intents and purposes, of a "list" price in that discounts from it—particularly in highly competitive market areas—became common practice. To bring some order out of the price chaos, manufacturers have begun to require minimum resale agreements with their dealers—contracts under which the dealer agrees not to sell the item under a specified price (usually 20 to 30 per cent off audiophile net). This amount is now called the "minimum resale" price.

Whatever the cost, an overriding desire on the part of the buyer of a receiver is for convenience and reliable performance. The former need is being satisfied not only by astonishingly compact dimensions but by new, often radical, innovations in styl-

ing and general appearance. The receiver is now thought of as a product that must appeal visually as well as sonically. As a result, the buyer has a wide choice of styles as well as of control features or power output.

As for performance and reliability, the fact that a receiver is fully or partly transistorized is of itself no guarantee of quality construction or of high fidelity sound. You still have to listen and judge for yourself before buying. Generally speaking, the best receivers are those offered by established high fidelity component manufacturers. It can be expected, by the way, that as the 3S receiver trend continues, higher-powered sets will be offered—with little or no increase in size or even in cost. The average power of current models already is in excess of 30 watts per channel. And steadily, the cost to manufacturers of reliable transistors has come down. This may be offset to some degree by rising costs in other areas, but it seems reasonable to expect that eventually prices for solid-state equipment will match, or dip below, those for tube equipment.

WHAT DO THE SPECIFICATIONS MEAN?

The "total performance" of a stereo receiver is described by its technical characteristics or specifications. It is beyond the scope of this article to document the specifications of all the sets listed, although a brief guide to some of the more important features can prove helpful.

Tuner sensitivity is the set's ability to respond to weak signals. Most manufacturers use the IHF rating method, and the figures range from just below 2 to a little more than 3 microvolts. The smaller this number, the higher the sensitivity. The set's ability to distinguish between two stations—one local, the other distant—coming in on the same frequency is its capture ratio; again, the smaller the number, the better.

Channel separation is the tuner's ability to maintain the two stereo channels as discrete signals so that the stereo effect will not be degraded. Thirty db of separation is the legal requirement for stereo broadcasting. Somewhat less than that amount across most of the audio band is considered acceptable for stereo reception. The proportion of clean signal to spurious noise etc. in the audio output is the signal-to-noise (S/N) ratio. Good tuners and amplifiers have S/N ratios on the order of 60 db.

Total harmonic distortion (THD) should be less than 1 per cent; most of the better models have figures below 0.5 per cent. Some increase (ideally not more than twice this figure) is normal when changing from monophonic to stereo reception. Intermodulation distortion (IM) generally runs a little higher than harmonic distortion.

A tuner's frequency response indicates its ability to supply an audio signal at least as wide in range as that transmitted by the station (nominally 50

Hz to 15 KHz). The amplifier must pass this band as well as that of other program sources (tape, disc) which may be connected to it (nominally 20 Hz to 20 KHz).

The amplifier's ability to drive a speaker system is based on its power output. Either the IHF music power method or the more rigorous continuous power method (which yields a lower figure) is valid, but when comparing sets it is important to know which method is used.

An amplifier's damping factor is an indication of how well it controls the speaker vibrations. As a rule, the higher this figure the better, although increases much beyond a value of 10 generally are held to offer little tangible improvement in performance.

The transient response of an amplifier indicates its ability to respond to the sudden changes in signal level, and relates to clarity and definition of musical transients. This characteristic is observed by square-wave tests.

Equalization is the frequency "recontouring" introduced by an amplifier to compensate for the deliberate skewing of those signals that took place when they were first impressed onto a disc or tape. The amplifier's equalization, for either the RIAA disc or the NAB tape characteristic, should produce a response uniform within 2 or 3 db.

A detailed explanation of these and other characteristics, including a guide to the numerical values used, appeared in the article "Can High Fidelity Be Measured?" published in this journal in July 1962. Reprints are available for 10 cents each to cover handling costs. For documentation of specific models under test, the reader is referred to our monthly equipment reports.

The Posthumous Career of J.S. BACH

FOR MORE THAN TWO HUNDRED YEARS, THE
MUSICAL WAVES OF THE FUTURE HAVE HAD THEIR SOURCE
IN THE MUSIC OF JOHANN SEBASTIAN BACH.

by Leonard Marcus

FOR DECADES musicologists have been trying vainly to convince us, the music-listening public, not to lump together all pre-Bach music as “pre-Bach music.” Look, they say, simply look at that fine pre-Bach, er, that fine music written before Bach’s time. Consider how vast it is in quantity, how many separate ages it encompasses, how great a variety it demonstrates. There were, the authorities rightly point out, the earlier baroque composers like Buxtehude and Torelli and Corelli, not to mention Vivaldi and Monteverdi and even the Gabriellis. And before them, there was the whole Renaissance with Des Prez and Dufay and Ockeghem, and before *that* there was Machaut and *ars nova*, and let’s not forget the Gothic with Pérotin, and. . . . And so forth back to Orpheus. But still the music lover, in his divine, omnipotent ignorance, divides the sea of music into two parts: a rivulet of “ancient” music, which is primarily of historic interest to him and therefore little performed, and an ocean of living music, which speaks directly to him. Johann Sebastian Bach, of course, is the watershed.

But is it really our ignorance? Or is it that Bach, the most gigantic figure in music history, stamped the future of music in his own image? For two and a half centuries of music, the “common-practice” period, composers all spoke the same harmonic language. They even spelled all the words alike. This period lasted until the Stravinsky-Schoenberg revolution in our own century and, although some offshoots emerged in the music of Scriabin or of Debussy and Ravel, these soon came to dead ends. This universal language was not only developed by Bach,

but brought to its peak by him. One will hardly find a harmony, either assonance or dissonance, in the works of, say, Richard Strauss or Mahler that cannot also be found somewhere in Bach—most of them, probably, in the final B minor fugue of the *Well-Tempered Clavier* (Book I). As for radical use of dissonance, Bach’s fugue will outpoint almost any pre-Ives work offered in combat. Even Beethoven’s last quartets, with a harmonic language “farther out” than any before Bartók, can boast of few clashes not contained there.

“With my prying nose,” wrote music critic James Huneker half a century ago in *Old Fogy*, “I dipped into all composers, and found that the houses they erected were stable in the exact proportion that Bach was used in the foundation.” Still, it may be asked, how could Bach have become the foundation for the future if he remained “unknown” for so long? Everyone has heard of the famous concert at which a twenty-year-old Mendelssohn resurrected Bach—in 1829, nearly eighty years after his death—with a performance of the monumental *St. Matthew Passion*. Bach’s own generation had all but ignored him as a composer, even though he was Europe’s most famous organ virtuoso. The following generation treated him as a strapping lad treats his aging father, with patronizing smiles, for by then Bach’s polyphonic style was not only dead but—what is always more fatal—unfashionable. If somebody mentioned “Bach” in public, he would have been referring to Carl Philipp Emanuel or, in England, to Johann Christian. The “real” Bach did not stand up until Mendelssohn’s concert, and even Beethoven by then had died.

Bach's posthumous history, in fact, gave the original basis to the popular legend: "An artist is never appreciated until he has been dead a century."

Except that even in Bach's case, it's simply not true. The generations that ignored him were the generations of the *public*—a public having little opportunity to hear the thundering masterpieces of this supreme tone-architect. But the composers and musicians—ah, they knew their J. S. Bach well. These composers nurtured Bach in their own circles as Masons guard from the laity their secret lore and icons. They pored over his music and lovingly passed it on from teacher to pupil. Haydn, who was already eighteen when the older composer died, got to know Bach's works intimately. It was a major event in Mozart's life when he came into contact with Bach's music through Baron Gottfried van Swieten. As a child, Mozart had studied Bach's art through the piano pieces, but at Van Swieten's house he was awakened to the whole world of German polyphony. Mozart immediately set to work transcribing some of Bach's fugues for string quartet, and his own music suddenly took on the deeper, darker, Bachian coloring. It initiated a "minor-mode" time of his life, and what resulted were a C minor fugue for two pianos, K. 426 (later supplied with an Adagio and arranged for string quartet), the D minor and C minor piano concertos, K. 466 and K. 491, the C minor piano sonata and fantasy, K. 457 and K. 475, and the G minor piano quartet, K. 478. Mozart's wonderment increased even more when, a few years later on a trip to Leipzig, he heard Bach's motet *Singet dem Herrn ein neues Lied*. Bach was to remain Mozart's spiritual companion through the final, incomplete Mass in C minor and the D minor Requiem.

It must be admitted that Mozart was also taken by Handel's music at this time. He added wind parts to *Messiah*, *Acis and Galatea*, *Ode to St. Cecilia*, and *Alexander's Feast* for performances at the Baron's house. Sociologists will note that Handel's reputation, if hardly his music, is still often placed on a par with Bach's. During their lifetime Handel had much the greater renown, of course, and for various reasons his partisans have kept his name well polished. The British scholar John Alexander Fuller-Maitland's 1902 volume of *The Oxford History of Music* was titled "*The Age of Bach and Handel*," and nearly every comprehensive music history since has had to include a chapter with that heading. It is unfortunate, since Handel does not fare too well in the comparison. Still, we must be tolerant of the British in their touting of their immigrant son; they are hard put to foster anybody else.

As for Beethoven, he was weaned on Bach when he was a student of Christian Neefe. Later, as a composer of thirty, he even tried to encourage his publisher in issuing Bach's works. "Your intention [to do so]," Beethoven wrote, "rejoices my heart, which beats wholly for the majestic art of this father of harmony." And, as anyone will remember who has read the preface to Czerny's still popular edition

of the *Well-Tempered Clavier*, it is based in large part on how Czerny recalled Beethoven playing these preludes and fugues.

IF I COULD choose one great musical event at which to have been present, that 1829 concert would surely be it. What a moment it must have been! The event was well attended, but few had come to hear Bach. It was, rather, Mendelssohn, darling Felix, whom everybody had come to see—and perhaps even to hear—conduct. Imagine sitting there, prepared to suffer through hours of music by some forgotten composer who had somehow captured Felix's fancy, and then being overwhelmed by the opening of the *St. Matthew Passion*, with its inexpressibly powerful dirge building up to the entrance of the two choruses, crying, pleading, shouting at each other while a third, angelic choir of boys penetrates through the massive sound. Berlioz, who with Debussy was one of the few important musicians who could take Bach or leave him, heard the work fifteen years later and had to admit: "It took my breath away." I know that, for myself, it would almost be worth having been deprived of Bach's music during my own youth to have had him first presented to me, unsuspecting, in such dramatic fashion.

At any rate, the concert over, Bach was installed as the nineteenth century's Romantic god. While the classical composers had adored him for his purity, the Romantics worshiped him for his thunderbolts. His presence for the rest of the century was so oppressive that at times it became detrimental. Everybody had to write fugues, even Berlioz, and fugal writing was inimical to the Romantic spirit—especially when many of the Romantic composers, again like Berlioz, apparently could not write a decent one. Schumann tried his hand when he was in his mid-thirties, producing, among others, six on the notes of the magic name B-A-C-H (B is German for B flat; H is German for B natural). They are among his poorer efforts. But Schumann did benefit from his attempts at creating angular, Bachian fugue subjects and passagework. Although he was not able to use the resulting themes fugally, he did harmonize them in his own idiom and, as a consequence, added a strong backbone to such works as the *Manfred* and *Faust* Overtures, the cathedral scene in *Faust*, and the third, fourth, and fifth movements of the *Rhenish* Symphony. Liszt too wrote a fugue on B-A-C-H and is said to have known all forty-eight preludes and fugues of the *Well-Tempered Clavier* by heart. More recently, such composers as Max Reger and Walter Piston have written B-A-C-H fugues.

If the classicists had tried to monopolize Bach, the Romantics exerted themselves to expropriate him. Schumann wrote that "the whole so-called Romantic school (of course I am speaking of Germans) is far nearer to Bach in its music than Mozart ever was; indeed, it has a thorough knowledge of Bach. I myself make a daily confession of my sins to that mighty one, and endeavor to purify and strengthen

myself through him. . . . In fact, to my mind Bach is unapproachable—he is unfathomable.” And, again, Schumann says: “In the course of time the distance between sources diminishes. Beethoven, for instance, did not need to study all that Mozart studied—Mozart, not all that Handel—Handel, not all that Palestrina—because these had already absorbed the knowledge of their predecessors. But there is one source which inexhaustibly provides new ideas—Johann Sebastian Bach.”

That’s how it is with Bach. Each generation finds in him the dynamism behind its own energy. Whether it be the classicists broadening the rococo, the Romantics overwhelming classicism, the later Romantics opposing the earlier Romantics, the Wagnerites attacking the Brahmsians, the Brahmsians counter-attacking the Wagnerites, or the more recent contrapuntalists Schoenberg, Hindemith, and neoclassical Stravinsky smashing the nineteenth century, each has waved pennants emblazoned “Back to Bach.” And each has then awaited the ominous next generation, invading under the same banner.

WHAT IS IT that makes Bach so universal? In all of art, only Shakespeare can compare with him. And, like Shakespeare, Bach stirs the blood whether played in modern dress or in costume. The B minor Mass has been sung by chamber choirs of thirty—and less—and it has been sung by mammoth choruses of a thousand. (I would venture to suggest that this work—which I believe to be the supreme creative expression by one human being since the beginning of civilization—could well be sung by the whole number of the earth’s inhabitants.) The violin concertos can be stunningly performed as piano concertos, as the composer indicated when he thus transcribed them for keyboard. A listener will be excited by the *Art of Fugue* performed by any combination of instruments; Bach did not even indicate which instruments he had in mind. The organ works reached a generation of listeners as orchestral transcriptions by Leopold Stokowski or Ottorino Respighi—and, considering the muddy sound of most organs and the echoes they produce in their auditoriums, those transcriptions presented the all-important musical lines more clearly than they could usually be heard in the original. Nobody needed to be surprised when the 1964 recording “Bach’s Greatest Hits” became a best seller in the field of jazz. Drums and bass were added, but the notes sung by the scat singers had all been written by Bach. A subsequent recording in the same vein was issued, but it incorporated music by other masters and was not as successful. Universality is the only free pass to unlimited guise and, like most free passes, it is not transferable.

This kind of universality does not obtain in the work of other major composers. One could hardly imagine a successful “arrangement” of a Mozart sonata or a Beethoven symphony. Our piano arrangements of orchestral works are mainly studies and playthings for conductors and other students of the

symphonic literature. The pleasure one derives from playing them comes from knowing the original and imagining the sound of the orchestra as one plays the microcosmic version. It would never turn up on a concert program, except perhaps as a tour de force. And while we may be fascinated by a Handel concerto grosso or a Brahms piano quartet in the orchestral transcription of a Schoenberg, here it is the interaction of two great musical minds that challenges our interest. Schoenberg’s transcriptions are more Schoenberg than Handel or Brahms.

A truism defines a musical masterpiece as a work in which every note is in the right place and none can be changed without detracting from the music. Yet neither scholars nor performers are in agreement among themselves as to how Mozart’s ornaments are to be played, and we know that Mozart and Beethoven both improvised from their written notes. As for Bach, scholarly arguments still rage over what the correct notes actually are, and Bach improvised at least as much as he wrote down. Well-known editions of Haydn’s scores allegedly contain thousands of wrong notes. I dare say that today not one listener in a thousand, if indeed any, has ever heard a single Beethoven symphony performed with all the notes exactly as they appear in the score. Yet we have all been stirred by “nonauthentic” versions of such music and recognized them as masterpieces. How, then, do we do so? Because of their wide vision, their originality, and their inexplicable strokes of genius.

In the music of Bach, these three touchstones reach their epitome. His vision embraces all mankind—if not in the limited German Protestant purpose of much of his work, at least in the music that resulted from it. No atheist could fail to be caught up in that terrifying, desperate shriek of “*Kyrie eleison*” that opens the B minor Mass. Already in the first measure, as the bulk of the chorus stops in dreadful silence, the sopranos are heard soaring with ecstatic agony to the next outburst. It is all very brief, and suddenly the chorus is gone as the orchestra prepares a fugal foundation of solidity for its return. When the chorus finally reappears, its “*Kyrie eleison*,” although now utterly resigned, is an expression of such consummate faith in the Almighty’s compassion that we feel He hardly has any choice. Compare this with Beethoven. Beethoven—democratic, humanistic Beethoven—whose embrace was always for humanity, “*Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!*” struggled for the unattainable with such superhuman will, especially in his last works, that the music became disembodied, suprahuman. . . . Bach, whose thoughts were always with God, composed the most human music of all, and every shade of human passion—joy, comfort, ecstasy, awe, resignation—is present in his art. With Beethoven we touch the stars, but with Bach we are men.

Bach’s strokes of genius are myriad. The Germans have a picturesque word, *Einfall*, for an inspiration that just seems to “fall in” from nowhere. Almost every measure in Bach *Continued on page 119*

The Unfashionable Generation

by PETER J. PIRIE

Notes on some minor masters who swam apart from the mainstream of twentieth-century music.

"ONLY THIN SMOKE without flame, from the heaps of couch-grass, yet this shall go onward the same, though dynasties pass." Thomas Hardy wrote in the confidence that the changes between 1850 and 1950 would be no more than those wrought between 1750 and 1850. We know now that he was wrong. In the last hundred years not only the changes in our physical world but in our modes of thinking have been greater than in the whole of human history before.

We no longer write of the heaps of couch-grass, nor do we sing of the passing of the seasons. It has been less than sixty years since Schoenberg wrote his first atonal work, the Opus 11 Piano Pieces, but since then the speed of change has been traumatic. Tonality is not yet ended—among living composers, Shostakovich and Britten come immediately to mind—but for a time, at least, the battle for serialism was intense and bitter. In the midst of this revolution a whole generation of composers stood apart. They are charged with having "turned shudderingly away" from the spirit of the times, with persisting in outworn patterns of thought and technique, with remaining concerned with nature when the accepted subject of art had become artifice. These are "the unfashionable generation," for whose cause I propose here to put in a plea.

There is, actually, no logical reason why a composer "must" use a given technique. Composers tend to evolve their own language, as an integral part of what they have to say, and adoption of methods foreign to their own nature betrays itself in a basic insincerity of the work so created. For many of the

composers I shall discuss, the use of any language but their own would have been quite impossible, no matter how intrinsic to the times that language might be. Besides, the work of Britten and Shostakovich has proved that this question of techniques is only part of the story. So, really, is the matter of music inspired by nature. Although it is true that nature music usually involves the use of certain late-romantic techniques, there is no law against it—like the matter of atonalism, it is surely a question of taste. Even today, there are still country men.

Far more important in accounting for the unfashionable generation is their placing in time. Not only did they become involved in an intellectual and spiritual revolution that they were not by temperament completely able to embrace, but the political events of their world hit them hard also. They were Europeans, and the war of 1914-1918 broke at the beginning of their careers. Two English composers of promise did not survive: George Butterworth (1885-1916), who was killed in the Battle of the Somme, and Ivor Gurney (1890-1937), who was gassed and went mad. Thus at the very beginning of their career the members of this generation met disaster, a disaster repeated twenty years later with the Second World War, disrupting their lives in the crucial late middle years. There is more to it than this too; for many of us who lived through the grim decades 1918-1939, during which their best work was written, the whole period is one we would prefer simply to forget.

It would be possible to compile a long list of



Arnold Bax: "the passing of worlds."



Frank Bridge: "an enchanted darkness."



John Ireland: "the pure Saxon strain."

these unfashionable composers, but it is in England that their plight may be seen at its most typical and extreme. This country, at the turn of the century, had just begun a musical renaissance, for the first time since the death of Purcell producing composers of significance. The forgotten generation in England is the one that succeeded Elgar and Delius, and I would like to concentrate on three men from this group to represent them all. They are: John Ireland (1879-1962); Frank Bridge (1879-1941); and Arnold Bax (1883-1953).

THERE HAVE BEEN greater composers in England than John Ireland, but none so completely English. Just as the comparatively minor Fauré is more exclusively French than the major figure of Debussy, so Ireland is without the eclectic element we find in a composer like Elgar. In Ireland the pure Saxon

strain—lyrical, evanescent, wistful—tends to be almost his entire matter. A pupil of Charles Villiers Stanford, he quickly outgrew the watered-down Brahms of his teacher and developed his own individual voice. "The rainbow comes and goes, and lovely is the rose"—the deep pessimism that was a part of Ireland's nature, and which can be heard in his fine Cello Sonata and in the second of his three Piano Trios, found consolation in the beauty of the English countryside; such pieces as the *Concertino pastorale* and the *Downland Suite* are a distillation of the English spirit. Yet that same countryside has also an atavistic darkness with which Ireland felt an affinity; we see, for instance, the ambiguous, sinister aspect of the Dorset countryside, with its great prehistoric earthworks reflected in the symphonic poem *Mai-Dun*. He wrote one of the best light piano concertos of our time, in rather the same style and weight as Rachmaninoff's Third, and a number of distinguished songs and short piano pieces. His hard and powerful Piano Sonata is impressive, and so is the suite of three pieces called *Sarnia* (after the Roman name for Guernsey), which is a compendium of his expressive range: the dark and sinister *Le Catiaroc*; the wistful *In a May Morning*; and the brilliant *Song of the Springtides*. He was painfully self-critical, and destroyed more music than he published.

More eclectic was Frank Bridge, who was Benjamin Britten's teacher. The first reaction of anyone hearing Bridge's music for the first time is to remark how like Britten's it is, and, indeed, Britten derived many of his fingerprints from his teacher. But the personality is distinct. Even in Bridge's earliest music, which at a superficial glance resembles salon music, there is a streak of strangeness, an otherness or enchanted darkness. It can be heard in his first Piano Trio, and in the *Two Poems* of Richard Jeffries; his early suite, *The Sea*, has never quite left the repertory in England. The look of salon music is misleading, for the radical streak was stronger in Bridge than in any other English composer of his generation—towards the end of his life he was writing music that was virtually atonal. He was a great professional; when hardly more than a boy he had played in the Joachim Quartet, and Sir Henry Wood used to rely on him to take emergency performances at the Promenade Concerts, since he could conduct any modern work in the repertoire at sight.

It is the combination of wild and dark imagination with cool professionalism that makes Bridge's music fascinating; it is seen at its best in his four String Quartets, which are among the finest ever written by an Englishman. He had enchanter's nightshade in his veins, and his last compositions, such chamber pieces as the second Piano Trio and the magnificent *Phantasm* for piano and orchestra, are intensely individual. The *Phantasm* is a work of great originality, particularly in scoring and harmony, from which some of Britten's latest works, notably the *Cello Symphony*, have taken a great deal. Britten was also fascinated by the overture *Enter Spring!*, one of

Bridge's last works and a fascinating concatenation of glittering color. Bridge died in 1941, and his name was swallowed up by the War. But Britten remembers him with affection and admiration, and has been programming his work in concert; he and Rostropovich play the Sonata for Cello and Piano together, and Britten usually includes the lovely tone poem *There Is a Willow Grows Aslant a Brook* in the Aldeburgh Festival programs. Today, indeed, Frank Bridge's name is being heard again, as is also that of Arnold Bax.

FEW ARTISTS have ever challenged fate as Bax did. Yet the man himself was shy, gentle, and self-effacing. He was held in great affection by all who knew him, and inspired one of the most startling and moving openings to an obituary notice that can ever have been written: "Dear Arnold Bax!" (*Music & Letters*). Possessed of great technical gifts, he expended them lavishly, pouring out music from his seventeenth year until his death just before his seventieth. The sheer size of his output militates against familiarity with it, and has led to the accusation that he was unself-critical. Another way of dismissing him is just to write "Celtic Twilight" and leave it at that. He was fond of Ireland, but only his early works were Celtic in spirit, and he destroyed most of them, including three or four symphonic poems and a symphony. He belonged, in fact, to an old Surrey-Sussex Quaker family. His lavish early music quickly hardened and simplified, and sonata form, for chamber combination or orchestra, began to obsess him. Between 1922 and 1939 he wrote seven symphonies; the Second, Fourth, and Seventh were performed for the first time in America, the Seventh being commissioned by the American people.

Unlike the other English composers of his generation, Bax studied not with the conservative Stanford but with the progressive Frederick Corder. Corder's gods were Strauss and Wagner, but there is little of them in the characteristic early works of Bax. Here, in the compositions of before-1920, the obvious influences are the Russians Borodin and Balakirev and (especially in the piano music, including the first two of Bax's four Piano Sonatas) Liszt. These influences he worked slowly through, until by the end of his career, in such things as the Violin Concerto and the Sixth and Seventh Symphonies, there is little of them left. He was a prodigious pianist, but made it a point never to play or conduct in public—though he once recorded Delius' 1892 Violin Sonata with M. Harrison.

Bax's sensitive spirit and intoxicated sense of beauty were at war with a terrible honesty that observed and grieved over this world's pain. The conflict rages unceasingly in his symphonies, in the vast, stormy Piano Quintet, and in such things as the symphonic poem *November Woods*. He loved the far north, pine forests, mountains, and tempestuous seas; and there, among surroundings of wild and stormy beauty, often working in his overcoat in the depths

of the northern winter, he wrote his mature works. He greatly admired the poetry of William Butler Yeats, and the spirit of his music has much in common with Yeats's later poems. So too it has with the music of Sibelius, but there was no direct influence. Bax's complex textures are very different from those of the Finnish composer and the relationship is one of close affinity rather than direct influence.

It will be seen from the above brief account of his music and its nature that he flew in the face of the most typical manifestations of the modern spirit; and if it were not for the bleakly tragic nature of so much of his music, works that no one could accuse of being escapist (but many do, in ignorance), one might say that the charges against the unfashionable generation are justified in Bax. Even here, in this bleak and stormy music, his approach is one of *heroic* tragedy, in an age which insists that heroic tragedy is dead. The recklessness of Bax's challenge lay in his insistence that this was not so. Like Beethoven, he remained true to his experience, which told him that the beauty of the world was no less real than pain, and that the significance of man as a being lay in his refusal to accept evil as the final fact of life or dully to accept the flux of events as wisdom. His belief in the validity of the challenge of mind and idealism was a part of the defiance, along with his lavish orchestration, the technical difficulty of his music, and the unfashionable nature of his radical, but not atonal, harmonic idiom.

Bax's first three symphonies form a single process, and are thematically linked; the brutal, curt First, the vast and tragic Second, and the Third, in which the conflict ends, for the time being, in supernal peace. His Fourth is an outburst of almost irresponsible gaiety, and the composer admits an extra-musical inspiration—wild seas bursting over rugged coasts on a windy, sunny day. His Fifth has a legendary aspect, and is beautifully constructed. But I should like to discuss here his Sixth, as speaking for all the unfashionable generation.

The conflict at the heart of Bax finally explodes in his Sixth Symphony. In no other work of his does the head-on collision between beauty and brutality express itself more forcibly. In the first movement the contrast is between a grinding ostinato topped with a barking brass phrase and episodes of a beauty exceptional even for Bax, which alternate in startling contrast: this contrast has led to difficulty before, but by its simple acceptance, with no attempt at softening the impact, a new synthesis is here achieved. One is reminded of Mahler, who in his Sixth Symphony (there can be no question of influence) uses much the same stark opposition, and in Bax too the simple contrast between major and minor is deployed. The legend of Bax's prolixity dies hard: in this symphonic movement, as in most of his others, all the material can be derived from the opening phrases, transformed with Liszt-like ingenuity to fit the varying circumstances of the conflict. The movement ends with the conflict unresolved. The slow movement, as so often in Bax, is a troubled dream, an

uneasy interlude. A solitary trumpet, crying a sad tune with a Scots snap, indicates Morar, Inverness-shire, the environment of so much of Bax's work. The last movement is a daring formal experiment: Introduction, Scherzo, Epilogue. The clarinet theme of the Introduction also undergoes transformation in the movement, but the main business is the tigerish Scherzo, with its demonic rhythm, its sudden angry harshness. Once again there is a drastic contrast: the Scherzo mutters into silence, to be followed by a trio of such startling simplicity that the point is at once made. When the Scherzo resumes, it is with terrifying ferocity; and we remember that, like Vaughan Williams' Fourth and Walton's First, it was written during the middle 1930s: "None shall break ranks Though nations trek from progress."

Bax's scoring, always masterly, reaches in this movement a point of great virtuosity—the sheer tension of the sweeping, leaping, vanishing climaxes builds up remorselessly. The harmony becomes more acrid, the percussion noisy; with a feeling of awe we notice that the heavy brass are contributing only an occasional note to the staggering uproar. When they do enter, with a bitter transformation of one of the Symphony's noblest themes, the roots of the earth are torn up, and we have a sense not merely of the breaking of nations but of the passing of worlds. The air is full of the flying debris of themes, which slowly sink into unearthly light; with heart-rending eloquence the horns sing their song of renewed youth and loveliness as the Symphony fades into luminous silence. . . . Bax asks to be judged by the highest standards. Personally, I think that by all but the very highest standards, he stands.

Within a few years of the Sixth Symphony's completion the Second World War broke out, and the ranks of the unfashionable generation were scattered, their work regarded as no longer viable. But are the charges against them valid?

To make explicit what I have implied. Granted that the official revolution and especially atonal and serial music have added greatly to the scope of our art, does it necessarily follow that all other music written after 1911 was stillborn? The facts—*Daphnis et Chloë*, *Mathis der Mahler*, *Belshazzar's Feast*, *Peter Grimes*, the works I have here described—indicate otherwise. Logically, one can say that Schoenberg enriched the art; one cannot say that his music invalidated the music of others. There is no mainstream of music, and greatness can never be absolute: variety is one of the greatest virtues of art. Tonal music continues to be written and to be listened to. And perhaps in time it may even be no crime to be a nature-composer—say, when Messiaen has finally completed a symphonic catalogue of all the bird song in the world. Today, in England especially, the forgotten names are beginning to creep back. Men still burn couch-grass on the downs behind Storrington; and outside The White Horse I see the tall shy wraith of Arnold Bax. To hold a hand uplifted over fear; and shall not loveliness be loved forever?



MARANTZ 10-B TUNER: "... rather spectacular results."

Q. Mr. Marantz, your new 10B stereo FM tuner has caused quite a stir in the hi-fi industry. Now that a large number are in the field, what reactions have you received?

Mr. Marantz: The overwhelming reaction has been one of surprise from owners who found our claims were not exaggerated. One user wrote he had "... taken with a grain of salt your statement that reception was as good as playback of the original tape or disc. However, after using the tuner for several days I felt I owed an apology for doubting the statement." This is typical.

Q. What success have users had with fringe area reception?

Mr. Marantz: Letters from owners disclose some rather spectacular results. From the California coast, which is normally a very difficult area, we have had many letters reporting clean reception from stations *never reached before*. An owner in Urbana, Illinois told us he receives Chicago stations 150 air miles away with a simple "rabbit ears" TV antenna. Another in Arlington, Virginia consistently receives fine signals from Lancaster, Pennsylvania, 125 miles away; Philadelphia, 200 miles away, and three stations in Richmond 100 miles over mountains, which he said "come in as good as local stations."

Q. For the benefit of these readers interested in the technical aspects, what



are the reasons for this improved fringe area performance?

Mr. Marantz: Technical people will find it self-evident that the rare four-way combination of high sensitivity—better than $2 \mu\text{V}$, IHF—both phase linearity and ultra-sharp selectivity in our new advanced IF circuit, and a unique ability to reach full quieting with very weak signals—50 db @ $3 \mu\text{V}$, 70 db @ $24 \mu\text{V}$ —virtually spells out the 10B's superior reception capabilities. Engineers will also appreciate the additional fact that our circuitry exhibits very high rejection of "ENSI," or equivalent-noise-sideband-interference.

Q. Considering the 10B's excellent fringe area performance, shouldn't one pick up more stations across the dial?

Mr. Marantz: Yes. The report published in the April edition of Audio Magazine claimed to have logged 53 stations with an ordinary folded dipole used in the *reviewer's apartment*, which was "more than ever before on any tuner!"

Q. I appreciate, Mr. Marantz, that the 10B's built-in oscilloscope tuning and multipath indicator is very valuable in achieving perfect reception. How big a factor is this device in the total cost of the 10B?

Mr. Marantz: Well, first we should note the fact that no manufacturer would offer a quality tuner without tuning and signal strength meters. Therefore, what we should really consider is the difference in price between ordinary tuning meters, and our infinitely more useful and versatile Tuning/Multipath Indicator, which is only about \$30! While our scope tube and a pair of moderately priced d'Arsonval meters costs about the same—slightly under \$25—the \$30 price differential covers the slight additional power supply complexity, plus two more dual triode tubes with scope

adjustments and a switch. The rest of the necessary associated circuitry would be basically similar for both types of indicator. The price of the 10B tuner is easily justified by its sophisticated precision circuitry and extremely high-quality parts.

Q. With the 10B's exceptionally high performance, does it have any commercial or professional application?

Mr. Marantz: Yes, very much so. In fact, a growing number of FM stations are already using 10B's for monitoring their own broadcast quality. One station wrote that they discovered their 10B outperformed their expensive broadcast monitoring equipment, and were now using it for their multiplexing setup adjustments and tests.

Q. Just how good is the general quality of FM stereo broadcast signals?

Mr. Marantz: As I have remarked on previous occasions, the quality of FM broadcasting is far better than most people realize. The Model 10B tuner has proven this. What appeared to be poor broadcast quality was, in most instances, the inability of ordinary FM receiving circuits to do the job properly. The Model 10B, of course, is based on a number of entirely new circuit concepts designed to overcome these faults.

Q. In other words, the man who uses a MARANTZ 10B FM tuner can now have true high fidelity reception?

Mr. Marantz: Yes, very definitely—even under many conditions where reception may not have been possible before. This, of course, opens up a tremendous source of material for the man who wants to tape off the air, and who needs really good fidelity. He can, as many of the 10B owners are now doing, build a superb library of master-quality tapes, especially from live broadcasts.

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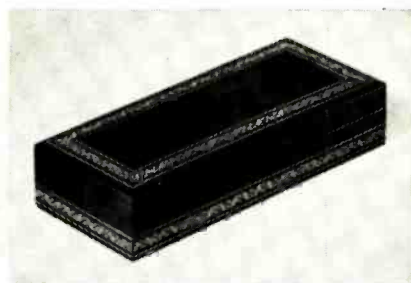
this leads to the need for a place to store the many small and delicate items comprising your collection.

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CIRCLE 62 ON READER-SERVICE CARD

high fidelity **EQUIPMENT** **REPORTS**

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

DYNACO BECORD 2000 TAPE RECORDER

THE EQUIPMENT: Dynaco Beocord 2000, a multi-speed tape record/playback tape deck with built-in amplifiers and optional speakers. Available as a console: deck without speakers in walnut base; or as a portable: deck plus speakers that become part of carrying case. Console dimensions: 18 by 14 by 9 inches; weight, 38 pounds. Portable model dimensions: 18 by 14 by 10 inches; weight, 41 pounds. Cost: console, \$498; portable: \$525. Manufactured by Bang & Olufsen of Denmark to Dynaco specifications; distributed in the U.S.A. by Dynaco, Inc., 3912 Powelton Ave., Philadelphia, Pa. 19104.

COMMENT: Replete with unique features and boasting high performance, the Beocord 2000 is of obvious appeal to both the audiophile tape recording enthusiast and the music listener. It is a quarter-track, three-speed ($7\frac{1}{2}$, $3\frac{3}{4}$, and $1\frac{7}{8}$ ips) machine using separate heads for erase, record, and playback. It is designed to be used in the horizontal position. The transport section of the deck is powered by a hysteresis-synchronous motor which drives the capstan and is connected via a linkage system to various drive wheels in a frictional-drive, speed-change system. The tape passes seven fixed tape guides and two movable guides in its path from supply to take-up reels.

The control panel, below the reels, is unique in tape equipment offered for home use. It looks, and is, professional in that it comprises in effect many of the features of a "compact sound studio." It is angled downward, rather like a lectern, which makes operation quite convenient. The top left corner contains two rows of push buttons which control the individual record and playback functions for each channel. One button permits using only the built-in amplifier (without activating the tape drive system) so that the unit can serve as a general purpose amplifier. Another button makes possible monitoring from the source or from the tape. Others permit echo effects while recording, synchronizing the sound of one channel with prerecorded sound on the other channel for special multiple-recording effects, and so on. Below these controls are two VU meters which operate during recording.

The center portion of the control panel is taken up by sliding potentiometer controls which permit either

gradual or speedy adjustment of the recording level for signals, independently or all at once, from microphone, phono, and radio. Complete mixing and fading from three different sources during recording thus is possible. A fourth, matching control adjusts playback level through the built-in amplifier.

To the right of the sliding controls is a pause lever that stops the transport but keeps the tape in contact with the heads to permit manual "rocking" to locate a specific passage. Next to this lever is the main drive control, with three positions for rewind, forward, and fast-forward. To its right is a three-digit index counter and reset button. Below the drive control are three more push buttons: one introduces loudness compensation when playing back through the 2000's built-in amplifier and speakers; the other two select either or both pairs of stereo speakers that may be connected to the machine. To the right of these controls is a low-impedance stereo headphone jack. The Model 2000 can drive two sets of external speakers, a headset, and an external component amplifier and its speakers all at once, if desired. Finally, there is a dual-concentric balance control for recording and playback, and a similar control for treble and bass for the built-in amplifier.

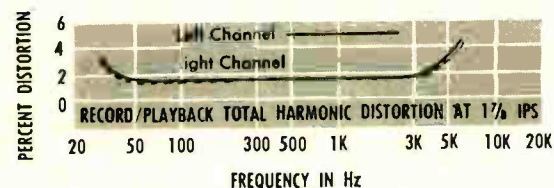
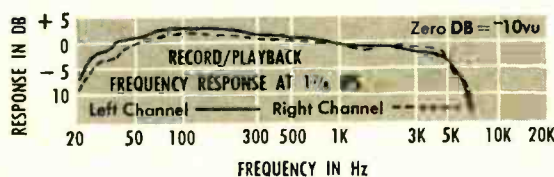
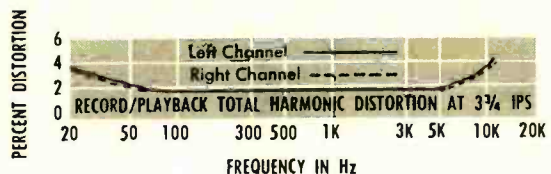
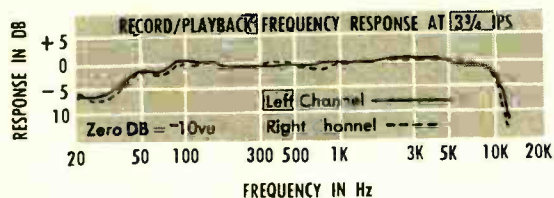
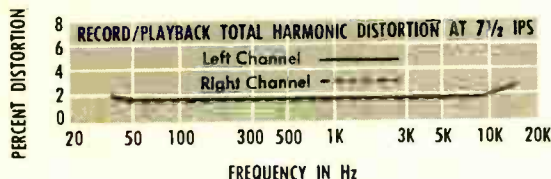
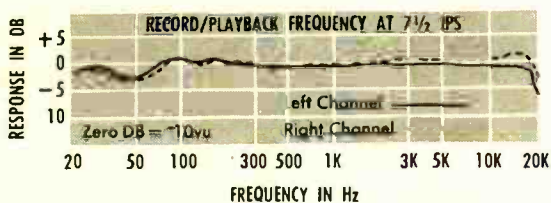
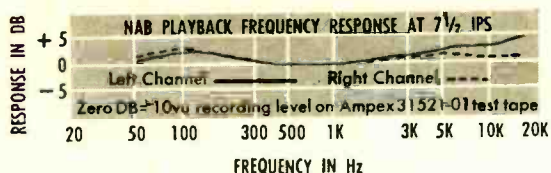
Actually, the versatility and possible uses of this machine are too varied to describe fully in this report; the instruction manual—which is clearly written



and amply illustrated—contains 36 pages detailing all the possible combinations of switch arrangements for a variety of applications in recording and playback—both monophonic and stereo—including echo

REPORT POLICY

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by Nationwide Consumer Testing Institute, Inc., a subsidiary of 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 Nationwide Consumer Testing Institute, 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 the publisher.



effects, recording sound-on-sound, synchronizing for slide projectors, and so on.

The circuitry is composed of solid-state modules. As supplied, one module handles inputs for microphones; another is an RIAA-equalized phono preamp; the third is for the "radio" input. These modules may be substituted for others, available as accessories, for alternate input arrangements: special mike circuits, additional phono inputs; special high-level signal inputs. For instance, one can swap the supplied phono board for a second mike board, and so on.

The recorder has several sets of input and output

Dynaco Beocord 2000

Lab Test Data

Performance characteristic	Measurement
Speed accuracy, 7 1/2 ips	0.54% slow (at 120, 127, or 105 volts AC)
3 3/4 ips	0.61% slow (at 120, 127, or 105 volts AC)
1 7/8 ips	0.54% slow (at 120, 127, or 105 volts AC)
Wow and flutter, 7 1/2 ips	0.04% and 0.08% respectively
3 3/4 ips	0.06% and 0.08% respectively
1 7/8 ips	0.16% and 0.12% respectively
Rewind time, 7-in., 1,200-ft. reel	32 seconds
Fast-forward, same reel	32 seconds
NAB playback response, 7 1/2 ips (ref. Ampex test tape No. 31321-01)	
l ch	+5, -0 db, 50 Hz to 15 KHz
r ch	+3, -0 db, 50 Hz to 15 KHz
Record/playback response (with -10 VU recorded signal), 7 1/2 ips, l ch	+1.5, -2.5 db, 20 Hz to 18.5 KHz
r ch	+2, -2.5 db, 20 Hz to 19.5 KHz
3 3/4 ips, l ch	+0.5, -3.5 db, 37 Hz to 10.5 KHz
r ch	+0.5, -3.5 db, 41 Hz to 10 KHz
1 7/8 ips, l ch	+2.5, -3.5 db, 23 Hz to 5 KHz
r ch	+2, -4 db, 26 Hz to 5 KHz
S/N ratio (ref. 0 VU, test tape), playback record/playback	either ch: 48 db either ch: 48 db
Sensitivity (for 0 VU recording level)	
mic input	either ch: less than 100 μ v
phono input	l ch: 8 mv; r ch: 8.5 mv
radio input	l ch: 350 mv; r ch: 440 mv
Maximum output level with 0 VU signal	l ch: 450 mv; r ch: 500 mv
with -10 VU signal	l ch: 150 mv; r ch: 170 mv
THD, record/playback (-10 VU signal), 7 1/2 ips	either ch: under 2%, 40 Hz to 10 KHz; 2.4% at 15 KHz
3 3/4 ips	either ch: under 2%, 60 Hz to 5 KHz; 3% at 30 Hz and 8.2 KHz
1 7/8 ips	either ch: under 2%, 40 Hz to 3.5 KHz; 3% at 32 Hz and 4.7 KHz
IM distortion, record/playback	
0 VU recorded level	l ch: 7.5%; r ch: 7%
-5 VU recorded level	either ch: 4%
-10 VU recorded level	nonmeasurable
Recording level for max 3% THD	l ch: 1.8 VU; r ch: 1.6 VU
Accuracy, built-in meters	left reads 4.5 VU low; right reads 3.5 VU low
Power output, built-in amplifier	at rated output impedance (4 ohms), each ch clips at 6.3 watts

jacks. On the left side are the line output, and the radio, phono, and microphone inputs. These all are DIN (European standard) multipin jacks which must be used with the connectors supplied. Instructions for wiring these connectors and relating them to U.S.A.-type jacks are included. A group of similar jacks on the right-hand side permit connecting four separate speaker systems (two stereo pairs). The pair supplied with the machine are prewired and so may be plugged in directly. Additional speakers for the other set of jacks would require, of course, the use of the DIN connectors.

In addition, there are duplicate connections of the more familiar U.S.A.-type under the machine. These include ordinary screw terminals for one set of stereo speakers; a system-grounding terminal; and three stereo pairs of RCA-type jacks for line output, phono input, and radio input. There is no mike input here.

Performance tests, conducted at Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.), are detailed in the accompanying charts and graphs. They add up to a tape system that, within normal tolerance limits, meets its specifications and is in general a high-performance tape system of better-than-average characteristics. Response, in both NAB playback and in record/playback, was uniform within a few decibels across the audio band at $7\frac{1}{2}$ ips; and only slightly less so at $3\frac{3}{4}$ ips. Even the slowest speed of $1\frac{7}{8}$ ips had reasonably good response. Distortion, at any speed, was exceptionally low and uniform across the largest portion of the response.

The machine handled all tapes gently and could be put through its (very many) paces readily and with assurance of expected results. Its playing of tapes at $7\frac{1}{2}$ ips leaves little to be desired; its rendition of commercially recorded $3\frac{3}{4}$ -ips tapes indicates that the 2000 has been designed for extended response at this speed. The speakers supplied are reasonably clean-sounding for their size, though lacking full bass response; the 2000, however, really comes into its own sonically when connected, via its line output, into a high fidelity stereo component system. In this hookup, it takes its place as one of the best tape machines available for home use.

KENWOOD MODEL TK-80 STEREO RECEIVER

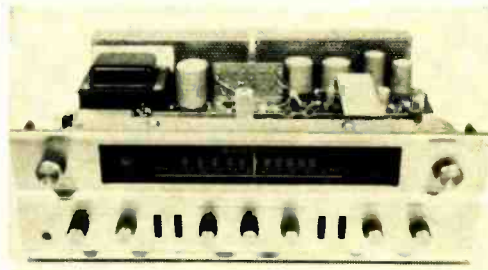
THE EQUIPMENT: Kenwood TK-80, a solid-state stereo receiver (tuner/amplifier). Supplied in integral brushed metal case with rubber feet. Dimensions: $17\frac{3}{4}$ by 6 by 14 inches. Weight: 28 pounds. Price: \$289.95. Manufactured by Trio Corp. of Japan and distributed by Kenwood Electronics, Inc., 212 Fifth Ave., New York, N.Y. 10010, and 3700 Broadway Place, Los Angeles, Calif. 90007.

COMMENT: The Kenwood TK-80 combination tuner/amplifier, or receiver, is a handsome instrument that offers just about every feature desirable in this type of equipment, and at an economy price. The silver-anodized case is integral to the chassis, and the set may be custom-installed or simply placed on a shelf or table top. The upper half of the front panel contains the FM tuning dial, calibrated very accurately in steps of 1 megacycle and supplemented by a zero-to-100 logging scale. On the left-hand portion of the dial plate is a maximum-strength FM tuning meter; above it are colored lamps—red for mono and green for stereo. The right-hand end of the tuning plate contains three more colored lights related to

external program sources connected to the set: red for phono; blue for tape head; green for auxiliary. Flanking the tuning plate are, left, a variable interstation muting control; right, the station-tuning knob.

The lower half of the panel is given over to a host of controls. At the extreme left is a low-impedance stereo headphone jack. Next to it is a five-position output selector combined with the power off/on switch. This control selects either or both pairs of stereo speakers that may be connected to the TK-80; it also has a position that mutes the speakers. The headset is driven in any position of this switch.

Continuing across the panel: there is the volume control; a rocker switch for loudness contour; another rocker for tape monitor; a dual-concentric, friction-coupled bass control; a similar type treble control; the channel balance control; a rocker switch for multiplex noise filter; another rocker for AFC

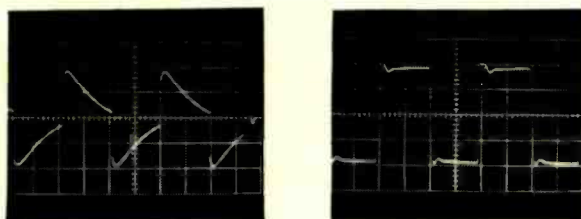


off/on; the program selector knob with positions for FM mono, FM automatic, phono, tape head, and auxiliary; and finally, the mode switch with positions for left or right channels only, stereo, reverse stereo, and monophonic sound.

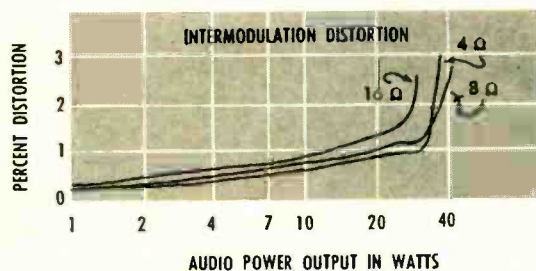
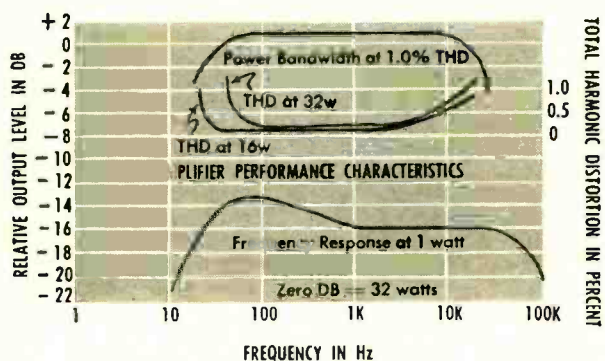
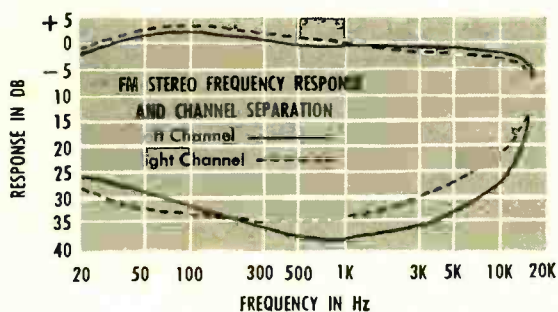
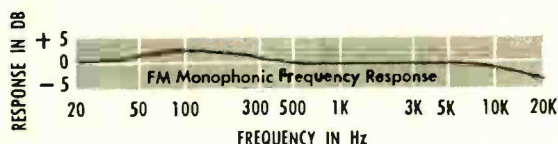
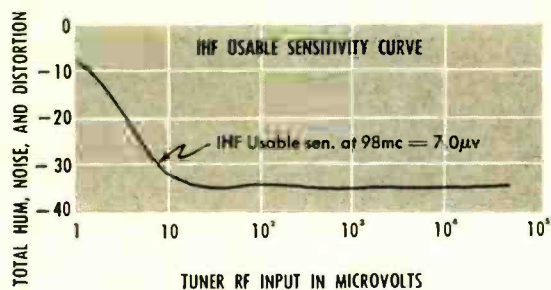
The treble and bass controls may be used to regulate each channel separately or simultaneously, as desired. The tape monitor selects tape playback, when a tape deck is connected to suitable jacks on the rear, regardless of what position the program selector is on. The FM automatic position permits the set to switch automatically to stereo when a stereo FM signal is received. The stereo lamp on the FM dial comes on at the same time. Both actions are part of an indicator circuit that works directly off the FM signal and is an exclusive feature of the Kenwood.

The rear of the set contains input jacks for signals from stereo tape head, magnetic cartridges, crystal or ceramic cartridges; auxiliary (high level) sources; and tape playback amplifier. There also is a stereo pair for feeding signals to a tape recorder. There are four sets of speaker terminals: for the usual stereo speakers, and for a second pair of stereo speakers. In addition, there is a derived center-channel output jack for feeding an A-plus-B signal to an external mono amplifier. Antenna terminals are for the 300-ohm (twin-lead) type; a separate grounding screw permits using 300-ohm shielded cable. A fuse-holder, the AC line cord, and a switched AC convenience outlet complete the rear complement.

The circuitry of the TK-80 is all solid-state except for a nuvistor and two vacuum tubes in the tuner front end. A total of 42 transistors, 13 silicon diodes, 17 germanium diodes, and 1 zener diode is used. The only transformer is the one for the power supply. Most of the parts are neatly laid out on printed circuit boards, the whole showing evidence of careful design and high-grade workmanship. The output power transistors are silicon types, installed in large heat-sinks, themselves encased in perforated cages that occupy their own rear section of the chassis. The main AC line is fused, and additionally, an automatic shut-off system, also claimed to be exclusive with



Square-wave response to 50 Hz, left, and to 10 KHz.



Performance characteristic Measurement

Tuner Section

IHF sensitivity	7 μ v
Frequency response, mono	\pm 2.5 db, 20 Hz to 20 KHz
THD, mono	1.6%
IM distortion	0.34%
Capture ratio	2.4
S/N ratio	60 db
Frequency response, stereo	
l ch	+ 2.5, -4.5 db, 20 Hz to 15 KHz
r ch	+ 3.5, -5.5 db, 20 Hz to 15 KHz
THD, stereo, l ch	2.6% at 400 Hz; 3.7% at 40 Hz; 2% at 1 KHz
r ch	2.9% at 400 Hz; 3.8% at 40 Hz; 2% at 1 KHz
Channel separation, either channel	better than 25 db, 30 Hz to 5 KHz; better than 35 db at mid-frequencies; 14 db at 15 KHz
19 KHz pilot suppression	-40 db
38 KHz subcarrier suppression	-47 db

Amplifier Section

Power output (at 1 KHz into 8-ohm load)	
l ch at clipping	27.3 watts at 0.14% THD
l ch for 1% THD	36.9 watts
r ch at clipping	28.8 watts at 0.17% THD
r ch for 1% THD	37.4 watts
both channels simultaneously	
l ch at clipping	23.1 watts at 0.22% THD
r ch at clipping	24 watts at 0.21% THD
Power bandwidth for constant 1% THD	21 Hz to 22 KHz
Harmonic distortion	
32 watts output	under 0.5%, 48 Hz to 7 KHz; 1.2% at 41 Hz and 20 KHz
16 watts output	under 0.5%, 23 Hz to 9.5 KHz; 0.87% at 20 Hz and 20 KHz
IM distortion	
4-ohm load	under 1% up to 30 watts output; under 1.5% up to 34 watts
8-ohm load	under 1% up to 19 watts output; under 1.5% up to 34 watts
16-ohm load	under 1% up to 13 watts output; under 1.5% up to 25 watts
Frequency response, 1-watt level	\pm 2.5 db, 13 Hz to 80 KHz
RIAA equalization	+ 2.5, -0.5 db, 20 Hz to 20 KHz
NAB equalization	+ 4, -0 db, 20 Hz to 20 KHz
Damping factor	19.5
Sensitivity, various inputs	
mag phono	1.72 mv
xtal phono	100 mv
tape head	2.5 mv
aux	145 mv
S/N ratio, various inputs	
mag phono	50 db
xtal phono	50 db
tape head	50 db
aux	71 db

Kenwood, protects the output transistors in case of an accidental short across the set's output terminals.

Both the tuner and amplifier sections of the TK-80 were measured at Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.), and the results are shown in the accompanying graphs and charts. They range, in sum, from average to better than average for a combination chassis in this price class. Amplifier performance was especially noteworthy. The power bandwidth extended beyond the nominal high-fidelity range of 20 Hz to 20 KHz. The low-level frequency response, and the equalization curves, showed a "hill" below 1 KHz, but it still was within the 2.5-db level; actual frequency response was within plus or minus 2.5 db from about 15 Hz to 75 KHz which, for a low-priced receiver, is remarkable. Harmonic distortion was very low across the band; IM distortion followed a linear characteristic rather than the "bump-and-dip" found in many low-priced solid-state units. The amplifier's damping factor of nearly 20 was very favorable; combined with the set's stability and good high-frequency square-wave response, it would indicate its suitability for driving any speaker system. The low-frequency square-wave response showed the effect of subsonic filtering used in the set.

Tuner performance was quite good, all things considered. IHF sensitivity was measured as 7 microvolts. The manufacturer specifies 1.8 microvolts, but uses a different rating system than the one employed at Nationwide. In any case, all other FM characteristics were very favorable, including uniform response on both stereo and mono; excellent channel separation and capture ratio; high signal-to-noise ratio; very low IM; and good dial calibration. All in all, these characteristics—as we have had occasion to point out in the past—can balance what appears to be a relatively low numerical sensitivity. The fact is, with this set we have logged just two stations less than with some of the costliest separate tuners. All told, TK-80 can be summed up as an attractive, well-engineered package that offers a lot of good equipment at a comparatively low price; it strikes us as a very good buy in its class.

SCHOBER TR-2 BASIC AMPLIFIER KIT

THE EQUIPMENT: Schober TR-2, a monophonic solid-state basic amplifier available in kit form. Dimensions: 5½ by 7½ by 11¼ inches. Weight: 13 pounds. Price: \$69.95. Manufacturer: Schober Organ Corp., 43 West 61st St., New York, N.Y. 10023.

COMMENT: Originally designed as part of an electronic organ, the Schober TR-2 amplifier now is offered on its own and for what you will; it may serve, of course, to upgrade existing organs or to add more speakers to an organ. Perhaps more germane from a high fidelity playback standpoint, the TR-2 will do nicely as the amplifier for a powered center-channel speaker in a stereo system or to pipe mono versions of stereo programs into another room, or as a general-purpose "utility" or public address amplifier, or—perish the thought—simply as the basic amplifier in an old-fashioned mono system. Of course, two TR-2s can be used for a normal stereo setup.

The TR-2 is compact and very sturdily constructed of high-grade parts. Its circuitry is solid-state; no output transformer is used, although there is an interstage transformer between the driver and the power output stages. Most of its parts are mounted on a

printed circuit board. A novel, and useful, feature of the TR-2 is the low-noise fan behind the chassis cage which circulates air through a series of vent holes. Instead of a line fuse, the amplifier employs an effective circuit-breaker.

All controls are located at one end of the unit. A toggle switch in the upper left-hand corner turns the



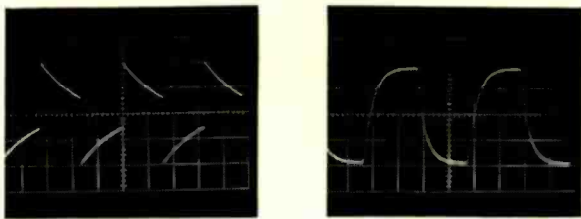
amplifier on or off. Below it is the AC line cord; to the right is the circuit-breaker reset button. Speaker connections are made via a pair of binding posts. The level or volume control is at the upper right; below it is the RCA-type input jack; below this is a

Lab Test Data

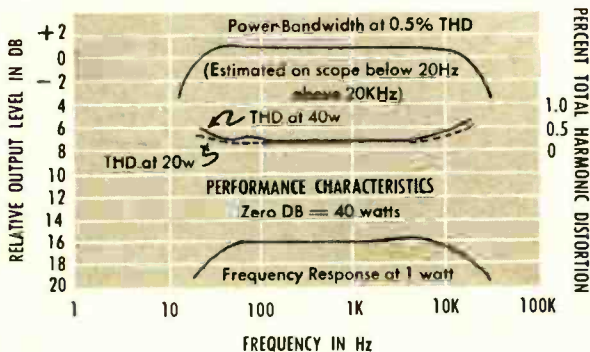
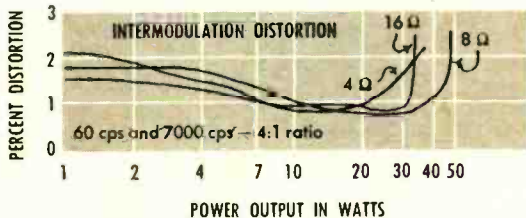
Performance characteristic

Measurement

Power output (at 1 Hz into 8-ohm load) at clipping for 0.5% THD (rated distortion)	46.5 watts at 0.25% THD 50 watts
Power bandwidth for constant 0.5% THD	13 Hz to 26 KHz
Harmonic distortion 40 watts output	less than 0.5%, 20 Hz to 12 KHz; less than 0.75% over-all
20 watts output	less than 0.5%, 20 Hz to 17 KHz; less than 0.6% over-all
IM distortion 4-ohm load	2.1% at 1-watt and 34-watt output; 0.78% at 15 watts
8-ohm load	1.8% at 1-watt and 47-watt output; 0.7% at 26 watts
16-ohm load	1.5% at 1-watt and 32-watt output; under 1%, 7 watts to 31 watts
Frequency response, 1-watt level	+0.2, -2 db, 21.5 Hz to 20 KHz; down 3 db at 17 Hz and 26 KHz
Damping factor	1.8
Sensitivity	86 mv to 1.1 volt, depending on setting of input control
S/N ratio	60 db



Square-wave response to 50 Hz, left, and to 10 KHz.



screwdriver-type sensitivity adjustment, which may be used to obtain full power output from input signals of varying strength.

In tests at Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.), the Schober TR-2 met its power output and THD specifications with room to spare, and shaped up as a worthy high-powered basic. Rated power output is 40 watts; at the unit's rated distortion of 0.5% the TR-2 delivered 50 watts. The power bandwidth and the low-level frequency response both extended, within a few decibels, from a bit below to just above the 20 Hz to 20 KHz band. Harmonic distortion was very low and well within specified values. IM distortion generally followed the pattern of many transistor amplifiers in that it was higher at low output levels, dropping to its minimum as power demands increased, and then of course rising at the power limits of the amplifier. In general, IM was lowest above 10 watts output, and depended somewhat on the impedance loaded to the amplifier. The IM curve, combined with the TR-2's low damping factor of 1.8, would indicate that while this amplifier can drive any speaker it probably will show up best when driving systems that are at least somewhat more efficient than the acoustic suspension types, and of a higher impedance than 4 ohms.

Square-wave response showed a tilt in the bass, and a rounded top in the highs—which reflect phase-shift and rolloff respectively, fairly typical of low-priced amplifiers. At that, the amplifier remained stable under all conditions of loading and could be used with any type of speaker system. A special circuit feature protects the output transistors against damage due to accidentally shorting the output.

The TR-2 comes as a kit; the instructions are quite clear and even the first-time kit builder should have no trouble in assembling the unit. Depending on one's experience, the job should take four to six hours.

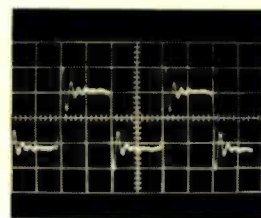
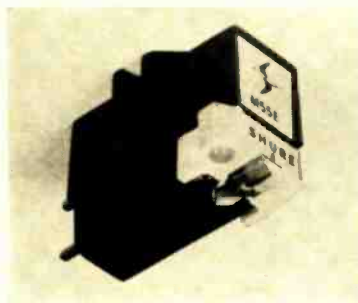
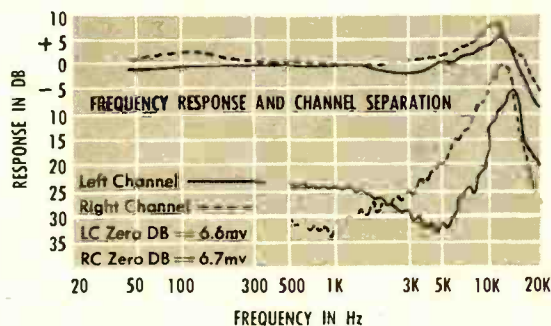
SHURE MODEL M55E CARTRIDGE

THE EQUIPMENT: Shure M55E, a magnetic stereo cartridge fitted with elliptical stylus. Price: \$35.50. Manufacturer: Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. 60204.

COMMENT: The Model M55E cartridge is essentially a lower-priced, but nonetheless high-performing, version of the Shure V-15 (see HIGH FIDELITY, August 1964). It is designed to track at the 15-degree vertical angle and is supplied with a biradial (elliptical) stylus. Compliance is very high—rated at 25×10^{-6} cm/dyne. Recommended tracking force is from $\frac{3}{4}$ to $1\frac{1}{2}$ grams; our tests indicated that while the M55E would indeed track well at $\frac{3}{4}$ gram, it tracked excellently at $1\frac{1}{2}$ grams.

Measurements of the M55E made at Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Co., Inc.) at $1\frac{1}{2}$ grams indicate performance characteristics that are similar, though slightly less splendid, than those of the costlier V-15. The frequency response curves for the left and right channels of the M55E are almost carbon copies of those of the V-15, but with a higher peak measured above 10 KHz. Over-all response of the M55E on the left channel was uniform within a few decibels over the audio range, with a 6-db peak at 11.5 KHz; the right-channel peak of 8.5 db occurred at 10.5 KHz.

Channel separation also resembled the curves of the V-15, although somewhat less separation was evident in the extreme highs. It was excellent at the important mid-frequencies with a maximum of at least 23 db up to 3.5 KHz, reaching a minimum of 6 db at 11 KHz. Output signal levels measured were 6.6 millivolts and 6.7 millivolts for left and right channels respectively, values well suited for magnetic phono inputs. Over-all balance between both channels remained within 2.5 db across the band. Harmonic distortion did not become evident until the 4-KHz point on the test record and remained low out to 15 KHz. Vertical and lateral tracking



1-KHz square-wave response.

characteristics were excellent, and the M55E had no trouble staying in the groove on the most demanding of test passages.

The 1-KHz square-wave response showed some ringing, indicating a resonance at the very high end. This effect, which is reflected in the measured response peaks, was doubtless intensified by the severity of test signals; it is, in any case, not discernible while listening to normal commercial discs. Indeed, the sound of the M55E on playback is extremely clean, well-balanced, well-articulated, and fully agreeable. It stays with the most thunderous crescendos and appears capable of presenting the full signal engraved on a record—including much of the elusive air and space that are characteristic of good stereo. If the "numbers" indicate a pickup not quite in the same class as the V-15, judgments based on careful listening put it very, very close behind.



**EMI MODEL 901
SPEAKER SYSTEM**

THE EQUIPMENT: EMI 901, a full-range speaker system in enclosure. Size: 34½ inches high (including roller casters), 28 inches wide, 20 inches deep. Price: \$395. (Speaker components alone for installing in one's own enclosure, \$285.) Manufactured by EMI (Electric and Musical Industries Ltd.) of England; distributed in the U.S.A. by Scope Electronics Corp., 235 East 42nd St., New York, N.Y. 10017.

COMMENT: The Model 901 is a medium-size floor-standing speaker system housed in an oiled walnut enclosure that rests on four small hidden rollers. An unusual feature of the cabinet is a removable bottom plate: when in place, this panel seals the enclosure completely so that it approaches an infinite baffle. When the panel is removed, the resultant opening serves as a port for bass reflex action. In general, the manufacturer recommends removing the plate when the 901 is used in a fairly live room so that the system provides relatively better tonal balance between lows and highs. In a room that is fairly well damped acoustically—one with carpeting and draperies—it is recommended that the panel be left in place.

The woofer in the 901 is an enormous and heavy oval-shaped unit, 19 by 14 inches. This shape was chosen, according to EMI, to avoid spurious vibrations and resonances in the cone response. Mounted across the woofer are four cone tweeters, each 3⅜ inches in diameter. The two nearest the edge of the woofer are relatively directional in their propagation of the highs; the two nearer the center are fairly omnidirectional. The design aim here is to provide a wide horizontal polar response combined with a controlled, narrower vertical response so that the sound will be spread but not overly diffused as a result of ceiling and floor reflections. The crossover frequency to the two sets of tweeters is 1,800 Hz, handled by a network installed within the enclosure. The rear of the enclosure contains binding posts, marked for polarity,

for hookup to the amplifier. Midrange and high frequency level controls are provided. Input impedance is 8 ohms; efficiency is fairly high. The enclosure itself is rock-solid, and finished in oiled walnut. The drivers are mounted on a slightly recessed baffle board so that the long dimension of the woofer runs vertically. The five drivers radiate past a metallic grille, itself designed to help disperse the sound; this grille is framed by a generous amount of walnut edging to present a neat appearance. The rear panel of the enclosure, incidentally, also is walnut-finished.

Our tests of the 901 were conducted in a carpeted room and did indeed confirm the recommendation about the bottom panel. The system definitely sounded better with the panel in place. "Better" here does not imply any change in the response range but rather an improvement in over-all clarity and articulation, especially of complex instrumental passages. Doubtless, other listeners—using the system installed in other types of rooms—will prefer to remove the bottom panel; at least the option for experimentation is provided. We also liked the idea of placing a heavy unit like the 901 on rollers: they facilitate moving the system about and tend to remove inhibitions about seeking that elusive "best spot" in the room (speaker manufacturers, please copy!).

Our checks of bass response indicate strong and useful response down to about 40 Hz, with doubling apparent in the 40-to-70-Hz region when the system is driven abnormally hard. At that, the Model 901 is quite efficient, and can produce enormous sound levels in a room with relatively little rotation of the amplifier volume control, so that in normal use it would not have to be driven hard. We note that the manufacturer specifies bass response to 28 Hz; this is doubtless a measure of sound pressure, while our judgments are based on audible tones.

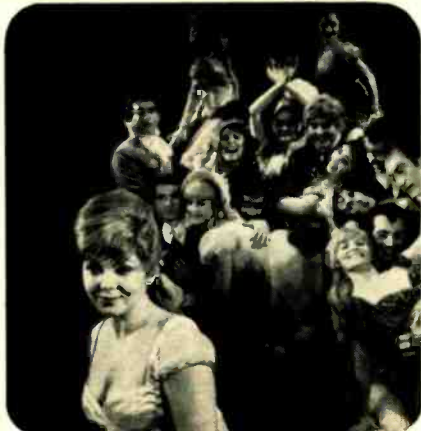
Upward from the bass, the Model 901 responds smoothly; a gentle slope becomes evident at about 8 KHz, but seems to maintain fairly uniform level to 13 KHz and then rolls off toward inaudibility. The striking feature of the midrange and high-end response is its uniform spread: a 1-KHz tone was completely audible from any position about the system and this effect was not diminished out to above 10 KHz. The pattern narrowed somewhat above 10 KHz. White noise response varied from harsh to fairly subdued, depending on the setting of the rear-panel controls, with the midrange control affecting this more than the high frequency control. Our final preference was to back off the midrange by a bit more than half its full rotation, and then to lift the high frequency control to just past its halfway rotation.

Over-all, the sound of the Model 901 on program material was full and well balanced. There is a slight tendency to projection of the spoken male voice, but other than this effect, the 901 simply places its sound "in the room" over a very wide sound front all about itself. Handling a variety of music, from piano solos to grand opera, the 901 gave an admirable account of itself. There was no favoring of one portion of the spectrum, nor of any one class of instruments. Transients, strings, percussion, brass, reeds, even the formidable upper reaches of Tebaldi's voice (try her *Mimi* on an inferior playback system some time!) all came through cleanly and with no audible strain. For the listener interested in a speaker in this size and price class, the EMI 901 surely merits audition.

REPORTS IN PROGRESS
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Denis Vaughan:
musicological sleuth.

Schubert's Symphonies— The Scores Corrected And a Finish for the *Unfinished*

by Alan Rich

DENIS Vaughan is a young Australian conductor and musicologist who has been making a lot of noise in recent years with the revolutionary idea that a composer deserves to have his scores published and performed as they were written. Vaughan first came to general attention through his charge that the House of Ricordi was sitting on Verdi's original manuscripts and allowing corrupt editions of the operas to circulate as authentic; he has since been given sanction by the Italian government to get the manuscripts released, restudied, and published in corrected versions. Now he has turned his attention to the music of Franz Schubert, abetted and encouraged by another toiler in the vineyards of musical truth, H. C. Robbins Landon. The initial fruits of these labors are contained in this five-disc album of eight of Schubert's nine symphonies, which presents the works "as they were written" and also includes Mr. Vaughan's own completion of the sketch for the scherzo of the *Unfinished*. The results, if not exactly revolutionary, are at least highly interesting.

Many things go into the creation of a corrupt score. In Schubert's case, they are understandable; he wrote quickly and occasionally sloppily, and seems to have been particularly remiss in the matter of distinguishing between a mark of accentuation (>) and a diminuendo (≡). Vaughan has taken on the job of re-evaluating each of these marks in context. (Nobody will ever know, of course; we can merely judge whether they *sound* correct.) The most extensive revisions

are in the Fourth Symphony, which does indeed sound more vital, cleaner, and starker in Vaughan's version.

According to an interview with Vaughan, the scores of the symphonies contain some 3,800 mistakes that his new version undertakes to correct. Naturally, at least 3,795 of them will not be detected by the casual listener. Some of them are rather intriguing, however. Take, for instance, the case of the final note of the "Great" C major Symphony (No. 9). The mark over this note, a five-octave C held for five beats, is as clear a diminuendo as anyone could want, and has been printed that way in Eulenberg. Some conductors observe it, notably Klemperer in his recent Angel recording. Vaughan disputes it, evidently reasoning that on this hastily written page (reproduced, incidentally, in the booklet accompanying RCA's album of the Philadelphia performance under Toscanini—who doesn't observe the diminuendo) Schubert merely roughed in a big, boisterous accent to cover the whole duration of the note. This makes sense; the diminuendo simply seems wrong as the conclusion for so on-rushing a movement.

The matter of "completing" the *Unfinished*, or at least of presenting Schubert's design down to the last drop, is a somewhat knottier one, partly because of all the romantic nonsense that has grown up around the composer's possible motives in abandoning the work. Only one thing is quite clear: Schubert did not give up the score because of illness or anything else equally incapacitating.

There are plenty of works from the period immediately after he had given up the Symphony, including the magnificent and vital *Wanderer* Fantasy, that attest to the composer's health. We will never have the answer, unless, indeed, the missing music turns up. There is just a scrap of hope for that, since there were pages missing from the back of the manuscript folio containing the Symphony. The most reasonable answer, as of now, is that, having no hope of getting a performance for a work so difficult and involving such a large orchestra and, possibly, being discouraged with the scherzo as sketched, Schubert sensibly directed himself to making some money. (The Fantasy was published almost immediately upon completion.)

The scherzo isn't a bad work, but it is certainly inferior to the two preceding movements. Although it has an agreeable rustic character, making some use of harmonic drones, and contains the kind of rough-cut clashes we also encounter in the scherzo movements of Symphonies 2 and 4, it is simply not first-rate Schubert. Without going into the question of whether Schubert recognized the voices of angels in his E major Andante, he must be given credit for recognizing a proper or improper continuation.

Even so, it is valuable, after all this time, to have access to the movement, for whatever light it casts on the composer. The set would have been even more valuable, however, if it could have included the other unfinished and really important Schubert Symphony, the true No. 7, in

E. This is, first of all, a wonderful score, and it is an important transition between the style of the first six works, still largely rooted in the eighteenth century, and the flooding romanticism of No. 8. Schubert left a complete sketch of all four movements, and there is a completion by Felix Weingartner, published by Universal in 1934 (and recorded fairly well under Franz Litschauer on Vanguard 427). But Weingartner's orchestration is thick, far more Brahmsian than Schubertian, and Vaughan is obviously the man to redo the job.

As a conductor, Vaughan is equipped to put his findings before the public in a good light. I find that his sense of pacing, control, and balance in the early symphonies compares favorably with the best available performances (which means, in general, those of Sir Thomas Beecham). He is the only conductor since Beecham to make that extraordinarily delectable finale of No. 6 work at a jogging, easygoing tempo, and he accomplishes this without Beecham's cuts. His smallish orchestra is ideally equipped for the task, and Schubert's wind scoring is better honored here than in larger-scale performances.

The *Unfinished* also receives an excellent, straightforward reading, with somewhat larger forces employed (the photograph in the booklet shows six stands of first violins, which is hardly chamber-orchestra proportions). The Ninth, however, is not quite so successful. One detail here I would question most vigorously. Vaughan seems to favor an unusual reading of the famous trombone passages in the first movement (bars 199-223, recapitulated bars 516-540), regarding the dotted-half-quarter rhythm as a double-dotted-half-eighth. (I say "seems," because the trombones are a little sloppy at this point.) Perhaps Schubert did intend this, although it is not mentioned in Vaughan's notes, but it seems to undermine the effect of the speed-up of the same figure in the ensuing bars. I also find Vaughan's big ritard at the end of the first movement, and his slower pace for the first subsidiary episode in the slow movement, somewhat fussy.

This aside, we have here an important and musically admirable album. I add only that the two *Italian* Overtures filling out the second side of the Fourth Symphony are charming pieces; one contains material later used in the *Alfonso und Estrella* (or *Rosamunde*) Overture. They are done to the hilt as, indeed, is most of the music here presented.

SCHUBERT: *Symphonies* (8)

No. 1, in D; No. 2, in B flat; No. 3, in D; No. 4, in C minor ("Tragic"); No. 5, in B flat; No. 6, in C; No. 8, in B minor ("Unfinished"); No. 9, in C; *Overtures in the Italian Style: in C; in D.*

Orchestra of Naples, Denis Vaughan, cond.

• RCA VICTOR LM 6709. Five LP. \$23.95.

• • RCA VICTOR LSC 6709. Five SD. \$28.95.



Peter Ilich Tchaikovsky

EVERY SO OFTEN the record industry makes us aware all over again of the vast musical continents that, for Americans, remain largely unexplored, despite all the musicological excavation of the past few decades. Usually it is the small companies who do this work, and it is one of the misfortunes of the industry's commercial structure that they are not always equipped to do the job fully in terms of production or distribution.

Yet there is always someone willing and even eager to convert some cobwebby corner of the musical pantry into a low-volume sales counter. In the case of Russian opera, our LP education has come almost entirely from such sources; some years back, it was Period and Colosseum, then Artia (later MK-Artia) and Monitor, and now Ultraphone. Seldom have the discs been up to Western technical standards (though some of the MK-Artia releases provided at least decent monophonic sound), but they have given us our only long listen to the operas of Rimsky-Korsakov, for example, or such un-Russian but very Slavic *oeuvres* as the operas of Janáček and Dvořák, and incidentally to some great Iron Curtain performing artists. Not the millennium, I grant, but still a good distance from the days when one risked an FBI investigation to buy badly processed Soviet 78s in the second-floor lobby of the bad old Stanley Theatre, where Soviet films also gave us our first personal glimpses of such Russian singers as Reizen or Petrov.

Ultraphone's particular concern to date has been with the operas of Tchaikovsky. About a year ago they gave us his very beautiful *Iolanthe*. Now they have added *The Oprichnik*, *The Maid of Orleans*, and *Cherevichki*, of which only the last has, so far as I know, ever been performed in America (at the City Center ten years ago, under the title of *The Golden Slippers*). So if we count the already available *Pique Dame* and *Eugene Onegin*, we have six of Tchaikovsky's operas open to inspection—as many as we have in the case of Donizetti.

The experience of coming up against these pieces is chastening. In the West, Tchaikovsky has always been regarded as a composer of symphonies, ballet suites, and songs, and of two viable operas (*Onegin* and *Pique Dame*), neither of which has achieved any real popularity

outside Russia and a few Central European locales. When *Golden Slippers* was staged here, it turned out badly and reinforced the impression. But here we find one stupendous grand opera (*The Oprichnik*), and another (*Maid of Orleans*) that is uneven but which rises to tremendous heights in its most important scenes. Not only are they exciting operas completely unknown in the West; they are operas of a sort barely hinted at in the more familiar Tchaikovsky pieces.

The Oprichnik is the biggest surprise. In the flush of discovery one is apt to overrate a work, and I don't suppose that this is really a piece on the level of *Don Carlo*, which it virtually seems at first. But at the very least, it is a large-scale grand opera that works at every level, that manages to juxtapose successfully a massive backdrop with a series of intense personal involvements. This is what happens in the greatest of nineteenth-century Western European grand operas; it is also what is aimed for in many Russian operas but attained in only a few (e.g., *Boris*), either because the structure is too loose and arbitrary (as in *Prince Igor*) or because the characters do not ever take on really individual lives.

This opera, set in the reign of Ivan the Terrible, deals with a young man named Andrei Morozov. He is out to avenge the death of his father and other sundry family misfortunes. He is, however, in love with a girl named Natalia, who is the daughter of one of his family's chief persecutors; and he has sworn blood brotherhood with an army comrade, Basmanov, who belongs to a secret society headed by the Prince Vyazminsky, another hated enemy. This society is the brotherhood of the Oprichniki, a bunch of dissolute young turks under the Tsar's special protection; they are a cross between the Brown Shirts and our leather-jacket motorcycle boys. To the intense pain and scorn of his mother and to the distress of Natalia (both of whom he must forewear in the initiation), Andrei joins Basmanov in the Oprichniki, seeing his membership as a means towards consummation of his revenge on his enemies. It doesn't work out that way, however, and the ending is a sort of combination of the final scenes of *Trovatore* and *Ernani*, with Russian music, if you can imagine that.

Structurally, the admirable thing about

The Richnesses of Russian Opera

by Conrad L. Osborne

The Oprichnik is that while it makes liberal use of choruses and concerted numbers, and of the "historical canvas" approach common to so many Russian operas, it never loses sight of its principal characters and their destinies; everything grows out of the confrontations among them. They are well defined and powerfully motivated, and their situations play to Tchaikovsky's greatest strength as an operatic composer, which (like Verdi's) is his ability to give his characters a profound and emotionally stirring kind of life through the outpouring of simple, direct, passionate song. He is at his best in Natalia's longing outburst at the end of the first scene; in the chilling introduction to Act II and in the fine monologue for Andrei's mother that follows, grippingly descriptive of the despair of the Morozov house; in the splendid duet between Andrei and his mother, where one gorgeous melody follows another. In fact it is all good—the *Oprichniki* music is splendidly descriptive and characteristic, and the writing for Vyazminsky, their leader, ominous and weighty. The overture is brilliant, Natalia's first song a lovely, mournful one, mindful in coloring of the "Salce" in Verdi's *Otello*. Basmanov is a splendid mezzo trouser role with a fine song in praise of the life of the *Oprichniki*. The crowd scenes have splendid presence and variety, and behind the whole thing is the sinister, unseen presence of the half-insane Ivan. But the thing which really turns the trick, which immediately places Tchaikovsky among the great operatic composers, is the drawing together of all the individual skeins, together with the choruses of the people and the *Oprichniki*, into the finale of Act III, a long, magnificently built section of pulverizing weight and extraordinary emotional impact. It begs for the best modern stereophony, but even this mediocre 1948 monophonic recording cannot disguise the force and sweep of the writing; it is overwhelming.

The performance is in most respects first-rate. Rozhdestvenskaya is fairly typical of good, but not great, Russian sopranos—a certain harshness of tone and generosity of vibrato which many Western listeners do not cherish. Within this frame, however, she is a perfectly good singer, and I found the voice objectionable only when it combined with some distortion, notably towards the end

of one or two sides. Tarkhov, the tenor, sometimes overdrives his voice into a steely, straight tone, but most of his singing is healthy and ringing, backed by a good measure of temperament and sensitivity. The accomplished Dolukhanova, fresher and brighter-sounding here than in her recent American appearances, is splendid as Basmanov, and the mezzo Legostaeva is powerful and moving as Andrei's mother, after a somewhat equivocal start in her monologue. Polyayev is a pushed-sounding heavy baritone, reminiscent of some of our contemporary Wagner singers, but he has authority and is right for the role of Vyazminsky. The supporting roles are in good hands, and both the orchestra and chorus do very fine work under Alexander Orlov, though their efforts are in part compromised by the sound. It goes without saying that if you are after beautiful sound or impressive liner booklets, these sets are not for you; but if the prospect of seeking out a really exciting opera in a good performance interests you, then the mediocre sonics should be of small importance.

SOME of this same excitement pervades most of *The Maiden of Orleans*, and again one is impressed by Tchaikovsky's talent for the handling of large-scale situations. *The Maiden* is not as strong a work as *The Oprichnik*, partly because there are passages (not many, and not long) of music that is only decently worked and rather predictable (a trio in Act I; the business of Joan's angel voices) or that is overextended (a solid but very lengthy triumphal chorus in Act III); but more because the characters are not so well defined here, or their personal situations kept sight of so consistently. Schiller is the source, and all the externals of the story are taken more or less at face value, with Joan's affection for the converted traitor Lionel as the prime cause of her downfall.

Tchaikovsky has set it with obvious conviction, and I am sure that in the theatre the piece must have great impact. There is, again, a wonderful overture, and in Act I there is a long, sustained scene of tremendous power, embracing a choral pageant of France's imminent downfall, an old man's moving narrative of the siege of Orleans, and Joan's assumption of leadership of the demoralized French; this moves directly into

Joan's justly famous aria, usually sung in French as "*Adieu, forêts.*"

There is much else of interest along the way, including some writing sharply descriptive of the atmosphere of defeat at the French court and some excellent ballet music. Once again, Tchaikovsky builds a magnificent ensemble-finale late in Act III (the scene of her father's denunciation of Joan following the coronation at Rheims), starting with the unaccompanied soli and moving into a soaring massed ensemble which must lift an audience right out of its seats. In case my endorsement of this opera sounds at all fainthearted, I will add that my enthusiasm for it was somewhat shadowed by a subsequent first hearing of *The Oprichnik*—quite on its own, *The Maiden* would serve to assure Tchaikovsky's stature as a composer of grand tragic opera.

This performance introduces an entire company (the Kirov of Leningrad) that I do not believe has been heard before over here—certainly the soloists are all new to me. There is not a weak singer among them. Preobrazhenskaya turns out to have a big, booming dramatic soprano or mezzo of good quality, perhaps a bit longer on sheer authority and strength than on actual beauty, but not unattractive and used with considerable imagination and dash. She is clearly a major singer. There is also an excellent tenor named Kilchevsky as Charles VII, basically lyric but capable of plenty of ring in his stirring Act II duet with the faithful Dunoix. The soprano, Kasheverova, is again possessed of that particular edginess which is not an Italian ideal of tonal beauty, but she sings consistently and accurately. The baritone Solomyak is a little muddy-sounding but attractive and solid as Lionel, and there is a marvelous bass, Shashkov, in the brief but important role of the old Bertran. The orchestra is very good, the chorus stupendous, and the sound, while still hardly prize-winning, is more consistently acceptable than that of the *Oprichnik* pressings.

Cherivichki, I might admit, is an annoyance. Or perhaps I should say that it is simply off on another wave length; the combination of Slavic folksy humor (Earthy Human Warmth Division) and cute Slavic devils—a combination that pops up with some frequency—is, at least for me, an infallible recipe for

boredom. So far as I can determine, Tchaikovsky shared my opinion, for the score that he produced for this meandering and pointless libretto is a half-hearted one. Once more, there is a fine overture, spiked with some ingenious orchestration. There is a nice love confession for the tenor and a satisfactory duet for him and the girl he worships, Oksana—perhaps the most unattractive heroine in all opera. There are also many clattery little interludes which are cleverly descriptive (a snowstorm, the Devil and the witch Solocha riding through the sky on a broom, etc., etc.); but while cleverly descriptive interludes are important for Bullwinkle Moose, they are pretty secondary in opera. There is a dreadful quintet; a long and tasteless scene where several would-be bedmates of Solocha's hide from one another in potato sacks, like *L'Heure espagnole* minus the wit; and any number of other passages where Tchaikovsky seems simply to have stared glumly at the material he had to set, then finally written down any formula that came to mind, merely to be rid of the thing. Possibly all this seems magical and inimitable from the other side of the Iron Curtain, but I wouldn't pick it to spearhead the next cultural exchange project.

The performance is more than acceptable, the only weak link being a fierce-sounding soprano, E. Kruglikova, as Oksana. Antonova's fine alto voice goes far towards making Solocha a likable figure, and Nelepp shows his customary high competence in the role of Vakula. This devil is a baritone, and Ivanov manages to render all the conversational passages in an engagingly light, natural style, holding his rather impressive voice in reserve for the few real singing passages, such as his invocation of the storm, which makes a fine effect. Orchestra, chorus, and the smaller roles are again well done, though the singers are certainly free in their handling of the music.

Along with these additions to the recorded Tchaikovsky repertoire, Ultraphone has brought out another *Pique Dame*. It seems to me a badly judged release. It is true that a new recording of it would be most welcome—a new recording. This one is labeled "Historical," by which is meant, I gather, that it is simply old. There is one *Pique Dame* available, on MK-Artia; in most ways it is a good performance, even outstanding in certain respects. The sound is not of the best, but that failing is not remedied by the Ultraphone set, which sounds like a 1930s short-wave broadcast. The Ultraphone performance is not without some interesting features. Baturin, heard very briefly as Igor on an old Asch abridgment of the Borodin opera, is the best Tomsy I can remember hearing. The Paolina, Maksakova, is good and so is the Yeletsky, a fine high baritone named Nortsov (whose Artia competition, however, is the superb Lisitsian). But as Lisa we have the bumpy, frayed singing of Derzhinskaya, and the Hermann, Khanayev, sounds thin and strained. About the

conducting and choral singing no judgment would be fair, since the sound is so cramped and distant. I really did not enjoy listening to the set, and whatever historical attributes it may possess do not mean much to an American collector. The opera itself, of course, is a wonderful dramatic creation, and one of the major companies should set about recording it. (London had a version in the lists for a while, but the performance was of moderate interest.)

Whatever the weaknesses of some of these recordings, and whatever one's opinion of one or two of the operas. Ultraphone should have the thanks and support of any opera lover with a phonograph for the importation of *The Oprichnik* and *The Maiden of Orleans*, both of which deserve the serious attention of collectors. And eventually, one would hope, of producing companies?

TCHAIKOVSKY: *The Oprichnik*

N. Rozhdestvenskaya (s), Natalia; Z. Dolukhanova (ms), Basmanov; L. Legostaeva (ms), The Boyarina Morozova; D. Tarkhov (t), Andrei Morozov; K. Polyayev (b), Prince Vyazminsky; A. Korolyov (bs), Prince Zhemchuzhny; Moscow Radio Chorus; Moscow Radio Symphony Orchestra, Alexander Orlov, cond.

• ULTRAPHONE ULP 131/34. Four LP. \$19.92.

TCHAIKOVSKY: *The Maiden of Orleans*

S. Preobrazhenskaya (s), Joan; O. Kasheverova (s), Agnes; V. Kilchevsky (t), Charles VII; L. Solomyak (b), Lionel; V. Runovsky (b), Dunoix; I. Shashkov (bs), Bertran; I. Yashugin (bs), Thibault; N. Konstantinov (bs), Cardinal; Chorus and Orchestra of the Kirov Opera (Leningrad), Boris Khaikin, cond.

• ULTRAPHONE ULP 135/38. Four LP. \$19.92.

TCHAIKOVSKY: *Cherivichki*

E. Kruglikova (s), Oksana; E. Antonova (c), Solocha; G. Nelepp (t), Vakula; A. Ivanov (b), The Devil; M. Mikhailov (bs), Chub; Chorus and Orchestra of the Bolshoi Theatre, Alexander Melik-Pashayev, cond.

• ULTRAPHONE ULP 111/13. Three LP. \$14.94.

TCHAIKOVSKY: *Pique Dame*

K. G. Derzhinskaya (s), Lisa; M. P. Maksakova (ms), Paolina; B. Y. Zlatogorova (ms), The Countess; N. S. Khanayev (t), Hermann; A. I. Baturin (b), Count Tomsy; P. M. Nortsov (b), Prince Yeletsky; Chorus and Orchestra of the Bolshoi Theatre, Samuel Samosud, cond.

• ULTRAPHONE ULP 141/43. Three LP. \$14.94.

A YOUNG PIANIST could do nothing more ambitious for his recording debut than a complete *Well-Tempered Clavier*. Not only is the work itself one of the greatest and most arduous masterpieces in the keyboard literature, but also the competition in existing recordings is extremely stiff. A newcomer must do something remarkable to justify entering the arena. João Carlos Martins, a 25-year-old Brazilian, achieves more than mere justification. Indeed, it seems to me that he utterly eclipses all other pianists in the lists; and, in specific comparison, this includes such distinguished artists as Joerg Demus, Rosalyn Tureck, and (in a not yet complete version) Glenn Gould.

"All other pianists" does not, of course, mean "all other versions," because "The Forty-eight" has also been recorded on the clavichord and the harpsichord, and in the latter field Martins has the great Landowska to contend with. Here a few words are called for on the question of which instrument should be used. The propriety of playing Bach on the piano ranges from zero, with a work like the *Italian Concerto*, to something like a hundred per cent, in the case of *The Well-Tempered Clavier*. In the *Italian Concerto* contrasts of texture and the alternation of solo with notional tutti are central to the music, and they cannot be properly achieved on an instrument that lacks the harpsichord's facilities for variety of registration. The *Goldberg Variations* constitute a midway case: here much of the music's point is accessible to a resourceful pianist, but it is open to question whether the piano can characterize the several variations as sharply as the harpsichord, and there are passages which call for both ingenuity and compromise if they are to be played on a single-keyboard instrument. In most of "The Forty-eight" the essential linear attributes of the music offer no special problems to the pianist, and only a few passages present real difficulty, such as the one in Fugue No. 20 of Part I where Bach envisaged the use of a harpsichord with pedal board.

There is one way in which interpretations of Bach on the piano commonly fall short, and that is through the tendency of pianists to try to make their instruments sound like harpsichords, or at least to refrain from using the resources of the modern concert grand to the full. The most immediately striking characteristic of Martins' playing is the triumphant way he avoids this misguided archaism. In his performance the piano really sounds as if it is being extended to the limit of its possibilities, just as the harpsichord must have done when Bach played the work on it. This is not to suggest that Martins produces ugly tone. On the contrary, his infinite gradations of color are never unmusical. Furthermore, they are applied with so unerring a judgment of the structure of the music that not a single fugal entry from beginning to end of the whole work misses its effect. But there is hardly a measure in which it is not possible to hear every line of the counterpoint, because the relief of principal voices is achieved with-



João Carlos Martins: a new virtuoso enters the lists.

Bach's "Forty-eight"—on the Piano As a Piano Should Sound

by Bernard Jacobson

out the undue suppression of subsidiary ones.

Martins' incredible technical powers enable him to play some of the preludes, particularly figurative ones, at remarkably rapid tempos which, in conjunction with his complete clarity of fingerwork, lend unusual exhilaration to the music. His tempos for a few individual movements could be questioned, but they are never thoughtless or insensitive. In ornamentation, he is for the most part so stylish that the occasional omission of an essential trill on the penultimate note of a fugue subject seems incomprehensible. Nor can I understand why he fails to double-dot the French-style Fugue No. 5 in Part I, or to embellish the C sharp minor Prelude in the preceding pair of movements—but then there are as many views on the execution of that wonderful piece as there are performers.

Though I doubt whether Martins is right on these small points, they hardly detract from the size of his achievement. In comparison with him, Tureck on Decca suffers from the mincing antiquarianism I have already described; with the added disadvantage of boxy recording, her piano never sounds like a piano, and her phrasing too is affected and unspontaneous. Her whole approach illustrates the dangers of a musical culture that can accept such a sobriquet as "The High Priestess of Bach," as if the poor man were a religion instead of a composer. Demus, on Westminster, is much better: he phrases with musicianly naturalness, his tempos are just, and his technique is equal to the work's requirements. But his solutions to some stylistic problems sound half-hearted (for instance, his neither-fish-nor-flesh ornaments in the above-mentioned C sharp minor Prelude), and he simply sounds tame next to Martins. So, surprisingly enough, does Glenn Gould, in his three-disc Columbia album of Book I. His performance is clean, analytical, and unconvincing: he seems to have lost the inspired as well as the infuriating qualities of his earlier *enfant terrible* period.

It is a delight to turn again to Landowska. Her Victor recording sounds good for its age, and her playing has an

instinctive musical rightness and a depth of expression which have never been surpassed. It is sobering, too, to find how often she is musicologically more correct than her successors, for all the supposed advances in scholarship since her recording was made. Her pupil Ralph Kirkpatrick, who had recorded Part I in both clavichord and harpsichord versions, gives a fine performance but rarely reaches Landowska's heights. Oddly, he is often at his best in problematical passages: thus he gives a sensitive and exquisitely graded reading of the C sharp minor Prelude—it is hard to say whether his or Landowska's playing of this movement is the best on record—but then canters through the Fugue at an almost skittish pace.

To my mind, then, Martins has produced a version that outclasses all his rivals except Landowska. If he falls short, naturally enough, of her maturity and depth, it is not by much; and to compensate, his part-playing is even cleaner than hers.

The recording is available in three forms—45-rpm stereo, 33 $\frac{1}{3}$ -rpm stereo, and 33 $\frac{1}{3}$ mono—in automatic sequence. The piano tone is reproduced with clarity and warmth and with a wide range of color and dynamics. (There are a number of surface clicks, but these may be confined to my copy.) I have failed to detect any difference in quality between the two stereo recordings, and the mono is inferior only to the extent by which mono recordings usually are. All told, this release is an outstanding event in recording annals, and João Carlos Martins has established himself at one stroke as a great pianist and an exceptional musician.

BACH: *The Well-Tempered Clavier*, S. 846-93

João Carlos Martins, piano.

• CONNOISSEUR SOCIETY CSM 8657. Seven LP. \$34.86.

• CONNOISSEUR SOCIETY CS 8657. Seven SD. \$41.86.

• CONNOISSEUR SOCIETY CS 8657. Seven 45-rpm SD. \$41.86.



ARENISKY: *Variations on a Theme of Tchaikovsky*—See Tchaikovsky: *Serenade for Strings*, in C, Op. 48.

BACH: *Christmas Oratorio*, S. 248

Gundula Janowitz, soprano; Christa Ludwig, contralto; Fritz Wunderlich, tenor; Franz Crass, bass; Munich Bach Choir and Orchestra, Karl Richter, cond. • ARCHIVE ARC 3253/55. Three LP. \$17.94.

• ARCHIVE ARC 73253/55. Three SD. \$17.94.

This is the first stereo recording of the *Christmas Oratorio*, and the first new recording of it of any sort to come our way in something like eight years. It sets a high mark for future versions of the work to shoot at. For one thing, Richter's conception of the oratorio has matured considerably since he recorded it, with the same chorus and orchestra but different soloists, for Telefunken. For another, he now has the advantage of solo singers of unusual quality.

Fritz Wunderlich, as Evangelist and tenor soloist, sings with apparent ease and no impairment of tone even in the highest reaches of recitative: there is a fine, lyric quality in his performance in general and particularly in "Nun mögt ihr stolzen Feinde schrecken" (Part VI); and he does as well as any male larynx can with the difficult instrumental writing of "Ich will nur dir zu Ehren leben" (Part IV). Outstanding even among her fine colleagues is Christa Ludwig. Her silvery voice, which here seems to have more of a mezzo soprano than a contralto color, shapes phrases beautifully: she conveys as few singers do a firm sense of musical logic while at the same time the ravishing beauty of her voice caresses the ear. Pleasure of another kind is provided by Gundula Janowitz. Her voice does not have much velvet, but it is extraordinarily clean and pure, and she never strays a hairsbreadth from the correct pitch. She sounds here like a beautifully played oboe. The trio for soprano, alto, and tenor, "Ach! wann wird die Zeit erscheinen" (Part V), is a model of how such things should be done, and its effect is enhanced by remarkably transparent recording. Franz Crass, with his warm, round tone and firmly focused production, completes this first-rate group. His voice does not have enough metal for a trumpet aria

like "Grosser Herr und starker König" (Part I), but he sings this and all the other music assigned to him very well indeed.

Except in one number, "Ehre sei Gott" (Part II), which is dominated by the sopranos and in which the singers aspirate the vowels, the chorus performs with good balance, tone, and style. The sound is magnificently clear and realistic throughout. N.B.

BACH: Concertos for Organ: No. 1, in G, S. 592; No. 2, in A minor, S. 593; No. 3, in C, S. 594; No. 5, in D minor, S. 596

Marie-Claire Alain, organ.

• MUSICAL HERITAGE SOCIETY MHS 626. LP. \$2.50.

• • MUSICAL HERITAGE SOCIETY MHS 626 SD. \$2.50.

Bach knew good Vivaldi from bad, and about good Vivaldi he was enthusiastic enough to make a number of arrangements of the older composer's works. Three of the four pieces on this record (Vol. 5 in Marie-Claire Alain's series of Bach organ recitals), those in A minor, D minor, and C major, are transcriptions for organ solo of concertos by Vivaldi: respectively, Op. III, No. 6 for two violins, Op. VII, No. 5 for violin, and Op. III, No. 11 for the common concerto grosso concertino of two violins and cello. The Concerto in G major is a transcription of a work by Bach's noble pupil Johann Ernst of Saxe-Weimar. Apart from a single movement transcribed from Vivaldi and an E flat major concerto of unknown origin, these are all Bach's surviving works of this kind. The three Vivaldi concertos are among that composer's finest, and Johann Ernst's concerto, though less ambitious, is an attractive piece with a good first movement characterized by an interplay of duple and triple rhythms.

Miss Alain, playing the pleasing Frobenius organ at Middelfart in Denmark, gives excellent performances. Her registration, nowhere exotic, nevertheless achieves the interpreter's principal task in these works, which is to make a clear distinction between tutti and solo passages. Her rhythm, for the most part, is clean and lively, and her tempos are good, with one arguable exception: I find her handling of the Largo in the D minor Concerto more like a nineteenth-century largo than an eighteenth-century siciliano, which is what the movement is, but she could justify her interpretation on the ground that the music has frequent changes of harmony within the beat.

The sound is entirely satisfactory, and the only complaint I am obliged to make about this welcome issue concerns a degree of confusion on the jacket and label, which seem determined to produce a nonexistent B major concerto from somewhere. Collectors may rest assured that the keys of the four works are as given in this review, unless a misprint creeps in, which of course is unthinkable in these columns. B.J.

BACH: The Well-Tempered Clavier, S. 846-93

João Carlos Martins, piano.

For a feature review of this recording, see page 76.

BARBER: Quartet for Strings, Op. 11
—See Diamond: *Quartet for Strings, No. 4.*

BEETHOVEN: Concerto for Piano and Orchestra, No. 4, in G, Op. 58

Artur Rubinstein, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA VICTOR LM 2848. LP. \$4.79.
• • RCA VICTOR LSC 2848. SD. \$5.79.

Rubinstein's third recorded edition of Beethoven's No. 4 is by all odds his best. His pianism here has a sheen, a crystalline translucency, and elegant proportion. In coloristic treatment he stands at the summit with the Gieseeking mono LP (with Karajan) of 1951, although his approach is somewhat more robust than that master's. This is not a Beethoven of deep humanity and emotional stress such as Schnabel or Fleisher presents, nor is Rubinstein as angular and ascetic an interpreter as Serkin in his latest account. He molds the phrases with the discernment of a connoisseur, imbuing

them with a temperate warmth but never becoming overly subjective. Gone are the days when Rubinstein used to opt for the gaudy Saint-Saëns cadenzas. As in his second 1957 performance, he plays the second of the two Beethoven cadenzas in the first movement and the composer's only one for the finale, retouching a few points here and there.

Leinsdorf's orchestral framework is sturdy and unexceptionable, a trifle emphatic here and there, perhaps, but certainly preferable to the turbid work of Krips (in mushy sound) on the older Rubinstein edition. Incidentally, one can hear the bassoon very clearly in its dialogue with the flute and oboe in the first movement development at measure 204 *et seq.*: usually this pertinent detail is obscured by the downward triplets in the strings.

RCA deserves a nod for its excellent annotations. Brief by ordinary standards, the pointed, astute comments manage to convey more in a few lines than the voluminous ramblings one customarily encounters. H.G.

BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Pittsburgh Symphony Orchestra, William Steinberg, cond.

• COMMAND CC 3311031. LP. \$4.79.
• • COMMAND CC 11031SD. SD. \$5.79.

While a Beethoven Fifth spread onto two twelve-inch disc sides without so much as a filler seems an extravagance these days, it should be noted that Steinberg follows the example of Klemperer in this recording, and takes the exposition repeat in the finale as well as the more commonly observed one for the first movement. It should also be said that he conducts a polished, forthright account of the score and receives smooth, massive, and somewhat soft-focus engineering, with a good deal of hall reverberation. My own preference among stereo Beethoven C minors, though, remains the taut, direct, and brilliantly focused reading by Antal Dorati and the London Symphony Orchestra on a single side of a Mercury release. H.G.

BELLINI: Arias: Norma: Casta diva. Il Pirata: Col sorriso d'innocenza
† **Donizetti: Arias: Roberto Devereux: Vivi, ingrato; A lei d'accanto. Lucrezia Borgia: Com'è bello! quale incanto. Maria di Roban: Havvi un Dio**

Montserrat Caballé, soprano; chorus; orchestra, Carlo Felice Cillario, cond.
• RCA VICTOR LM 2862. LP. \$4.79.
• • RCA VICTOR LSC 2862. SD. \$5.79.

Here is the first operatic LP by the latest comer to the ranks of the big-time sopranos. It discloses the same pure, lovely tone we heard in the Spanish repertory on her imported recital (reviewed in HIGH FIDELITY last October), carried over to the vocally more ambitious challenge of a program of grand arias.

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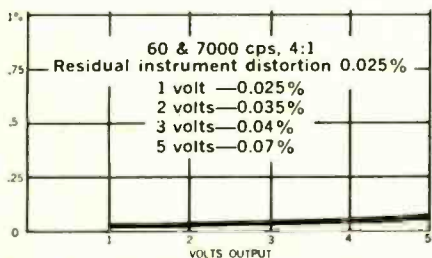
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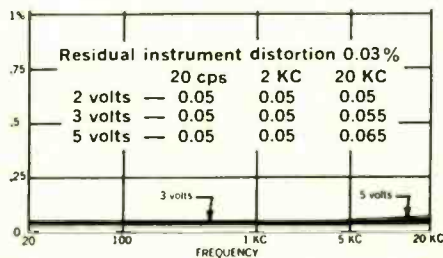
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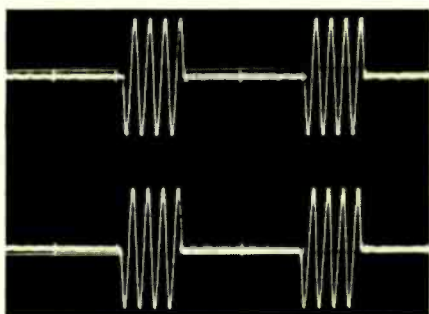
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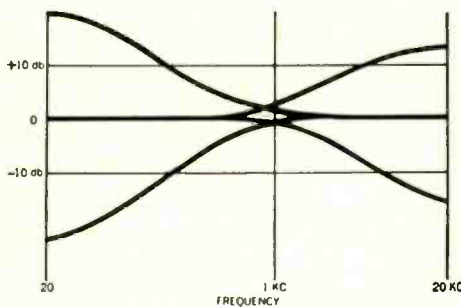
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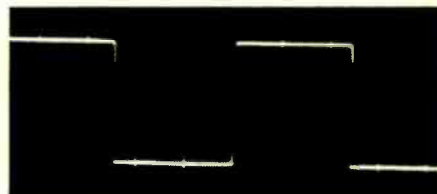
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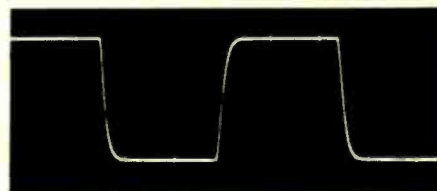
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The over-all impression is certainly positive, especially on the Donizetti side. In addition to its individual and beautiful quality, the voice clearly has size, flexibility, and a wide range, with authentic chest strength—sparingly used, I am happy to say—at the bottom and clear, focused, steady Bs and Cs at the top (though it does not seem to be the sort of voice that opens out effulgently at the top; rather, it points, or peaks, to a very compact tone). The temperament seems genuine and large-scale; one might be reminded of the young Victoria de los Angeles had the latter had about her something more of the diva.

About the phrasing and feeling for this kind of music there can be no quibble—it is genuine, and does not sound overschooled. Here, at least, there is nothing terribly personal about the singing, nothing that seems to stretch out to communicate. It is a little imperious and distant—but if that is what goes with her personal presence and her theatrical sense, then it is a perfectly valid quality, especially in such repertory.

Complaints? Yes, of a provisional nature, since one never knows what will turn out to be an unforgettable part of a major artist's make-up and what will harden into mannerism. Since I do not enjoy any distortion, however small, that smacks of vocal compromise, I would just as soon not hear consonants transformed for the sake of comfort—this is not a "Casta" diva, for example, but a "Gasta" diva. I also do not care for low phrases in which every other note is attacked with a sort of yodel, or gulp, or flip. It is certainly unnecessary and certainly disturbing to the continuity of the line; and if it has any emotional or interpretative significance (what would it be?), it is banished through indiscriminate and repeated use. And (one more), Miss Caballé sometimes lets sheer tonal effect get in the way of the music—in the opening phrases of the "Casta diva," for instance, she is concentrating so hard on achieving a suspended piano tone that she lets the bottom fall out of the line—it forgets to move ahead. This is not the place for such an effect. Where she uses it in an appropriate way, as on some of the floated high phrases in the big *Pirata* scena, the results are stunning.

I trust it is clear that these matters detract only in a marginal way from the singer's stature, which, as established here, is major-league in every respect. In the cabaletta of the "Casta diva" (in general, the least satisfying of these renditions), there is some doubt as to her ability to sing fioriture with any real fire or spontaneity; but this is laid to rest in the *Pirata* aria and in the Donizetti excerpts. As for the program itself, the unfamiliar items all prove of considerable interest. This is particularly true of the exceptionally pretty cavatina in the *Maria di Rohan* selection, and of the developmental passage near the end of the big scene from the Lucrezia prologue. The accompaniments suffice, and the sound is large and clear. C.L.O.

BOIELDIEU: Concerto for Harp and Orchestra

†Krumpholz: *Concerto for Harp and Orchestra, No. 6*

Lily Laskine, harp; Jean-François Paillard Orchestra, Jean-François Paillard, cond.

- MUSIC GUILD MG 126. LP. \$2.49.
- • MUSIC GUILD MS 126. SD. \$2.49.

A trimly classical pair of concertos, trimly played by Lily Laskine, who can turn off a proper Alberti bass with the best of them. Boieldieu is a bit less predictable than Krumpholz—his finale has romantic leanings, just a touch of chromaticism, and surprisingly fluid rhythmic patterns. (His long opening tutti in the first movement, though, contains enough fanfares to introduce a regiment of Scots Guards; the exceedingly discreet harp entrance is something of a letdown.) Paillard's accompaniment is adequate though not particularly refined; stereo is of the hole-in-the-middle variety, with the harp sometimes disconcertingly growing ten feet wide. Mono solves the problem. S.F.

BRAHMS: Piano Music

Four Ballades, Op. 10: Rhapsodies, Op. 79: No. 1, in B minor; No. 2, in G minor; Waltzes, Op. 39; Sonatas: No. 1, in C, Op. 1; No. 2, in F sharp minor, Op. 2.

Julius Katchen, piano.

- LONDON CM 9444/CM 9410. Two LP. \$4.79 each.
- • LONDON CS 6444/CS 6410. Two SD. \$5.79 each.

Katchen's pianism is developing an unmistakably coloristic aspect, to judge from his recent Beethoven concerto recordings and from the present pair of Brahms discs (his third and fourth volumes in a projected complete survey of that composer's piano music). In the *Waltzes*, a charming, rather old-fashioned approach is in evidence—much to the advantage of the far from profound music. Katchen's light touch and pastel-shaded tone are aided by mercurial tempos and a rhapsodic "breaking" of the hands, much in the manner of the keyboard giants trained at the turn of the century. (It is revealing to note how many of the younger pianists are returning to once discredited traditions: our attitude is obviously thawing as the pendulum swings backward!) The four *Ballades* are similarly played, in a subjectively delicate vein with the emphasis on poetry and feathery gradations of nuance. In the two big *Op. 79 Rhapsodies*, Katchen reverts to a more extroverted approach, and I find these the least successful performances in the set, exhibiting dramatic devices which are close to clichés. In the *Sonatas*, however, the high standards are once again resumed. Katchen "interprets" the music more than did Walter Klien in his Vox performances of these early works, but the music can stand a bit of "Chopin-

izing." I doubt whether many pianists currently before the public could do much more than Katchen does here to alleviate the inherently opaque texture of these sprawling *opera*.

The *Sonatas* are contained on CM 9410 and CS 6410, the other pieces on the companion disc. London's piano reproduction is very bright, with a treble sound of glistening crystal and a bass of pure velvet. H.G.

BRAHMS: Sonata for Violin and Piano, No. 3, in D minor, Op. 108

†Schubert: *Fantasy for Violin and Piano, in C, Op. 159*

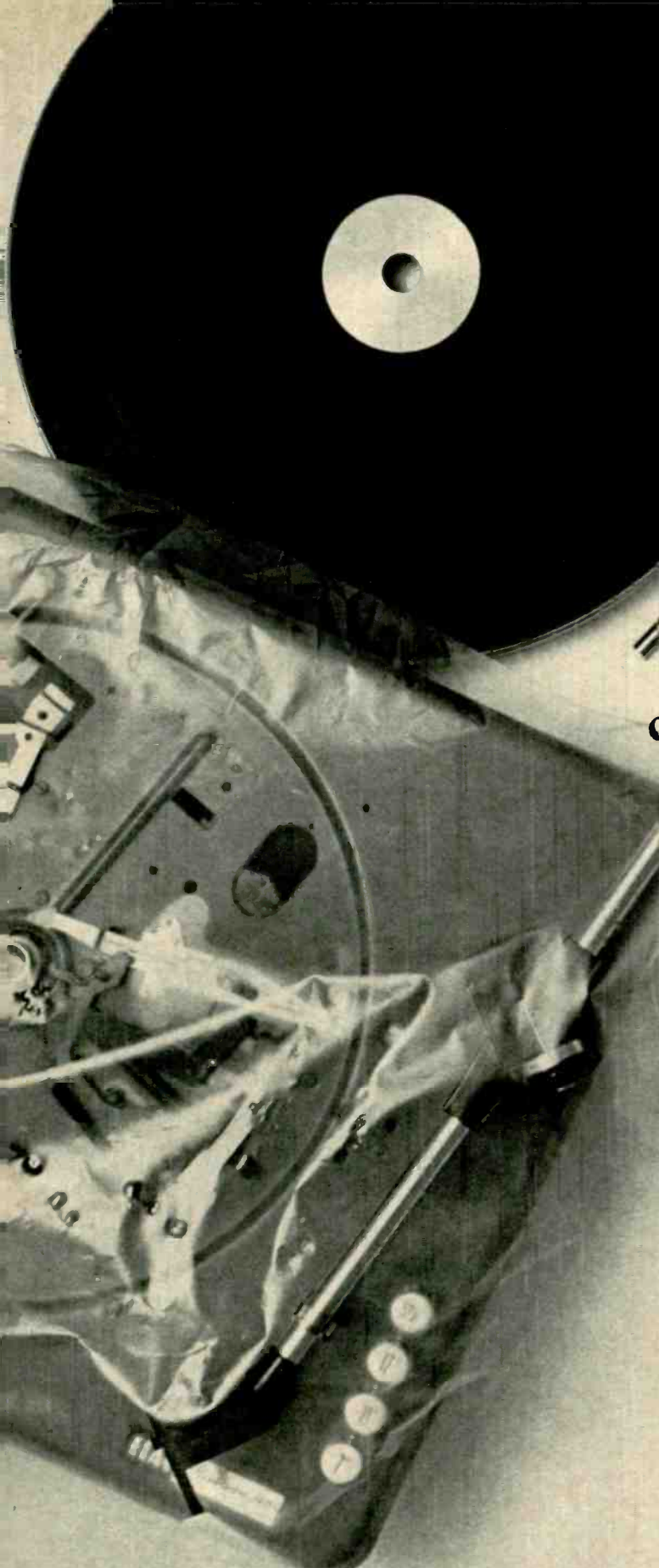
Denes Zsigmondy, violin; Anneliese Nissen, piano.

- LYRICHORD LL 145. LP. \$4.98.
- • LYRICHORD LLST 7145. SD. \$5.95.

To judge from the way this husband-wife team acquits itself in the present compositions (two of the most demanding in the entire literature), they are a duo to rank with Serkin/Busch and Goldberg/Kraus of prewar days and with Szeryng/Rubinstein, Grumiaux/Haskil, and Morini/Firkusny of more recent times. Both artists sweep through the music in a traditional (but far from commonplace) manner. Although Zsigmondy's bow arm and intonation are awesome in their steady accuracy—even in the most tenuous of high positions—the nuanced inflection of his tone reacts to the expressive stimulus of the writing as an oscillograph would to sound waves. The violinist's strong impassioned intellectualism brings to mind the playing of Joseph Szigeti in his best years (though the Szigeti/Egon Petri discs of the Brahms from that era preserve a broader reading than the one heard on the new Lyrichord record). While there are a number of great accounts of the popular Brahms Sonata presently available, none, it seems to me, is finer than the present one.

The tremendous Schubert Fantasy, one of that master's last and most inspired creations, has, through the years, been rather consistently maligned. A recorded performance of such integrity and expertise as the current one would be hard to come by. Although I welcomed the sole other domestic edition presently available (a Musical Heritage Society issue by Michel Auclair and Geneviève Joy) with warm enthusiasm, I find the new Lyrichord version is even better. Perhaps Anneliese Nissen, a solid enough technician in the main, does not negotiate those horrendously awkward chord passages with quite the efficiency of Mlle. Joy, but, on the other hand, Miss Nissen's playing is warmer, more spacious, and altogether deeper. Indeed, the fundamental difference between the Auclair/Joy interpretation and the present one is that while the former artists view the composition primarily as a virtuoso vehicle, the latter duo probe beyond the superficial Paganini-esque glitter to find more majestic values.

Zsigmondy sounds a mite too close



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to the microphone (with narrowing effect on his dynamic range) and the piano tone is a shade boxy. Some might regard these shortcomings as serious: I do not. In my opinion the cleanly intimate sonics are basically right for this type of repertoire, and when one plays back the record at high volume, the realism is stunning. H.G.

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

Vienna Philharmonic Orchestra, Zubin Mehta, cond.

- LONDON CM 9462. LP. \$4.79.
- • LONDON CS 6462. SD. \$5.79.

In many ways this ambitious recording by the young Zubin Mehta is a success, and its virtues certainly outweigh its defects. Using the original version of the score, Mehta quarries out most of the work's profundities. Few of Bruckner's directions go unheeded—Mehta is, for instance, one of those rare conductors who try to do something positive about the indication *innig* in the second subject group of the first movement. He is not afraid of really slow tempos where he finds warrant for them in the music, and his judgment of how to phrase a given passage and where to place its weight is excellent. Best of all, he secures absolutely stunning playing from the Vienna Philharmonic. The brass tone is warm and round, the woodwind phrasing subtle, and the string playing quite ravishing. I replayed portions of Schuricht's recording with the same orchestra (a disc not released in this country) to check how far the credit for the superb execution was due to Mehta and how far it might belong to the orchestra itself: the Vienna Philharmonic plays well for Schuricht, but not nearly as well as on the present disc.

There is only one drawback—but it is a big one. Mehta seems to me to concentrate too much on sections to the detriment of the over-all line, and the result is a frequent lack of forward movement. This becomes all the clearer when his reading is compared with the classic version of the *Symphony*: Furtwängler's 1944 recording with the Berlin Philharmonic. Furtwängler takes appreciably faster tempos, and while the darker and more monumental aspects of the music are never neglected, there is a much more cogent sense of progress and inevitability over the work's hour-long span.

But it is small discredit to Mehta that he is not yet Furtwängler. No living conductor is. This is a very fine performance, and among stereo versions it is an acceptable alternative to Walter's if you feel, as I do, that the sound of American brass is not right for this work. London's recording is one of the best I have heard, and accommodates nearly sixty-four minutes of music with no audible difficulty. B.J.

CHABRIER: *España*—See Falla: *El Amor brujo: No. 7, Danza ritual del fuego*.

CHARPENTIER: *Oratorio de Noël*

Roger Blanchard Choral and Instrumental Ensemble, Roger Blanchard, cond.

- NONESUCH H 1082. LP. \$2.50.
- • NONESUCH H 71082. SD. \$2.50.

This is Marc-Antoine, of course, not Gustave. The seventeenth-century Charpentier was a pupil of the Italian Carissimi who was the "inventor" of the oratorio—an adaptation of the techniques and style of early baroque opera to sacred subjects especially suitable for spectacle-loving Rome where secular (and pagan) theatricals were not always in place. Charpentier brought the form back to France. He was by no means exclusively a sacred composer and his music must have seemed more of an intrusion of theatrical style into sacred territory than we can appreciate nowadays, when the patina of age gives all of this music a kind of sanctified sound. Still, the extensive use of chorus and the meditative character of much of the music (the French were, in general, less flamboyant, more *mesuré*, than the Italians) give it a sacred character; and the style, although Italianate, has an objective elegance and a kind of controlled flexibility that is already distinctively French. But no amount of historical or musical explanation can quite convey the sophisticated charm and simple joy of this music. The edition used for this recording has been carefully prepared from the manuscript, and the performance, although missing something in the way of ornamental style, is spirited. The sound is intimate but warm, a little artificially divided on two channels. E.S.

DIAMOND: *Quartet for Strings, No. 4*

†Barber: *Quartet for Strings, Op. 11*

Beaux-Arts String Quartet.

- EPIC LC 3907. LP. \$4.79.
- • EPIC BC 1307. SD. \$5.79.

David Diamond's fourth quartet, composed in 1951, is one of the masterpieces of modern American chamber music, comparable in stature, power, and high seriousness to the more celebrated quartets of Elliott Carter and Roger Sessions. It is in a modified 12-tone idiom which permits Diamond's great melodic gift to flow; its big, grandly scaled, highly complex structure is clearly beholden to Bartók—which simply attests the fact that Bartók, especially in his quartets, was one of the most important creative influences of our century. The fugal slow movement here provides one of the most moving experiences to be found in the whole range of modern American music, but the entire work is an achievement of the rarest quality.

Samuel Barber's Op. 11—apparently the only string quartet he has ever written—is a very early work, composed in 1936. It is in that fluent, reserved, clean-cut, warmly academic style with which Barber established his reputation. Its slow movement is the famous Adagio for Strings which has so often been

recorded with all the violins, violas, and cellos of a symphony orchestra. As is invariably the case when a quartet movement is made familiar in a string orchestra version, the original sounds infinitely finer, more subtle and meaningful, when it is finally unveiled. At least it does when it is played by the Beaux-Arts String Quartet and recorded as well as it is here. A.F.

DONIZETTI: *Arias*—See Bellini: *Arias*.

DUFAY: *Vocal and Instrumental Music*

Hé, compagnons; La belle se siet; Vergine bella; Franc coeur gentil; Malheureux coeur; Ce jour de l'an; Quel fronte signorille; Mon chier any; Adieu m'amour; O beate Sebastiane; Supremum est.

Ambrosian Singers and Players, Denis Stevens, cond.

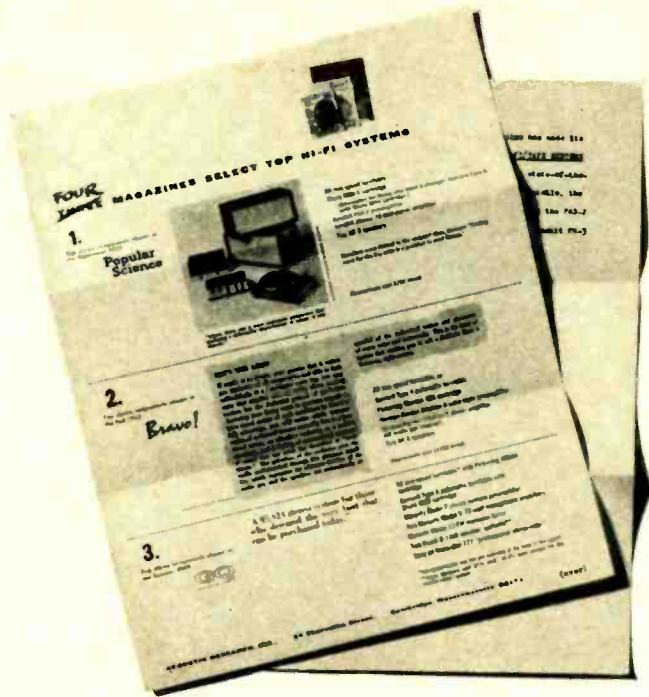
- DOVER HCR 5261. LP. \$2.00.

Dufay was the first great Renaissance composer, not only the chronological peer of Van Eyck and Masaccio but the master of a grand new style. We react without difficulty today to the great visual art of the *quattrocento*; we can see its greatness and its distinctiveness, and we even tend to prefer it to all but the finest art of the High Renaissance. But a century ago, the great painting of the fifteenth century was considered quaint and primitive; people were not able to see it except through eyes conditioned by later values. This is exactly the present situation in relation to Renaissance music. We do not scorn it (anything old is now fashionable) but we do not really hear it or understand it in its own context.

Dufay is an especially remarkable case since his work is even less easy to categorize than that of the painting masters of his day. He was equally at home in sacred and secular art, and his style, while basically Flemish (or, perhaps one should say, Franco-Flemish), also reflects the many years he spent in Italy. But then perhaps the very universality of his work can help make it meaningful to the modern listener.

Although this disc is titled "Secular and Sacred Music for Voices and Instruments," the emphasis is all on the secular. Both of the sacred works are "occasional" rather than liturgical pieces; the very grand *Supremum est* was written for the so-called "Peace of Viterbo" in 1433, a pact between the German Emperor and the Pope. The beautiful *Vergine bella* is a setting of an Italian text by Petrarch which, in the style of the age, takes the form of a love song addressed to the Virgin. The rest are Italian and French love songs, drinking songs, and laments—all made with the most exquisite musical grace, line, and wit.

Most of these songs have been recorded before, some more than once (there are, at least, four versions of



This is a survey (*available for the asking*) of the hi-fi equipment recommendations of four magazines.

These four lists of equipment choices, from stereo cartridge to speakers, were compiled independently by each of four national magazines — *Gentlemen's Quarterly*, a men's clothing magazine for the carriage trade; *Bravo!*, a concert program "wrapper" with a circulation of almost a million; *Popular Science*, the leading high-circulation science magazine; and *Hi-Fi/Tape Systems*, a hi-fi annual.

AR-3 speakers were the top choice of three of the four.

The fourth magazine, *Gentlemen's Quarterly*, chose speakers costing \$770 each for its most expensive stereo system; AR-3's were relegated to the "middle-range" (\$1,273) system.

The AR turntable was the top choice of all four.

The AR turntable is \$78 including arm, oiled walnut base, and transparent dust cover. The AR-3 is \$203 — \$225, depending on finish (other speaker models from \$51). AR's catalog is available on request.

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Vergine bella), and it is a shame that, with so much unexplored Dufay material, the same few pieces are the ones always heard. Still, the performances heard here (taped from BBC broadcasts) are most attractive, carefully and musically prepared, and it is hard to complain. Mr. Stevens performs the *Franco coeur gentil* in a purely instrumental version; elsewhere he mixes voices and instruments with great skill (the instrumental character of some of the parts is indisputable). I have some slight objection to what I call the English Countertenor Sound which (in spite of the fact that there is no countertenor on the record) is affected by several of the high-voice singers on occasion—it is a whitish kind of semiswooping sound apparently considered appropriate for Olde Musick. Also, occasionally, I would have liked a little more bounce in the tempos. Never mind, this is great music, and it has been effectively and lovingly transmitted to us.

E.S.

FALLA: *El Amor brujo: No. 7, Danza ritual del fuego; El Sombrero de tres picos: Suites Nos. 1 and 2; La Vida breve: Interlude and Danza No. 1*

†Chabrier: *España*

†Ravel: *Miroirs: No. 4, Alborado del grazioso*

New York Philharmonic, Leonard Bernstein, cond.

• COLUMBIA ML 6186. LP. \$4.79.

• • COLUMBIA MS 6786. SD. \$5.79.

Since almost everything about this program ("Leonard Bernstein Conducts Spanish Favorites") is frankly in symphonic-pops genre, there's not much point in complaining that the conductor's Iberian accent is strictly Berlitzian and that the orchestral readings obviously haven't demanded extensive rehearsals. One might more pertinently question the suitability, in a collection of this kind, of augmenting the familiar three dances from Part II of Falla's *Three-Cornered Hat* with four less often heard excerpts from Part I. Bereft of the brief vocal solo, crowd shouts, and linking-up passages, these aren't enough to satisfy devotees of the complete ballet, yet they probably are rather more than the non-Falla specialist will want. Everything is done with infectious enthusiasm and genuinely intoxicating stereo sonics, however. I suspect that some of the woodwind and most of the percussion solos are deftly spotlighted, but not to any exaggerated extent, and the blazing glitter of the high end of the frequency spectrum is admirably balanced by the substantial tonal weight of the low end. R.D.D.

HANDEL: *Sonatas for Flute (complete)*

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

• EPIC SC 6053. Two LP. \$9.58.

• • EPIC BSC 153. Two SD. \$11.58.

"Complete" is an awkward word to use

in the context of Handel's flute sonatas, which present a number of musicological tangles. This recording includes the seven for flute or recorder from the *soi-disant* Opus I published in Amsterdam in 1731, and in addition three dating from Handel's early days in Halle, and it seems likely that this covers everything. Much of the music is fresh and attractive, and there are half a dozen movements that attain an unusual depth of expression. The ten sonatas are varied in form: several of them include dance movements, and many of the finales are minuets, fairly standardized in rhythm, but gracefully melodious.

Assisted by a recording of luminous clarity and warmth, Rampal and Veyron-Lacroix give dazzling performances. No tempo is too fast for their virtuosity, no line too long for their powers of phrasing. Rampal's tone is flawlessly smooth, and Veyron-Lacroix puts the harpsichord to colorful use in his realization of the continuo parts. In a few of the slower movements, Mario Duschenes and Kelsey Jones, in their Vox recording of eight of the sonatas, achieve an inward quality which I find very taking, but there can be no doubt that in most respects the new version is unrivaled. Rampal decorates the melodic line with grace and style, and it seems almost churlish to complain, when he has taken so much trouble with this aspect of the music, that his trills sound more like nineteenth-century ones than is suitable for Handel.

B.J.

HAYDN: *Quartets for Strings*

Op. 76: No. 1, in G; No. 2, in D minor ("Quinten"); No. 3, in C ("Kaiser"); No. 4, in B flat; No. 5, in D; No. 6, in E flat.

Tatrai Quartet.

• QUALITON LPX 1205/07. Three LP. \$17.84.

Op. 76: No. 2, in D minor ("Quinten"); No. 5, in D.

Hungarian Quartet [from Vox PL 12610/STPL 512610, 1964].

• TURNABOUT TV 4012. LP. \$2.50.

• • TURNABOUT TV 34012. SD. \$2.50.

Op. 33, No. 2, in E flat ("Joke"); Op. 76, No. 5, in D.

Netherlands Quartet.

• DECCA DL 10117. LP. \$4.79.

• • DECCA DL 710117. SD. \$5.79.

Each of these performances is on a high level of accomplishment, and it is rather a pity that with over eighty Haydn String Quartets to choose from there has to be so much duplication. Anyone might be happy to have all three of these sets in his library, but not every collector can afford such extravagance.

First honors must go to the Tatrai Quartet for their rendering of the entire Op. 76 set. The music, of course, is wonderful and, happily, so are the present performances—indeed, they are a pure joy to the ear. In contrast to the expansive and mellifluous graciousness of the

lovely old Schneider readings (available on Haydn Society), these by the Tatrai are leaner, more finely etched, beautifully coloristic and intense. In their blend of refinement and agility, the Tatrai players recall the prewar Budapest Quartet, though with a fine-drawn asceticism similar to that shown by the late Fritz Reiner, Janos Starker, and a few other latter-day Hungarian musicians. The Tatrai and Schneider approaches both have their own validity, and are too diverse to equate in terms of higher or lower excellence: I still like the Schneider's delectable slides in the *Quinten's* finale and that group's "Donkey" rubato in the same movement. On the other hand, I find the Tatrai more dynamic in most of the allegro sections. The Tatrai are generous about repeats, and that, I feel, is another point in their favor. While no stereo is offered, Qualiton's sonics here are well-nigh ideal for this type of music. The present set was taped during 1964 in what sounds like an absolutely perfect hall. The tone is very rosy and atmospheric: live enough to smooth the searing, knife-edged bowing, but intimate enough to preserve the appropriate clarity and internal delicacy.

At its low price, the reissue of the Hungarian Quartet's coupling of Op. 76, Nos. 2 and 5 is an attractive proposition. These are knowing, even brilliant, interpretations by a deservedly famous foursome. Heard immediately after the incandescent playing of the Tatrai, however, the Vox/Turnabout artists sound a mite coarse and insensitive. Part of the trouble may stem from the close-to recording, which adds raspiness to the musical pitches, but some of the crudeness generates from the players themselves. Take, for example, the famous canonical scherzo from the *Quinten*: the Hungarian Quartet stomps out its imitations with brash vigor, while the Tatrai reading (and also that by the Janacek Quartet on London) is sinuous rather than strenuous, much more tapered in its fine gradations of texture and accent.

After an absence of several years, the Netherlands Quartet returns to the domestic catalogue. They are fine, conscientious musicians and it is good to welcome them back. Alas, their reentry was unfortunately timed. Again there comes the inevitable comparison with the spectacular Tatrai standards. The Netherlands play with superior intonation and display a seasoned musicality. Furthermore, they have been given an altogether agreeable recorded sound. I must take issue, however, with such matters as the Dutch ensemble's near-total avoidance of vibrato. Haydn Quartets are pure radiance and sunshine; the murky olive-greens and dull brown colorations which result from this vibratoless approach lend a certain deceptive stolidity to the playing. (I say "deceptive" because the phrasing is, in reality, quite alert and vivacious.) I also question the rather fast, easygoing tempos chosen for both slow movements here—it seems no coincidence that Haydn gave an unusual "Largo" marking to each of these.

In summation, the Netherlands and Hungarians give very fine performances—the Tatrai, superlative. H.G.



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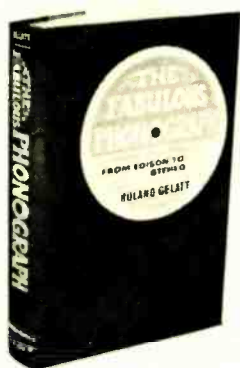
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**HAYDN: Symphonies: No. 75, in D;
No. 81, in G**

Esterházy Orchestra. David Blum, cond.
• VANGUARD VRS 1138. LP. \$4.79.
• • VANGUARD VSD 71138. SD. \$5.79.

This is the first appearance of either of these works in the domestic catalogue and, so far as I can tell, the first recording by anyone of Haydn's No. 75. The latter is a score from 1780, and Blum plays it from what is described as "the original Esterházy manuscript," in which trumpet and drum parts (which Haydn may have added later) are omitted. The Symphony No. 81 is from the period 1783-84. It is followed in the chronology by the six "Paris" symphonies of 1785-87. I offer these dates, because it is important to realize that these are works of the full artistic maturity of the composer, and it is sheer negligence on the part of conductors and record makers that we have had to wait until now to make their acquaintance.

I find the Symphony No. 75 a work of extraordinary beauty. It opens with a slow introduction that would not be out of place among the "Salomon" symphonies of the composer's later years, and the introspective mood returns in a slow movement in which reverence and majesty predominate. Yet Haydn does not neglect his brighter side. The minuet is full of the wit and color of country dancing, and the finale is a bright Vivace with only a trace of gravity. No. 81 was Haydn's final symphony work for the court at Esterháza. It opens with what could well be a sign of farewell and moves on to an alternation of bold harmonies and dulcet sonorities such as only he could have provided. What a splendid milestone for any artist to leave us!

Blum's performances are completely sympathetic to the mood and the style, well polished, and expertly recorded. They make the joy of discovery all the more intense.

ROBERT C. MARSH

HONEGGER: Judith

Madeleine Milhaud, narrator; Netania Davrath, Blanche Christensen, and JoAnn Ottley, sopranos; Val Stuart, tenor; Marvin Sorensen, baritone; Salt Lake Symphonic Choir; Utah Symphony Orchestra, Maurice Abravanel, cond.

• VANGUARD VRS 1139. LP. \$4.79.
• • VANGUARD VSD 71139. SD. \$5.79.

In 1921, René Morax and Arthur Honegger made one of the greatest hits in the history of modern music with their "symphonic psalm" *King David*. Four years later they traversed somewhat similar territory in *Judith* and produced what is in some ways a superior work, although it has never been so successful. *Judith* exists in two forms, as an oratorio with narrator and as an opera. The oratorio version is recorded here.

Judith is superior to *King David* in its consistency of style. The earlier piece rushes around from manner to manner like a terrier let loose, now bursting forth with a bit of Handelian polyphony,

now spinning out aural treacle in the best tradition of Gounod. *Judith*, however, is all youthful Honegger—an inspired master of polytonality, a remarkable melodist, and a first-rate man of the musical theatre. As in *King David*, nothing is labored; everything is brought off in a series of swift master strokes, from the great Wailing Wall of sound with which the beleaguered Bethulians open the work to the concluding chorus of praise to the Lord. Honegger's sense of Biblical place and time—fresh, unspoiled, newly created—is as remarkable here as in *King David* itself, and that, perhaps, is the most important quality of both compositions.

The orchestral and choral performance here is excellent, and the recording is good. But while the vocal soloists are good musicians—they understand Honegger and they understand Abravanel—they are not singers of the first rank. Mme. Milhaud, however, is superb. She was a successful actress before her marriage to Darius Milhaud, and while her beautiful voice and magnificent, restrained declamation are not unknown on records, this is the biggest recorded assignment she has yet had, at least in this country.

The full text, in French and English, is provided. A.F.

**KRUMPHOLZ: Concerto for Harp
and Orchestra, No. 6**—See Boieldieu: *Concerto for Harp and Orchestra*.

MAHLER: Songs—See Mendelssohn: *Songs*.

MENDELSSOHN: Songs: Die Liebende schreibt; Allnächtlich im Traume seh' ich dich; Frühlingslied; Venetianisches Gondellied; Der Mond; Italien; Suleika; Das erste Veilchen; Schilflied; Neue Liebe; Bei der Wiege

†**Mahler: Songs: Ich ging mit Lust durch einen grünen Wald; Liebst du um Schönheit; Hans und Grethe; Ablösung im Sommer; Erinnerung; Wer hat dies Liedlein erdacht?; Frühlingsmorgen; Scheiden und meiden; Wo die schönen Trompeten blasen; Ich atmet' einen Linden Duft**

Judith Raskin, soprano; George Schick, piano.

• EPIC LC 3905. LP. \$4.79.
• • EPIC BC 1305. SD. \$5.79.

I can think of no higher compliment to pay Judith Raskin than to say that throughout this, her first Lieder recording, I was constantly reminded of Elisabeth Schumann. I do not think Miss Raskin has yet acquired all the wiles of her great predecessor, but many of them are here.

Mme. Schumann's outstanding quality was her abandon, her willingness to let a song possess her in every fiber and fling her this way and that. By the

strictest musical standards she was something of a flirt; one could almost imagine her eyelashes fluttering as she scooped and swooped around a vocal line. But it was all done with taste and imagination, and she knew when to stop, to recognize the moment when the simplest approach was also the best. And this is exactly what is so exceptional about Miss Raskin's art. She responds to each song in this collection with marvelous freedom, unafraid to cut loose with a swoop (or even, in Mahler's *Hans und Grethe*, with a whoop) in order to drive home a point. Of all the recent young American singers who have ventured into the singing of Lieder, Miss Raskin exhibits the finest comprehension of the special stylistic demands of the repertory. The music she sings here is prevailingly light in tone, tending towards the outdoorsy, and one would have to hear a few more examples of the more serious repertory to judge her fully. Even so, there is some variety here, and she is clearly up to every challenge at hand.

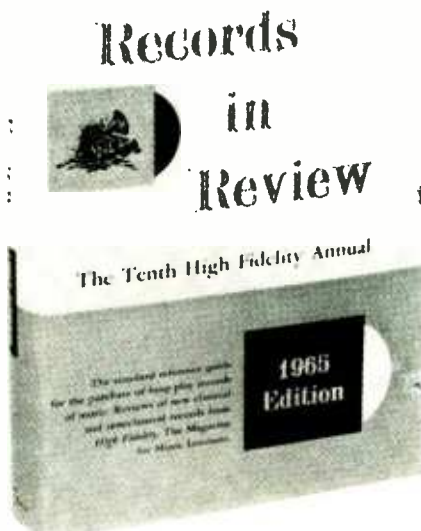
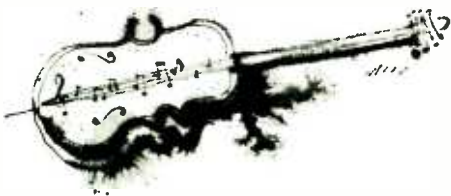
It remains to comment on the voice itself. It is a lovely instrument, light, floating, always under perfect control. In its flexibility and purity there are also passing reminders of Schumann.

George Schick's participation leaves nothing to be desired, and the recording is properly intimate. This is, then, one of the finest song recitals in a long time. A.R.

MOZART: *Concertos for Piano and Orchestra: No. 20, in D minor, K. 466; No. 23, in A, K. 488*

Monique de la Bruchollerie, piano; Camerata Academica of the Salzburg Mozarteum, Bernard Paungartner, cond.
 • NONESUCH H 1072. LP. \$2.50.
 • • NONESUCH H 71072. SD. \$2.50.

Miss de la Bruchollerie plays Mozart with passion in the D minor Concerto and sensitive songfulness in the A major. She has a tendency to make a slight delay at the ends of periods but doesn't overdo it; her performances here are elegant and, in the great Andante of K. 488, eloquent. Unfortunately, not as much can be said of the orchestra's contribution. The violins sound thin. In an apparent attempt at dramatic contrast Paungartner muffles the opening of the D minor so that the orchestra is veiled and distant rather than present but soft. On the other hand, there is no real pianissimo when there is supposed to be one. The first movement of the A major need not be fast, but it ought to give the effect of moving on wings; it doesn't leave the ground here. Except in the G minor section of the Romance of K. 466, where the principal motif, in the strings, is covered by the piano, the sound is good. N.B.



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MOZART: *Divertimento for String Trio, in E flat, K. 563*

Pasquier Trio.

• MUSICAL HERITAGE SOCIETY MHS 623. LP. \$2.50.

• • MUSICAL HERITAGE SOCIETY MHS 623. SD. \$2.50.

I have to confess to a soft spot for both the work here and the performers. It happens that one of the first albums I acquired when I began to collect records long ago was a Columbia set of this *Divertimento* played by the same trio. It wore out many a thorn needle. In the present recording the work sounds as fresh as ever, and so do the Pasquiers. With violin, viola, and cello Mozart attains a texture so satisfying that one doesn't feel the need for any more instruments. The material is topnotch, the ideas abundant, the workmanship almost miraculous in its perfection. One would think the *Divertimento* was written for the delectation of the Emperor. Actually it was an expression of appreciation to Michael Puchberg, friend and fellow Mason, for his helpful replies to Mozart's desperate appeals for loans. What a thank-you note!

The performance has a polished vigor, where vigor is needed; elsewhere it is elegant and sensitive. There is complete unanimity, and a pliancy that never pulls a phrase out of shape. The sound of this Erato product is a bit edgy but not enough to constitute distortion. There is excellent directionality in the stereo version. N.B.

MOZART: *Overtures: Le Nozze di Figaro; Die Entführung aus dem Serail; Serenade for Strings, No. 13, in G, K. 525 ("Eine kleine Nachtmusik")*

†Strauss, Richard: *Till Eulenspiegels lustige Streiche, Op. 28; Don Juan, Op. 20*

Berlin Philharmonic Orchestra, Wilhelm Furtwängler, cond.

• DEUTSCHE GRAMMOPHON LPM 18960. LP. \$5.79.

Inexhaustible indeed seems the supply of radio tapes from Berlin of Furtwängler performances, and each succeeding issue has a world of musical wisdom to impart. These date from 1943 to 1949, and all have been excellently reengineered to provide sound which ranges from brilliant to not-at-all-bad.

Humorous? Pedantic? Slow? Listen to Furtwängler's wonderfully saucy reading of *Till Eulenspiegel* and see whether these old catchwords apply. Or listen to the tense, ardent, controlled delineation of *Don Juan*, especially to the almost unbearable gathering of tension before the appearance of the big theme for horn. I would allow a certain heaviness in the conductor's reading of the slow movement of the *Nachtmusik*, but the mercurial pacing and the phenomenal clarity in the two overtures again give the lie to the concept of Furtwängler as a pedant. A.R.

MUSSORGSKY: *Songs*

Cradle Song; The Magpie; Night; Where Art Thou, Little Star?; The Ragamuffin; On the Dnieper (orch. Markevitch); *Songs and Dances of Death: Trepak; Lullaby; Serenade; The Field Marshal.*

Galina Vishnevskaya, soprano; Mstislav Rostropovich, piano (in *Songs and Dances of Death*); Russian State Symphony Orchestra, Igor Markevitch, cond.

• PHILIPS PHM 500082. LP. \$4.79.

• • PHILIPS PHS 900082. SD. \$5.79.

The most reliable gauge for judging any performance of an art song is a grasp of the language in which it has been sung. Only in this way may one appraise the singer's interpretative depth, her ability to color the tone as an extension of the word. In this respect, I am unequal to a probing verdict on the new recording of Mussorgsky songs by the Soviet soprano Galina Vishnevskaya. From the purely musical standpoint, however, there is much to say about her singing . . . and all of it in warmest praise. Here is an artist in the grand mold, with the dramatic brilliance of a Frida Leider or Germaine Lubin, the *spinto* gloss of a Price or Crespin—all this plus a vocal personality decidedly her own.

Mme. Vishnevskaya has here recorded six individual songs of Mussorgsky, their piano accompaniments arranged for orchestra and conducted by Igor Markevitch, in addition to the cycle *Songs and Dances of Death*, for which her husband, the famous cellist Mstislav Rostropovich, presides at the piano. Despite a phrase or two which might seem unorthodox by Western vocal standards, the soprano's singing is on the whole phenomenal: expressive and penetrating in her performance of *Night*; tonally ravishing in *Where Art Thou, Little Star?*; astonishing in its gamut, as in the marvelous chest tones of *Cradle Song*; absolutely virtuoso in *The Magpie*, with a wide, ringing range up to a high C; ingeniously characterized, as in *The Ragamuffin*; and thrilling in the outpouring of full voice which marks *On the Dnieper*. The Markevitch orchestra settings, effective in themselves, are well conducted and played.

The *Songs and Dances of Death* provides an emotional experience in which the artist puts her beautiful voice completely at the service of the dramatic mood, be it human or spectral. What she has achieved is a mighty intensity. Mr. Rostropovich provides first-class piano accompaniments. R.L.

NIELSEN: *Symphony No. 4 ("The Inextinguishable")*

Hallé Orchestra, Sir John Barbirolli, cond.
• VANGUARD EVERYMAN SRV 179. LP. \$1.98.

• • VANGUARD EVERYMAN SRV 179SD. SD. \$1.98.

The underlying motive of this major work is the inextinguishable spirit of mankind

in the face of adversity and chaos (the latter depicted by snarling dissonances in the brass and by cataclysmic percussion effects), and the work's alternation of brooding grayness with clear, Northern sunshine is closely akin to Vaughan Williams' Fourth Symphony, written twenty-odd years later. The *Inextinguishable* is an essay of driving proportions, masterful organization, and fascinating personal force; to my mind, it is the equal of any symphony composed in the twentieth century.

Barbirolli's performance appeared on the British Pye label a year or so ago, and now makes its belated domestic appearance in honor of the Nielsen centennial. Inasmuch as the only other recorded edition, an HMV monophonic disc by the Danish State Orchestra under Launy Grondahl, has long been unavailable, the low-priced Barbirolli has a great deal to recommend it. I must say, however, that Barbirolli is tempted too often to exploit the innate romanticism of the music at the expense of power and logic. In contrast to Grondahl (who maintained an admirably terse objectivity), Sir John's reading seems to lack a firm pulse. While the more purely sensuous moments have a poetic effectiveness, there is an overall loss of clarity. At the very opening, for example, most of the swirling string and wind figurations which Grondahl so aptly clarified are nearly inaudible in the newer interpretation. Moreover, the decided advantage of stereo placement for the two sets of percussion in the finale is nullified by the drums being so badly out of tune.

The new disc is welcome because of its undeniable musicality, its availability, and its economy. In the long view, I am afraid, it must be judged a stopgap, pending the arrival of a recording that does full justice to the music. H.G.

PROKOFIEV: *Symphony No. 6, Op. 111*

Boston Symphony Orchestra, Erich Leinsdorf, cond.

• RCA VICTOR LM 2834. LP. \$4.79.

• • RCA VICTOR LSC 2834. SD. \$5.79.

During the Koussevitzky era of the Boston Symphony, Sergei Prokofiev appeared with the orchestra on five different occasions, ranging from 1926 to 1938, as conductor and as soloist in his own piano concertos. The popularity of his works in Boston has proved, ever since that time, to have been anything but a period fad. Prokofiev's major scores are standard repertoire with this ensemble; and the present music director, Erich Leinsdorf, is planning to record most of them in a new series for RCA Victor. The freshly issued Symphony No. 6 stems from the projected list.

It had been a long time since I heard this work; and the Leinsdorf performance offers a challenge to the listener. Taken by itself—that is, in terms of absolute value—it is a compelling one, the unfolding of the score wonderfully spacious; and within the big architect-

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tural contours mapped out by the conductor may be found impassioned and stirring climaxes. Engineering and processing are first-rate, bringing off with full success Prokofiev's blending of the extremes in orchestral compass.

On consulting my notes made during a session with the new recording, I find mention of thoughts relative to Sibelius, especially in the first movement, with its bleak over-all mood and ominous brass sonorities. A certain monotony, also native to some of the Sibelius scores, invades the work from time to time, reminding one that Prokofiev has appeared more concise, diversified, and effective in his music for the theatre (*Romeo and Juliet* and *The Flaming Angel* are examples that come readily to mind). These associations stem, however, from the present performance rather than from the work itself. In the Columbia set by the Philadelphia Orchestra under Ormandy, for instance, the melodic lines bear a clearer profile, there is a finer rhythmical lift, a deeper poignancy—and the sensuous music made by the Philadelphians has little to do with the Sibelian battleship-gray suggested by the Boston reading.

Yet impressive as Ormandy's performance is, I suspect that the version by Eugene Mravinsky and the Leningrad Philharmonic may be the most authentic of those currently available, though its sound (Artia) is relatively primitive. The reading as a whole is a splendid one, but I note particularly the closing *Vivace*, with a sturdy peasant swing more convincingly in character than on either the Boston or Philadelphia recording.

Note: on the new RCA Victor, the lengthy slow movement is interrupted midway for a flip of the record, a break avoided by both the Columbia and Artia editions. R.L.

RAVEL: *Miroirs: No. 4, Alborado del grazioso*—See Falla: *El Amor brujo: No. 7, Danza ritual del fuego*.

SAINT-SAËNS: *Concertos for Piano and Orchestra: No. 2, in G minor, Op. 22; No. 4, in C minor, Op. 44*

Philippe Entremont, piano; Philadelphia Orchestra, Eugene Ormandy, cond.
● COLUMBIA ML 6178. LP. \$4.79.
● ● COLUMBIA MS 6778. SD. \$5.79.

The recent revival of interest in Saint-Saëns, both in the concert hall and opera house, has given us a clearer idea of what this composer is and what he isn't. Certainly, despite the lush sonorities of the *Organ Symphony*, the beguiling melodic lines of *Samson*, he is no Romantic; rather, he is neoclassic, many years ahead of his generation in this respect, with the brilliance and hard core of a diamond. It is precisely this view of Saint-Saëns that the French pianist Philippe Entremont takes in this new recording of the *Concertos No. 2 and 4*. Great, vaulting sonorities mark the opening of the G minor Concerto; a tensile

strength, rather than lightness, the well-known *Allegretto Scherzando*; and dazzling speed, along with sharply etched articulation, the finale. Compositionally, the Concerto in C minor seems bit formal and crabbed, lacking the spontaneity of the earlier work, but Entremont, as in No. 2, comes off extremely well, his percussive tone just right—never offensively so—for the music. The accompaniments by the Philadelphians under Ormandy are magnificent, and the sound of the recording (especially in its capturing of piano tone) quite extraordinary.

Of the four other versions of the Concerto No. 2 currently listed in the domestic catalogue, I would draw attention to that by Artur Rubinstein (with the Symphony of the Air, under Wallenstein, for RCA Victor) and to Emil Gilels' mono-only recording with the Paris Conservatoire Orchestra under André Cluytens for Angel (Gilels' Colosseum disc can be ignored). Rubinstein, I would say, is in general less steely, more relaxed and lyric than Entremont, but his orchestral accompaniment lacks incisiveness. Gilels' approach is straightforward, and the strength, vitality, and innate aptness of his performance are qualities much to be commended. As for the Concerto No. 4, the only competitor now in Schwann is another Columbia disc, that by Robert Casadesu with the New York Philharmonic led by Leonard Bernstein. Sobriety is the watchword for Casadesu's performance, stressing the architectural and reflective elements of the work yet summoning moments of brilliance. My own preference for this music, however, is a version, once available on Capitol, by Grant Johannesen and the Philharmonia Orchestra under George Tzipine—a performance coming close to the ideal of French sound and style. R.L.

SCHUBERT: *Fantasy for Violin and Piano, in C, Op. 159*—See Brahms: *Sonata for Violin and Piano, No. 3, in D minor, Op. 108*.

SCHUBERT: *Music for Piano, Four Hands*

Sonata for Piano, in B flat, Op. 30; Andantino varié, Op. 84, No. 1; Fantasia in F minor, Op. 103; Marche caractéristique, Op. 121, No. 2.

Caroline Norwood and Eleanor Hancock, pianos.
● COLLECTORS GUILD CGC 641. LP. \$4.98.

These are splendidly precise, well-integrated performances. Caroline Norwood and Eleanor Hancock have played together often and well, and their rapport results in some admirable clarification of texture. No other team I know of manages, for example, the central major section of the F minor Fantasy with quite the crisp detail of rhythm and accent heard in the present reading. Sometimes the very carefulness verges on

caution and dynamic constriction (as in the *Marche caractéristique*, which sounds a shade sedate when compared with the account by Peggy and Milton Salkind on a recent disc put out by the Friends of Four-Hand Music). In the main, though, these are knowing interpretations, worthy of being considered alongside the excellent editions of the Fantasy by Badura-Skoda/Demus (Music Guild) and Brendel/Crochet (Vox) and the *Andantino varié* by Artur and Karl Ulrich Schnabel (Odeon). Clean studio sound. H.G.

SCHUBERT: *Symphonies (8)*

Orchestra of Naples, Denis Vaughan, cond.

For a feature review of this recording, see page 73.

SCHUMANN: *Liederkreis and Other Eichendorff Songs*

In der Fremde; Intermezzo; Waldesgespräch; Die Stille; Mondnacht; Schöne Fremde; Auf einer Burg; In der Fremde; Wehmut; Zwielicht; Im Walde; Frühlingsnacht; Der frohe Wandersmann; Der sprüch; Die Stille; Mondnacht; Schöne siedler.

Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano.

● ANGEL 36266. LP. \$4.79.
● ● ANGEL S 36266. SD. \$5.79.

Along the lines of the tale about the first-time playgoer who did not know *Hamlet* but was startled by all the familiar quotations, one may advance the parallel experience of the music lover who is conversant with such great Schumann songs as *Waldesgespräch*, *Mondnacht*, *Frühlingsnacht* yet who has never heard them performed in the entire cycle of which they are a part: the *Liederkreis*. Unlike Schumann's more dramatically oriented cycles, *Frauenliebe und -Leben* and the *Dichterliebe*, this set (based upon the poetry of Eichendorff) does not strive for narrative flow but for a unity-in-diversity of mood which it successfully captures. Many of the individual songs rank among the composer's finest, bringing that fusion of intimacy and rapture indicative of Schumann at his creative best; and to hear them in sequence as the composer intended, especially in this noble performance by Dietrich Fischer-Dieskau, is to experience Lieder singing at top level.

There are twelve songs in this cycle. The new recording brings us, generously, not only the full *Liederkreis* of the final edition but also an earlier song (first in the original set) which was later replaced. In addition, it offers three further Schumann-Eichendorff lyrics: *Der Schatzgräber*, *Frühlingsfahrt*, and *Der Einsiedler*. The accompanying album liner carries sensitively chosen prints of the period, reflecting in full pictorial measure the charm and melancholy of the Schumann songs.

It is perhaps the ultimate tribute to

Fischer-Dieskau and his art to realize, after having heard this recording, that one has no recollection of vocal category. In performing the *Liederkreis*, the singer ranges through baritone and much of the tenor compass, distributing colors and tones as willed by the text. With absolute beauty of sound, a mood of introspective fantasy is established in the opening song and maintained, with artfully projected variations, throughout. There are shifts to full-scale lyricism, as in *Mondnacht*, to shuddering apprehension, as in *Zwie-licht*, but always within the aesthetic framework set up by the performer from the beginning. The three added Eichen-dorff songs which follow bring their own portion of directness and humanity.

Gerald Moore, the skilled accompanist, does full justice to all of Schumann's evocative piano parts, with the possible exception of *Frühlingsnacht*, which I have heard played more rapturously.

R.L.

STRAUSS, JOHANN II: *Waltzes: Voices of Spring, Op. 410; Tales of the Vienna Woods, Op. 325; Emperor, Op. 437*

†Suppé: *Overtures: Light Cavalry; Morning, Noon, and Night in Vienna; Poet and Peasant*

Vienna State Opera Orchestra, Hans Swarowsky, cond.

- AUDIO FIDELITY FCS 30018. LP. \$2.50.
- • AUDIO FIDELITY FCS 50018. SD. \$2.50.

This waltz program in the recently re-activated Audio Fidelity "First Component Series" lives up well enough to the technical reputation of this company's earlier discs for extremely marked stereoism and big, strong, clean sonics. Some coarseness and heaviness may be blamed on the orchestra, but the (presumably Austrian) engineers are surely responsible for a somewhat echoey acoustical ambience and either they or the processors for rather more preëchos than one normally expects in disc reproduction. The program itself, of familiar Strauss and Suppé warhorses, is obviously aimed at a mass audience, but Swarowsky—perhaps because he was born in Budapest and has lived a good part of his life in Vienna—provides more idiomatic readings (including the use of a zither in *Tales from the Vienna Woods*) than many of those the mass public has esteemed most highly in the past. His best qualities here are rhythmic precision, steadiness, and animation. Poetry, humor, and grace are unfortunately less evident and—as implied above—the crystalline clarity of the recording reveals only too candidly the lack of tonal refinement in the orchestral playing.

R.D.D.

STRAUSS, RICHARD: *Till Eulenspiegels lustige Streiche, Op. 28; Don Juan, Op. 20*—See Mozart: *Overtures.*

STRAVINSKY: *Renard; Mavra; Scherzo à la russe*

Joan Carlyle, soprano, Helen Watts and Monica Sinclair, contraltos, Kenneth MacDonald, tenor (in *Mavra*); Gerald English and John Mitchinson, tenors, Peter Glossop and Joseph Pouleau, basses (in *Renard*); Orchestre de la Suisse Romande, Ernest Ansermet, cond.

- LONDON OL 5929. LP. \$4.79.
- • LONDON OS 25929. SD. \$5.79.

The two stage pieces on this record perfectly exemplify Stravinsky's divergent attitudes towards his Russian background. *Renard*, which dates from 1917, is strongly folkloric and looks back to the

Mighty Five. *Mavra*, composed four years later, finds its sanction in the "Europeanizers" of Russian art and is dedicated to the memory of Pushkin, Glinka, and Tchaikovsky.

Renard is the more original of the two scores in its structure and substance. Described as a "burlesque to be sung and played," it is scored for a small chamber orchestra and four male singers who sit in the pit with the instrumentalists. The action is assigned to four clowns or acrobats, and what they are required to do would warm the heart of Marc Chagall. The plot—insofar as *Renard* may be said to have one—concerns an inordinately stupid and conceited cock, a fox as wily as foxes are in folk tales, and a cat and a goat who are friends of



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the cock and ultimately save him from the fox's jaws. The music lies somewhere between *Pétrouchka* and the *Histoire du soldat*: it has much of the former's tuneful folklorism and much of the latter's razor-keen irony and deft, small-scaled barbedness. It also has qualities of its own, notably the flamboyance and extravagance of its vocal lines, which are extremely well handled by the quartet of singers involved here.

Mavra was written shortly after Stravinsky had edited the score of Tchaikovsky's *Sleeping Beauty* for Diaghilev and reawakened the beauties of the "European" style. The work is a short opera based on a story by Pushkin. Parasha introduces her lover, a soldier named Vassili, into her home disguised as a new maidservant, Mavra. But this maidservant finds it necessary to shave, is caught in the act, and runs away. If possible, there is even less plot here than in *Renard*. But there is a marvelous gift for writing vocal melody, a marvelous sense of shape and style in the arias and ensembles of which the score is composed, and, as in every period and style of Stravinsky's work, the greatest mastery of rhythmic resource which modern music affords.

The interpretations here of both these works are lively and brilliant, and the recording is excellent as regards the orchestra. The balance between voices and orchestra is often faulty, especially in *Mavra*. Joan Carlyle, who sings Parasha, is seldom more than barely audible, and the other vocalists are frequently covered by the instrumental sound. Both works are sung in English, and complete texts are provided.

The little *Scherzo à la russe* is just a filler. A.F.

SUPPE: *Overtures*—See Strauss, Johann II: *Waltzes*.

TCHAIKOVSKY: *The Oprichnik*

TCHAIKOVSKY: *The Maiden of Orleans*

TCHAIKOVSKY: *Cherivichki*

TCHAIKOVSKY: *Pique Dame*

For a feature review of these four recordings, with various Russian artists, see page 74.

TCHAIKOVSKY: *Serenade for Strings, in C, Op. 48*

†Arensky: *Variations on a Theme of Tchaikovsky, Op. 35a*

London Symphony Orchestra, Sir John Barbirolli, cond.

• ANGEL 36269. LP. \$4.79.
• • ANGEL S 36269. SD. \$5.79.

The strings of the London Symphony Orchestra are heard to advantage in both these Tchaikovskyan works under the direction of Sir John Barbirolli, who offers honest, substantial music making. Although the *Serenade* is hardly a novelty on discs and more than one other

conductor has invested it with greater tonal sheen, Sir John achieves a splendid feeling of breadth in the slow introduction; delivers a sensitive, beautifully played rendition of the *Elégie*; and achieves a good rhythmical bite in the finale. Open to question is the rather lagging tempo of the first Allegro.

Arensky's set of seven variations on the Tchaikovsky song *The Legend*, a reworking for stringed orchestra of the second movement of a string quartet, is charming music—sounding in the final variation a genuine note of poignancy—and comes off here, from the standpoint of playing, with more tonal allure than the Tchaikovsky *Serenade*. R.L.

TCHAIKOVSKY: *Symphonies*

No. 1, in G minor, Op. 13 ("Winter Dreams"); No. 2, in C minor, Op. 17 ("Little Russian"); No. 3, in D, Op. 29 ("Polish").

London Symphony Orchestra, Antal Dorati, cond.

• MERCURY OL 2115. Two LP. \$9.58.
• • MERCURY SR 29015. Two SD. \$11.58.

On the over-all scale, this album presents the most lyrical conducting I have heard from Dorati—still short of ultimate involvement, but musically satisfying—though the weaknesses of the works themselves, inherently structural, have not, through any magic of the baton, been minimized. In these three early symphonies, Tchaikovsky is at his best when dealing with the short form, for at this stage of his career he was essentially a composer of suites rather than of symphonies (whether he ever changed in full, even towards the end, is still an open question). The fussy development sections, such as the fugato in the finale of Symphony No. 3, come off with much contrapuntal doodling in the Dorati performances; and the opening movement of Symphony No. 1, after a poetic start, has its share of discursiveness for which the conductor makes no compensating adjustment. But where Tchaikovsky has written music of vigor and melodic sweep, these qualities are extended into Dorati's readings. Some of the shorter movements are ravishly played, notably the Adagio of Symphony No. 1, the Scherzo from the same work (with lovely coloristic glints), and the *Andante elegiaco* of Symphony No. 3. Other high points in the set are the *Andante marziale* of Symphony No. 2, one of the most convincing and attractive movements in early Tchaikovsky, played here with Dorati's balletic flair; and the Scherzo of Symphony No. 3, with a sinister countersubject for brass that anticipates quite strangely the motive of the Countess in *Pique Dame*.

Mr. Dorati's strongest point as a performer continues to be his mastery of rhythm; and with this weapon he has solved most of the interpretative problems in Symphony No. 2, coming up with a performance that is aided by thrilling sonic effects. There are a few imperfections of string attack; but it should be noted that the microphoning, so

exciting in the razorlike edge of its staccatos, also brings a disadvantageous buzz which, in concert performance, never actually leaves the platform.

On the whole, the First and Second Symphonies come off best here. No. 3, though provided with magnificent sound, is given a less polished performance. In comparison with Lorin Maazel's recent performance (reviewed in these pages by Harris Goldsmith last October) Dorati's is structurally less closely knit and the counterpoint dangles more obviously. Furthermore, Mercury's sound lacks the glorious range of the London set. Yet I find the sonorities of the Dorati more intimate and the tone generally warmer. In spite of Maazel's enormous vigor, his sometimes superlative virtuoso flair, and his unflinching sense of organization, I feel in his work a lack of charm, a relentlessness often at odds with the music. As between Maazel and Dorati, I should this time choose the latter's three Tchaikovsky. R.L.

TELEMANN: *Concertos: for Two Horns, in E flat; for Trumpet, in D; for Oboe d'amore, in A; for Violin, in G*

Georges Barbotou, Gilbert Coursier, horns; Albert Calvayrac, trumpet; Robert Casier, oboe d'amore; Georges Armand, violin; Toulouse Chamber Orchestra, Louis Auriacombe, cond.

- NONESUCH H 1066. LP. \$2.50.
- • NONESUCH H 71066. SD. \$2.50.

A fair number of concertos have already been exhumed in the current Telemann revival, but many more remain to be explored. With the exception of the Trumpet Concerto, the works on this record seem to have been previously unrecorded—and a magnificent collection they make. The Violin Concerto is in the newer three-movement form; the other three are in four movements, but even among these more traditionally shaped works there are constant differences in procedure and style which will amaze anyone who thinks of Telemann as a routine composer.

The Concerto for Two Horns is perhaps the finest of the four pieces here, richly romantic in expression, spacious and endlessly resourceful in construction. It receives an admirable performance, without any of the saxophoney vibrato often disfiguring French French-horn playing. The Oboe d'amore Concerto, which boasts a mellifluous opening Siciliano and a long, questing Finale full of rhythmic interest, is also well and crisply played, though occasionally I felt the need of a more yielding approach from the soloist.

The other two concertos are shorter, but hardly less attractive. The Violin Concerto is competently played if not with particularly distinguished tone. In the Trumpet Concerto, Albert Calvayrac comes off very well by comparison with Adolf Scherbaum, who plays the work on a Musical Heritage Society disc. Scherbaum's control in the exhilarating Finale is a shade firmer, but Calvayrac has solidier tone, and in the rhapsodic

first movement his trills are executed in stylishly measured fashion.

The accompaniments throughout are sympathetic, and the combination of firmness and flexibility in the rhythms gives evidence that a real conductor is in charge. The unnamed harpsichordist also does a good job. One or two high-lying trumpet passages do not ring out as they should, but otherwise this rewarding disc is satisfactorily recorded. B.J.

TELEMANN: *Musique de table, Production III*

Concerto Amsterdam, Frans Brügger, cond.

- TELEFUNKEN SAWT 9453/54 A. Two LP. \$11.96.
- • TELEFUNKEN SAWT 9453/54 B. Two SD. \$11.96.

Schola Cantorum Basiliensis, August Wenzinger, cond.

- ARCHIVE ARC 3238/39. Two LP. \$11.96.
- • ARCHIVE ARC 73238/39. Two SD. \$11.96.

The final "production" of the remarkable set published by Telemann in 1733 maintains the high standard of quality established in the other two. The Suite, with its lyric *Bergerie*, its piquant *Allegresse*, and that charming genre piece, the *Postillions*; the Concerto for Two Horns, with its majestic opening movement and rousing finale; and the jolly Conclusion—these are some of the highlights of the present group of works.

For the first time there is a marked qualitative difference between the Archive and Telefunken performances, although it turns up only in the Suite. Wenzinger, for Archive, plays this very French music with grace and wit (as in the chatter of the middle section of the *Allegresse*), whereas Brügger, on Telefunken, is faster, drier, and quite unyielding. In the Quartet (for flute, violin, cello, and continuo), the Concerto, the Trio (for two flutes and continuo), and Solo (a sonata for oboe and continuo), however, Brügger's players are more relaxed and perform, individually and in ensemble, as beautifully as in the other two "productions." Indeed, I am not sure that I don't prefer Brügger's tempo for the finale of the Trio to Wenzinger's slower pace, and Telefunken's horns seem even cleaner, more pointed, than Archive's excellent ones. As in the earlier sets, both groups of performers embellish their parts occasionally (the Dutch do this more than the Swiss) with discretion and good taste. In both recordings the harpsichord is there when it is needed and contributes substantially to the music's effectiveness. Except in Telefunken's Suite both performances are very fine, and throughout both sets the sound is again first-rate. N.B.

TELEMANN: *Sonatas and Trios*

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Continuo: in E minor; in D; Trio Sonata for Oboe, Harpsichord, and Continuo, in E flat.

Maxence Larrieu Quartet.

- NONESUCH H 1061. LP. \$2.50.
- • NONESUCH H 71061. SD. \$2.50.

Regarded purely as sound, these are ravishing performances. Maxence Larrieu's flute and Jacques Chambon's oboe produce some beautifully cool tone, Bernard Fonteny is a polished cellist (though I prefer a viola da gamba in this music), and the harpsichord is played with artistry and fire by A.-M. Beckenstein. The last-named makes a particularly distinguished contribution to the E flat major Trio Sonata, where a complete obbligato part for harpsichord was written out by Telemann. The performers also display a musicianly sense of style in their interpretation of this splendid music. My only regret is that the flutist and oboist do not show a little more tenderness in their approach to movements marked "Affettuoso" and "Dolce"; but I must admit that this reservation has diminished with repeated hearings.

All four works are up to the best Telemann standard, and the recording is as smooth and warm as it is clear. But it would surely be more sensible, in stereo recordings of trios like these, to put the two continuo instruments between the flute and oboe rather than at opposite ends of the ensemble.

B.J.

VIVALDI: Instrumental Works

Concertos a quattro; in F, in G minor; Sonatas: for Flute, Oboe, and Continuo, in G minor, Op. 5, No. 6; for Cello and Continuo, in E minor; for Oboe and Continuo, in C minor; for Flute, Oboe, and Continuo, in B flat.

Maxence Larrieu Quartet.

- NONESUCH H 1077. LP. \$2.50.
- • NONESUCH H 71077. SD. \$2.50.

There's a wide cross section of Vivaldi here, ranging from such run-of-the-mill matter as the decidedly three-squarish Air of the G minor Flute/Oboe Sonata to a grandly minor Largo in the Cello work and two wonderful movements in the B flat Flute/Oboe Sonata—the first presenting the winds in stately imitation, the second generating a good deal of electric current between the two in fast contrapuntal motion. The ensemble is excellent, the solo work musical, straightforward, and always dependable. The recorded balance tends to slight the continuo part, which deserves to be heard (especially when the keyboard player takes the trouble to create some nice effects in registration), but stereo is well handled, with fairly discreet separation of instruments.

S.F.

WOLF: Mörrike Lieder

Elfenlied; Das verlassene Mägdlein; Begegnung; Zitronenfalter im April; Agnes; In der Frühe; An eine Aeolsharfe; Lied vom Winde; Verborgenheit; Gebet; Schlafendes Jesuskind; Auf ein altes Bild;

Denk es, O Seele; Neue Liebe; Wo find ich Trost?; Nimmersatte Liebe; Rat einer Alten; Erstes Liebeslied eines Mädchens.

Evelyn Lear, soprano; Erik Werba, piano.

- DEUTSCHE GRAMMOPHON LPM 18979. LP. \$4.79.
- • DEUTSCHE GRAMMOPHON SLPM 138979. SD. \$5.79.

Miss Lear offers us straightforward, non-nonsense Wolf, impressively sung and highly musical. She is not the sort of Lieder singer to go overboard on textual subtleties or little tonal nuances. She is thus a bit of a shelter from the prevailing Wolf winds, the sort that whistle into each corner and angle of a song before moving on to the next.

It is certainly easy to listen to, though I must admit that she does not always get the emotional statement out of a song that I would like to find there. Two examples: 1) *Das verlassene Mägdlein*, perfectly well sung, but with little emotional variety—the beginning of the last verse ("Träne auf Träne dann/Stürzet hernieder") is given precisely the same tone and color as the beginning of the song, and the whole thing does not seem to have budged, to have made its statement, despite the good singing; 2) *Wo find ich Trost?*, a great and challenging song, again well sung and musically phrased, but short of its final effect. The terrible questions, twice asked ("Hüter, ist die Nacht bald hin? Und was rettet mich von Tod und Sünde?") have ample vocal weight, but not much real intensity—one would like them to burn more. And again, they are read the same way each time.

But there are many lovely things. *Agnes*, a relatively unfamiliar song, is splendid, with a hauntingly misty inflection at "Als im Traum verloren"; the "Ade's" at the end of *Lied vom Winde* are beautifully shaded off, and the whole song successful; the big climax of *Denk es, O Seele!* (from "Vielleicht, vielleicht," etc.) is very impressively built. I also like her sensible way with songs like *Elfenlied* and *Rat einer Alten*, which takes the curse off what can be hopelessly folksie-cutesie pieces.

As for the voice itself, it sounds pure and full, and much more a mezzo than a soprano—the Octavian timbre. At one or two points where she lets it out on top, it sounds a bit overweighted and out of focus, but this may be partly due to DGG's wonted close miking, not ideally suited for catching the high, hard one. The quality is always lovely, the intonation excellent.

Unfortunately, the piano is recorded rather unfavorably, with the dry acoustic typical of many DGG recordings, and in a rather faint perspective. Nonetheless, Werba contributes some fine playing—the postlude to *An eine Aeolsharfe*, for instance, is strikingly beautiful, and his accompaniments always have impetus and a sense of dynamic scale. The album, I am glad to say, includes both the original texts of the songs and translations.

C.L.O.



AMBROSIAN SINGERS AND PLAYERS: Secular Vocal Music of the Renaissance

Ambrosian Singers and Players, Denis Stevens, cond.

- DOVER HCR 5262. LP. \$2.00.

A charming record. One side is devoted to music from a Spanish volume of works connected with the court of Ferdinand and Isabella. There are some love songs, an amusing nonsense drinking song, and a carnival canzon that might have been written with Breugel's somewhat later *Battle Between Carnival and Lent* in mind. This last—plus a charming pastoral in a five meter, a delicious little cuckoo song (*Husbands take care*), and a curiously touching lament of the Moors over their approaching defeat at the hands of the Catholic Sovereigns—are all by a certain Juan del Encina, a Cervantes-like character who was, among other things, a poet, actor, playwright, and priest.

The contents of the overside are officially listed as "Italian and French Music," but no French composer appears. There is a chanson by the Italianized Netherlander Giaches de Wert and one by the Italian Cipriano de Rore. The rest are Italian madrigals by Wert, Rore, Luzzasco Luzzaschi, and Alexandro Striggio. This is music written a full century later than the Spanish examples and very different. Striggio's *Il gioco de primiera*, an amusing and picturesque description of a card game, is really almost theatrical in character; even more astonishing are Luzzaschi's gorgeous voice-and-cembalo songs in which the keyboard is completely written out and the vocal parts gorgeously and precisely ornamented. We are here in the presence of a tense, linear, highly expressive mannerism which is already close to the baroque.

As I have said elsewhere, I do not like the nasal, slightly swooping sound some English singers—particularly tenors—sometimes make as their idea of what is appropriate to ancient music. Otherwise these are excellent performances, well recorded from BBC broadcasts and stylishly put together by a knowing hand. But why two centuries and three countries on a single disc? The need for sampler records of old music is past; what we want now are serious concentrated studies of some of the great men and great periods.

E.S.



LAURELS FOR LONDON

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CIRCLE 83 ON READER-SERVICE CARD

HANS VON BENDA: "Music from the Court of Frederick the Great"

Frederick the Great: *Sinfonia in D*. C. H. Graun: *Montezuma: Pilpatoe's Aria*. Quantz: *Concerto for Flute and Strings, in E minor*. C. P. E. Bach: *Concerto for Harpsichord and Strings, in D minor*.

Pilar Lorengar, soprano (in the Graun); instrumental soloists; Berlin Philharmonic Orchestra, Hans von Benda, cond.

- ANGEL 36272. LP. \$4.79.
- • ANGEL S 36272. SD. \$5.79.

Coming upon C. P. E. Bach's D minor Concerto on the second side of this collection of items that customarily enlivened Frederick's evenings at home is like stepping out of a hot, candlelit room into the wild winds and fresh smells of a summer storm. Some commentators have seen in the first and last movements of this work foreshadowings of Beethoven's Fifth and Ninth Symphonies. While one may lack the musicological courage for such a leap, one still can't fail to appreciate the adventurousness and craggy strength of these fast movements—both of which are built on jagged and wide-ranging melodic lines, and both of which, in the interworking of solo and tutti, create a sense of continual development. The finale especially is headlong and impetuous in a way which one suspects must have displeased Frederick mightily, and even the slow movement is in keeping, with a big-stepping tutti motive insistently interrupting the serene but never flaccid reflections of the solo harpsichord. The unsentimental playing of soloist Werner Smigelski and the Berliners is admirable, and gives Bach his due as a composer to be reckoned with far beyond the confines of Sans-Souci.

Pilar Lorengar is also superb in her rich, unapologetic delivery of Graun's sinuous, highly ornamented, and withal quite affecting aria. Angel's sound lives up to the performances. S.F.

GARDIENS DE LA PAIX DE PARIS: "Military Fanfares, Marches, and Choruses from the Time of Napoleon"

Méhul: *Chant du retour de la Grande Armée*; *Chant du retour de Campo Formio*. Dalayrac-Gossec: *Veillons au Salut de l'Empire*. Gossec: *Aux Mânes de la Gironde*. Paër: *Troisième marche pour le mariage de Napoléon et Marie-Louise*. Paisiello: *Marche du Premier Consul*. Anon: *Champ d'Honneur*; *Marche des Eclopés*; *Pas accéléré*; *La Grenadière*; *Salut des Aigles*; *Pas cadencé des Sans-Culottes*.

Vocal ensemble, Jean Rollin, cond.; Brass and Percussion Ensembles of Gardiens de la Paix de Paris, Désiré Dondeyne, cond.

- NONESUCH H 1075. LP. \$2.50.
- • NONESUCH H 71075. SD. \$2.50.

What on paper might have suggested a routine historical survey turns out to be one of the month's thrilling records. This panorama of military music at the time

of Napoleon—spanning his years from Consul to Emperor—deserves a place not only in the library of the specialist as a demonstration of the type of French band music, with associated choruses, that was to culminate in the Berlioz *Symphonie funèbre et triomphale* but also in the home of the less committed music lover. The opening march is stunning, imperious, evocative of a grand army . . . and, indeed, throughout this record the drums are working, filling out with their exciting beat the broad-lined tunes. Two compositions by Méhul are presented, each with fine vocal effect (an unnamed tenor makes a splendid contribution here); and the chorus is used impressively in a work by Gossec, dedicated to the memory of the Gironde, which foreshadows the Beethoven of *Fidelio* and the Choral Fantasy. There are also *morceaux d'occasion* by Paër and Paisiello; and a grotesque *March of the Cripples*, said to have been ordered by Napoleon during the retreat from Moscow. All of these numbers are superbly performed by band and chorus, re-creating for the listener an authentic picture of Bonaparte's sonic *gloire*. Illuminating program notes have been provided by Edward Tatnall Canby. R.L.

NICOLAI GEDDA: "Favorite Encores"

Denza: *Funiculi, Funiculà*. Tauber: *Du bist die Welt für mich*. De Curtis: *Non ti scordar di me*. Lara: *Granada*. Perez: *Schlaf ein, mein Blondengelein*. Meyer-Helmund: *Gute Nacht, mein holdes, süßes Mädchen*. Traditional: *Tiritomba*. Bixio: *Mutterlied*. May: *Ein Stern fällt von Himmel*. Rossini: *La Danza*. Godard: *Jocelyn: Berceuse*. Rotter: *Ich küsse ihre Hand, Madame*.

Nicolai Gedda, tenor; chorus; orchestra, Willy Mattes, Kurt Graunke, conds.

- ANGEL 36314. LP. \$4.79.
- • ANGEL S 36314. SD. \$5.79.

On this delightful disc Nicolai Gedda rounds off his own superlative singing with suggestions of Tauber and Bjoerling. His is one of the most beautiful voices of today, its appeal heightened by flawless musicianship and patrician taste. Most effective among the selections here are *Du bist die Welt*, opulently sung; *Granada*, high point of the record, at once proud and caressing; *Tiritomba*, sensationally well done, with matchless top tones; the hauntingly projected *Berceuse* from *Jocelyn*; and an irresistible performance of *Ich küsse ihre Hand, Madame*. Less successful are the *Funiculi, Funiculà* and the Rossini *La Danza*, which suggest an elegant North Italian risotto rather than the earthier pasta of the South. The orchestral accompaniments are expertly played and deftly idiomatic. R.L.



HIGH FIDELITY MAGAZINE

JASCHA HEIFETZ: "Heifetz Plays Gershwin and Music of France"

Gershwin: *3 Preludes; Porgy and Bess: Summertime; A Woman Is a Sometime Thing; My Man's Gone Now; It Ain't Necessarily So; Bess, You Is My Woman; Tempo di Blues*. Debussy: *La Chevelure; Golliwogg's Cake-walk; Beau soir*. Ravel: *Valses nobles et sentimentales: No. 6; No. 7*. Poulenc: *Mouvements perpetuels*. Saint-Saëns: *The Swan*. Ibert: *Le petit âne blanc*.

Jascha Heifetz, violin; Brooks Smith, piano.

- RCA VICTOR LM 2856. LP. \$4.79.
- • RCA VICTOR LSC 2856. SD. \$5.79.

Strange as it may seem to the younger generation of record buyers, there once was a time when even the master violinists had to devote the major part of their phonographic repertoires to little encore pieces. Heifetz (like Kreisler) had some advantage over his colleagues in that he was able to provide his own transcriptions of suitable encore music which had originally won popularity as songs, piano pieces, etc. Most of the present examples were first recorded by him back in the 78-rpm era—some of them, including the three Gershwin piano Preludes and the tunes from *Porgy and Bess*, during the relatively brief period when Heifetz deserted RCA Victor for Decca. While the present mélange of disarrangements might seem to be ridiculously antiquated nowadays, in actual hearing it is tantalizingly sugar-coated by Heifetz's ingenuities of transcription and his supreme executant skills. Brooks Smith's ringing-toned pianism is a further asset. Audiophiles will relish the vivid stereoism of the recording, and particularly the multichannel edition's proof that stereo is advantageous even when only a solo violin with piano accompaniment is involved. The mono version does no less justice to the instruments themselves, but stereo adds the significant plus of a stage environment, complete with air above and around the music itself. R.D.D.

JOHANNES-DAMASCENUS CHOIR
"Liturgical Music From the Russian Cathedral"

Gretchaninov: *Exult in the Lord; Credo; Your Only Begotten Son; The Lord's Prayer*. Kastalsky: *Hymn on Assumption Day*. Tchesnokoff: *Holy of Holies, Mother of God*. Kalinnikov: *Macarisms*. Kompanejsky: *Hymn to Mary*. Traditional: *Epistle to the Romans*.

Marie-Luise Giles, contralto; Bruno Giesen, baritone; Michael Trubetzkoi, bass; Johannes-Damascenus Choir (Essen), Karl Linke, cond.

- NONESUCH H 1073. LP. \$2.50.
- • NONESUCH H 71073. SD. \$2.50.

Musically, the interest of this disc is confined to Russian cathedral music of recent vintage and plush choral layout. There can be no question that as appur-

tenances to a ceremonial spectacular these pieces might leave their mark. For recorded enjoyment, they offer stylistically too much of a muchness. The performance is something else again. A German choir, trained by Russian experts, sings with extraordinary variety of tone, full rhythmical perception, and an almost symphonic balance. The soloists are good, although the basso in *Epistle to the Romans*—holding forth in a slow, sepulchral vibrato an octave below the accustomed vocal rock-bottom—suggests, rather startlingly, a 78 recording played at 33 1/3 speed. R.L.

LOEWENGUTH QUARTET: French Chamber Music

Debussy: *Quartet for Strings, in G minor, Op. 10* Fauré: *Quartet for Strings, in E minor, Op. 121*. Franck: *Quartet for Strings, in D*. Ravel: *Quartet for Strings, in F*. Roussel: *Quartet for Strings, in D, Op. 45*.

Loewenguth String Quartet [the Debussy and Ravel from Vox PL 12020/STPL 512020, 1964].

- Vox VBX 70. Three LP. \$9.95.
- • Vox SVBX 570. Three SD. \$9.95.

The venerable Loewenguth foursome is heard to maximum advantage throughout much of this rather specialized literature. For example, the ensemble's lean unsentimental approach gives a decided boost to the elegiac, very late Fauré—other groups have been prone to letting the fact that the work was completed only three days before the composer's death color their outlook, and it is good to find that the work needn't always be so melancholic. The mercurial animation of the witty little Roussel score is also handled very deftly by its present interpreters. For the first two movements of the Franck, the Messrs. Loewenguth again acquit themselves handsomely, bestowing a vibrancy upon the sometimes long-winded first movement and displaying just the right phantomlike grace for the scherzo. Intonation becomes a trifle sour and ensemble slightly ragged in the final movements of this piece, but the spirit remains everywhere in evidence. (Incidentally, there is only one competitive edition of the Franck pres-



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ently available: the Parrenin for Westminster. The Schwann catalogue is in error in indicating that the Quartet is coupled with Franck's Piano Quartet on Artia S 702 by the Janáček players.)

A rehearing of the reissued Debussy and Ravel performances has left me with mixed feelings. As I did at the time of their original release, I admire greatly the tremendous clarity of the reading, and in general I approve of the completely unsentimental approach taken by the Loewenguth players (in sharp contrast to the spineless bloat sometimes encountered in these works). On the other hand, I have, with the passage of time, become increasingly disturbed by the acid proximity of the recorded sound, which makes harmonies whistle and preclude any true realization of the many *PPP* markings liberally sprinkled in both works. Nor have I become more enamored of the Loewenguth's rather stiff, even literal, treatment of the cantabile sections of both slow movements. A look at the scores reveals the conscientious and intellectualized viewpoint espoused by the Loewenguth in their countrymen's classics, but even a whiff of pedantry in these compositions is fatal to poetry. My present preferences are for the Juilliard Ravel (RCA Victor), for the Budapest Debussy (Columbia), and for the recent Fine Arts (ConcertDisc) as a coupling that does equal, and considerable, justice to both works.

Vox's sound is much improved in the Franck, Fauré, and Roussel: the shrillness is gone, and the wide stereo separation enhances the music's effect. H.G.

MEDIEVAL AND RENAISSANCE MUSIC

Elena Polonska, medieval and Irish harps and tambourine; Guy Durand, vièle and recorder; Roger Cotte, recorder.

- TURNABOUT TV 4019. LP. \$2.50.
- • TURNABOUT TV 34019S. SD. \$2.50.

Here is a pleasant collection of music ranging from the end of the twelfth century to the beginning of the seventeenth. Perhaps the most beautiful piece is *Gentil gallans* by the fifteenth-century Burgundian court composer (and soldier) Hayne van Ghizeghem. There is also an impressive *Ricercare* by the Netherlands master of the same period, Jacob Obrecht, a fine pair of excerpts from the *Tabulatura* of the sixteenth-century Pierre Attaignant, and some lively sixteenth-century dances by Claude Gervaise, as well as pieces by Heinrich Isaac, Walther von der Vogelweide, several lesser-known men, and the ubiquitous Anon.

In his notes Roger Cotte rightly says that "it is perfectly legitimate for modern musicians to interpret this music either with voices alone, voices with instruments, or instruments alone," since such variety of practice accords with the custom of medieval and Renaissance musicians themselves. There is a fair degree of variety in the instrumentation used on this record, but it might have been a good idea to bring in a voice for three or four of the pieces: I am sure that one of the

instrumentalists, who all play agreeably, could have managed a few songs. But as it stands this is a successful record, and the quality of sound is suitably intimate. B.J.

THEO MERTENS: *Concertos for Trumpet*

Haydn: *Concerto for Trumpet and Orchestra, in E flat*. Purcell: *Sonata for Trumpet, Strings, and Continuo, in D*. L. Mozart: *Concerto for Trumpet, Horns, Strings, and Continuo, in D*. Telemann: *Concerto for Trumpet, Strings, and Continuo, in D*.

Theo Mertens, trumpet; Concerto Amsterdam. André Rieu, cond.

- TELEFUNKEN LT 43091. LP. \$5.79.
- • TELEFUNKEN SLT 43091. SD. \$5.79.

The relatively young (b. 1932) Belgian trumpeter disdains most of the usual ways of winning spectacular phonographic acclaim. He has chosen starring vehicles that no longer command much novelty appeal; although all four works are drawn from the barococo repertoires, none makes a special feature of the instrument's stratospheric register: Mertens' tonal qualities are pure and bright but by no means as big and brilliant as those of the best-known recording trumpet soloists; and moreover his playing is more notable for its restraint and precision than for sheer bravura. Yet if one first finds this a bit unexciting, it isn't long before one realizes how well everything here has been scaled and shaped to a pure chamber music approach—and then one begins to appreciate better not only the soloist's beautifully controlled artistry but also its equilibrium with the rest of the cooperating, rather than merely accompanying, ensemble. Indeed it is as much the Concerto Amsterdam's executant lucidity (under Rieu's sure hand) and the technical lucidity of the luminously transparent stereo recording as it is Mertens' own lyrical grace and fluency which make these performances no less—and perhaps even more—rewarding than the bravura versions by more celebrated virtuosos.

Incidentally, the Telemann Concerto in D which is played here is the one in four movements, recorded most recently by Calvayrac for Nonesuch and earlier in a considerably edited arrangement by Voisin in Vol. 3 of his Kapp series. It should not be confused (as it is in the Schwann catalogue listings) with the same composer's three-movement Concerto (or Sonata) in D recorded most recently by Scherbaum for DGG and earlier by Holy for Mercury. R.D.D.

CLAUDE MONTEUX: *Eighteenth- Century Flute Concertos*

Quantz: *Concerto for Flute, Strings, and Continuo, in D*. Loeillet: *Concerto for Flute, Strings, and Continuo, in D*. Grétry: *Concerto for Flute, Two Horns, and Strings, in C*. Leclair: *Concerto for*

HIGH FIDELITY MAGAZINE

Flute, Strings, and Continuo, Op. 7, No. 3, in C.

Claude Monteux, flute; Academy of St. Martin-in-the-Fields, Neville Marriner, cond.

- OISEAU-LYRE OL 279. LP. \$5.79.
- OISEAU-LYRE SOL 279. SD. \$5.79.

Claude Monteux strikes me as one of the most persuasive flutists around. To a certain extent he eschews brilliance for mellowness, and he avoids the high-strung rhythmic aggressiveness customary today in favor of a more benevolent and relaxed approach. Only once on this disc—in the extremely jaunty finale of the Loeillet—do he and the St. Martin players seem in disagreement, with the latter turning out a tighter version of the subject than the flute. Elsewhere soloist and ensemble are of one mind, and provide an attractive, warm, yet still spirited flutist's-eye view of eighteenth-century preoccupations. Among the most entertaining of these (and the latest and least typical) is the Grétry. Sound is clean and clear. S.F.

JAN PEERCE: "Great Operatic Arias"

Mascagni: *Cavalleria rusticana*: Siciliana; Brindisi; Addio alla Madre. Bizet: *Les Pêcheurs de perles*: Je crois entendre encore. Cilea: *L'Arlesiana*: Lamento di Federico. Verdi: *Un Ballo in maschera*: Di' tu se fedele; Quando le sere al placido. Puccini: *Tosca*: Recondita armonia; E lucevan le stelle. Leoncavallo: *Pagliacci*: O Colombina. Tchaikovsky: *Eugene Onegin*: Lenski's Aria. Halévy: *La Juive*: Passover Scene; Rachel, quand du Seigneur.

Laurence Dutoit, soprano; Jan Peerce, tenor; Choir and Orchestra of the Vienna Festival. Franz Allers, cond.

- VANGUARD VRS 1129. LP. \$4.79.
- VANGUARD VSD 71129. SD. \$5.79.

Jan Peerce has enjoyed a long and distinguished career: and it would be gratuitous, within the present frame of reference, to ask of him the vocal freshness of a youngster on the way up. What Mr. Peerce still has to offer is a vocal instrument in remarkably fine condition, top musicianship, and an affecting awareness of style. One might cavil at the title of the album itself: "Great Operatic Arias." Since when has the two-bit arietta of Beppe from *Pagliacci* entered that class, or the *Brindisi* from *Cavalleria rusticana*? The payoff, however, lies in the performance; and for the most part, the tenor cuts a good artistic figure. Best among the performances are the arias from *Eugene Onegin*, *Les Pêcheurs de perles*, and *L'Arlesiana*, all well within the artist's technical command and sung with sensitively molded tone. The Passover Scene from *La Juive* is well projected but does not succeed in evoking the full mystery and awe of the scene; while "Rachel, quand du Seigneur," from the same opera, is heartfelt but strained. The Verdi arias come off well, and the

Puccini too . . . but the "E lucevan le stelle," for major effect, might have been a bit less lachrymose. The Vienna Festival Orchestra, under the direction of Franz Allers, plays ably. R.L.

RENAISSANCE CHAMBER PLAYERS: Medieval Dances and Carols

Renaissance Chamber Players, Paul Ehrlich, cond.

- BAROQUE 9000. LP. \$4.79.
- BAROQUE 9006. SD. \$5.79.

This ensemble of twelve instrumentalists and nine singers provide, separately or together, a program of much more varied content than the title of the disc would suggest. True, there are several genuinely medieval pieces—the lively *Estampie* and *Saltarello*, the English carols from the *Musica Britannica* volume, and the Benedictamus trope (not hymn, as given in the notes) beginning "Nato nobis hodie." But the greater part of the program is made up of dances from the collections of Attaignant, Gervaise, and Susato, who (like Mouton and Fructus del Castillo) belong to the Renaissance.

The instrumental playing is especially to be commended, even though there is some aping of the overelaborate "orchestrations" indulged in by similar ensembles; and if the singers could learn to relax a little their contribution too would rank highly. Lively and vivid sound throughout. D.S.

VERSAILLES CHAMBER ORCHESTRA: "Music of the French Baroque"

Montclair: *Cantata Le Retour à la Paix*. Corrette: *Concerto for Flute, in G*. Leclair: *Sonata for Strings, in G minor*. Boismortier: *Concerto for Bassoon, in D*.

Claudie Saneva, soprano (in the Cantata); Roger Bourdin, flute (in the Corrette); Maurice Allard, bassoon (in the Boismortier); Chamber Orchestra of Versailles, Bernard Wahl, cond.

- NONESUCH H 1080. LP. \$2.50.
- NONESUCH H 71080. SD. \$2.50.

Strictly speaking, this music belongs more to the French rococo than to the baroque, but this may be "cutting the hair into four parts," as they say in Patee. All four works are superior examples of the fanciful, ornate, extremely decorative style that forms the musical counterpart to the paintings of Boucher and Fragonard.

The Cantata of Montclair is a special delight, with warlike trumpets and drums alternating with more pastoral scenes, and the whole setting a delightfully vacuous allegorical text. If you like your trumpets high, you get 'em here. The Leclair is, by contrast, a beautiful, sad, tender piece right out of Watteau. Claudie Saneva sings the Cantata with just the right flutelike quality, and the instrumental soloists are all very much in the style. So is M. Wahl's fine-grained little orchestra, well recorded. A.R.

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by Harris Goldsmith

LATECOMERS to the phonograph may tend to think of the record industry's main turning points as the advent of microgroove in the late Forties and the coming of stereo in the late Fifties. For an older generation, however, there are two earlier milestones: the debut of electrical recording in 1925, and the drastic price reduction of classical discs in 1940. The latter was prompted in large part by the wide distribution, in the late Thirties, of a series of inexpensive albums originally offered by a New York City newspaper as part of an unprecedented circulation drive and later made available in other cities as well. Anonymously rendered (by leading American conductors and orchestras), these sets brought fine music into homes that otherwise might not have been able to afford such luxuries. They influenced, it is fair to assume, an entire generation of this country's music lovers.

Now a set of records with a similar potential is at hand: the *Reader's Digest*, which has put out a few recordings in the past, has recently surpassed itself with a beautifully packaged twelve-disc set, priced at \$16.95 in mono and \$19.95 in stereo, titled "A Treasury of Great Music," and featuring the Royal Philharmonic Orchestra in a varied selection from the standard symphonic and concerto repertoire. The series represents a dozen conductors, all of them renowned, and offers as soloists Earl Wild, piano, and Hyman Bress, violin.

Needless to say, with so many different musicians involved in the enterprise, a variation in quality is inevitable. Yet, when all the chips have fallen, not a single performance in this set is less than highly competent. Top honors, I think, should go to Charles Munch, who directs thoroughbred virtuoso readings of Tchaikovsky's *Francesca da Rimini* and Bizet's *Symphony in C*. Along with the late Sir Thomas Beecham, Munch virtually "owns" the latter work, and it is perhaps ironical that his two commercial recordings of it utilize Beecham's two greatest orchestras while Sir Thomas' own account was delivered by the somewhat inferior French Orchestre National. With its immaculate precision, Munch's version here is the finest I have ever heard of this bubbling little masterpiece. I also particularly admire Josef Krips's quicksilver readings of Mozart's *Haffner* and Haydn's *London Symphonies*—they far surpass his previous editions of these

scores, I might add—and Antal Dorati's finely etched performance of the chief sections of Berlioz's *Roméo et Juliette*. (Both the last-named and Dorati's swaggering, broadly detailed account of *Salomes Tanz* recall much of Toscanini's approach to this music, by the way.) Sir John Barbirolli's cool, lyrical, and atmospheric account of the Sibelius Second Symphony supplants his two older versions of that score, and Rudolf Kempe—whom I had always considered more a Eusebius than a Florestan—surprises with powerful, large-boned, dramatic performances of Strauss's *Don Juan* and Respighi's *Pini di Roma*.

The above are perhaps the highlights of this *Reader's Digest* program, but they are far from being the only worthwhile offerings. Though Jascha Horenstein's *Tannhäuser* "Venusberg Music" is a trifle antiseptic, his *Fliegende Holländer* Overture and *Siegfried Idyll* are magnificent: and if Oscar Danon's *Pétrouchka* is a bit featureless, it is also lyrical and highly poetic. While Georges Prêtre's accounts of Frank's *Psyché et Eros*, Debussy's *Nuages* and *Fêtes*, and Ravel's *Daphnis et Chloë* (Suite No. 2) may be rather tame, they share too an admirable lucidity. In fact the only real disappointment among these works is Fritz Reiner's Brahms Fourth; although his conception is intelligent and imbued with a vein of elegant poetry, the rhythm is surprisingly loose for this usually imperious drillmaster and the attacks are wan and tentative.

As for the soloists heard here, Earl Wild sounds hard-toned and ill at ease in the Tchaikovsky Concerto No. 1 (with Anatole Fistoulari conducting); he appears to better advantage with René Leibowitz in the Grieg A minor and with Sir Malcolm Sargent in the Chopin E minor and Liszt E flat Concertos. Hyman Bress's sensitivity in the Mendelssohn Violin Concerto is patently evident but not always audible in a poorly balanced recording that favors the orchestra unduly.

In general, however, the sonics—presided over by RCA's Charles Gerhardt—are splendid: spacious and finely etched in mono, vivid and directional in stereophony. In sum, "A Treasury of Great Music" is a minor landmark in the domain of music appreciation. It will reach thousands of listeners who might otherwise never be exposed to this music. They could not get a better introduction.

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The Lighter Side



"On a Clear Day You Can See Forever." *Barbara Harris, John Cullum, Original Cast. RCA Victor LOCD 2006, \$5.79 (LP); LSOD 2006, \$6.79 (SD).*

FOR THE PAST decade or so hardly anyone has expected a Broadway musical to be actually *musical*, and so it comes as something of a shock—a very pleasant shock—to listen to the succession of attractive tunes that Burton Lane has written for *On a Clear Day You Can See Forever*. Perhaps one reason the musical theatre of the Fifties and Sixties has not produced a more imposing list of memorable songs (as compared with the Twenties, Thirties, and Forties) is that Lane has written nothing for the theatre since 1947, when he collaborated with E. Y. Harburg on *Finian's Rainbow*. He returns with a show that has had an unusually harried background.

Three years ago the team of Alan Jay Lerner and Richard Rodgers was formed. Both men were taking on new collaborators for the first time since terminating two of the most successful partnerships the musical theatre has known—Lerner and Frederick Loewe, who parted by mutual agreement, and Rodgers and Oscar Hammerstein II, an association which ended with Hammerstein's death. The Lerner-Rodgers project was *I Picked a Daisy*, a musical dealing with extrasensory perception, and scheduled for production early in 1963. It was not produced as planned and the following July, amid reports of dissension, Rodgers withdrew from the project. During 1964, Lane took over Rodgers' role as composer



Barbara Harris: New Yorkese to the King's English.

and the title was changed to *On a Clear Day You Can See Forever*, but months went by and the show seemed no nearer to production. When it finally opened in Boston last summer, further difficulties arose when Louis Jourdan, who was costarred with Barbara Harris, asked to be released from his assignment.

One can understand Jourdan's concern as an actor because the role is a one-dimensional sketch. In fact, Miss Harris is given the only grateful role in Lerner's rambling jumble of a book. She plays a girl who not only possesses extrasensory perception, but is also able to hypnotize herself; and while in this state she wanders back and forth between the present and a previous existence in eighteenth-century England. Jourdan's successor, John Cullum, is primarily a singer—a fortunate choice because only when *A Clear Day* is being musical does it shake off the moribund qualities that frequently close in. And on the recording, of course, it is completely musical.

Lane has written a remarkably varied score, invoking many different popular musical styles—echoes of Straussian Vienna in a gorgeous waltz, *Melinda*; a turn-of-the-century beer garden flavor for *On the S. S. Bernard Cohn*; a full-blown torch song, *What Did I Have That I Don't Have*; a combination of witty lyrics (Lerner earns full credits for his lyrics if not for his book) and a catchy tune (recalling the Cole Porter or Rodgers and Hart of the Twenties and Thirties) for *Wait 'Til We're Sixty-Five*; a bit of Greek color, an eighteenth-century ballad, and even a title song that can support all the essential reprises.

In addition to the fine music and lyrics, Lane and Lerner have another rarity in current musicals—a cast of singers. Miss Harris, an astonishingly talented girl who switches back and forth in her characterization from slouchy New Yorkese to crisply enunciated English, is a gently lyrical eighteenth-century minstrel on *Tosy and Cosh*, a smoky torch singer of the Twenties on *What Did I Have That I Don't Have*, a proper music hall charmer on the *S. S. Bernard Cohn*; and she carries them all off in captivating style. Cullum has the forthright, full-bodied tenor to project the lovely *Melinda*, while William Daniels brings a dry comic style to

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Wait 'Til We're Sixty-Five. Titos Vandis, the only nonsinger in the cast, grapples engagingly with a Greek-accented *When I'm Born Again*; so much of his performance is visual, however, that the recording can only convey a suggestion of its full effect.

As a show, *On a Clear Day* is extremely uneven, but it has many saving graces—and almost all of them are concentrated on the disc. J.S.W.

Claus Ogerman and His Orchestra: "Watusi Trumpets." RCA Victor LPM 3455, \$3.79 (LP); LSP 3455, \$4.79 (SD).

Peter Matz: "The Hullabaloo Show." Columbia CL 2410, \$3.79 (LP); CS 9210, \$4.79 (SD).

The big-band styles now emerging from rock 'n' roll via the twist, the watusi, the frug, and other gyrations are taking on distinctive colorations in the hands of such arranger-conductors as Ogerman and Matz. Ogerman's American reputation derives from his arrangements for rock 'n' roll recordings and he is, consequently, thoroughly at home in the idiom. His big-band arrangements carry a tremendous, full-bodied wallop—not because they are loud or shrill (basically, they are neither), but because his sparklingly effective use of bright, bristling trumpet riffs, deep, deep trombones, the versatility of an organ, and drivingly propulsive rhythms allows each element to contribute with glittering forcefulness.

Matz, on the other hand, has been one of the most imaginative arrangers and conductors for the more urbane brand of singer (he is Barbra Streisand's arranger and conductor), and lately he has moved into the big beat as conductor for *Hullabaloo* on television. The opening selections on this disc suggest that he does not have this medium completely under control, but it soon becomes apparent that his main problems are a group of erratic singers and a fuzzy string section, which is unable to match the sunny clarity that shines out of the Ogerman performances. Matz's imagination, a hallmark of his work with singers, is still distinctly to the fore in these arrangements. When the singers and strings are on a tight leash, his disc has a rollicking gaiety (the Beatles' *Help!* is a brilliant romp), but Matz is most effective in the more balladlike atmosphere of *What the World Needs* and *I'm Telling You Now*.

Sergio Mendes and Brasil '65: "In Person at El Matador!" Atlantic 8112, \$4.98 (LP); S 8112, \$5.98 (SD).

The three main vehicles of bossa nova presentation—guitar, piano, and voice—have been brought together in the modest night club production called *Brasil '65*. Mendes, a pianist, leads a quartet which backs guitarist Rosinha de Valenca and vocalist Wanda de Sah. Miss de Valenca is in the finest tradition of bossa nova guitarists—sensitively lyrical and gently and persuasively rhythmic. She is also, so far as I know, the first woman who has appeared in a field that, in the United States, has been all male. Mendes, who has been heard on

records before, frequently in relatively strongly swinging situations, retains his swinging instincts in these pieces, but adopts a subdued over-all attack that is very suitable to the occasion and the material. Miss de Sah has also been recorded before. Like her fellow Brazilian, Astrud Gilberto, she holds to a cool monotone that produces a vocal deadpan effect. However, there is a slight huskiness in her voice that conveys a bit more warmth than Mrs. Gilberto, while holding the promise of something more, like a banked fire. The disc, as a whole, is calm and low-keyed and maintains interest despite the small musical area in which it works. The program steers clear of the more familiar bossa novas except for a highly effective medley from *Black Orpheus*, in which all members of the troupe take part.

Marty Gold: "Classic Bossa Nova." RCA Victor LPM 3456, \$3.79 (LP); LSP 3456, \$4.79 (SD).

It takes real ingenuity to create something that is both new and worth doing in that broad and usually unadventurous field generally identified as "mood music." Marty Gold has not only found a fresh approach to mood music, but has given several well-worn classical themes one more go-round in the process. On the surface, a bossa nova setting for the *Meditation* from *Thais*, for Chopin's *Etude* in E, Rubinstein's *Kammenoi-Ostrow*, or Ravel's *Pavane* might seem rather pointless. But, in Gold's arrangements, it not only works, but proves to be one of the most attractive and appropriate pop treatments these themes have yet received. Gold's bossa novas give the themes an unobtrusive but bright rhythmic lift, which does not overpower the melody as outright swing arrangements often do and, by the same token, avoids the suffocation that is apt to occur when the tune is played as a romantic ballad. Gold's predominantly string orchestra is supplemented by a smooth and subtle percussion section as well as by Lois Winter, whose soprano voice is used instrumentally, and some excellent solo spots by Phil Bodner on tenor saxophone and Dick Hyman on piano. Gold's one miscue is the use of the forthrightly raucous side of Clark Terry's skillful trumpet playing as a contrasting color on a couple of selections. It's a contrast, all right, but such an extreme one that it ruptures the fabric of Gold's carefully plotted structure.

Andre Previn and His Orchestra: "Misty." Harmony 7348, \$1.98 (LP); 11148, \$2.98 (SD).

One of the dangers of being as multi-talented as Andre Previn (who plays piano, composes, and conducts in almost every conceivable music style from classical through pop to jazz) is a tendency to confuse or dilute one type of performance with aspects of another. On this disc we have Previn's piano with a predominantly string orchestra (occasionally a French horn rises from the stringy mists to emit a gentle bellows), a format that by its very nature is calculated to produce routine mood

music. And some of these pieces are just that (although it should be noted that the tunes are above average—five are by Harold Arlen). Fortunately, for every bit of lush stringing there is a balancing piece on which Previn has injected a strong rhythmic impetus and punchy piano passages that actually result in swinging mood music. It's not too hard to achieve this with an essentially torchy tune such as *I've Got the World on a String*, but Previn also manages it with the lissome lines of *Gone with the Wind*, making this ballad flow smoothly even while his piano is probing its rhythmic innards.

Trio Los Panchos: "The Music of Ernesto Lecuona." Columbia EX 5145, \$3.79 (LP); ES 1845, \$4.79 (SD).

There is a straightforward honesty about the presentation of Lecuona's lovely and supple melodies by this trio of guitarists and singers. They let the songs speak for themselves. There is no needless dressing up of such tunes as *Canto Karabilli*, *La Comparsa*, *Malagueña*, or *Maria la O*; they are played skillfully with a strong sense of beauty and rhythm, and sung in the original Spanish, again without frills. Even such overly familiar pieces as *Siboney* and *You Are Always in My Heart* become fresh when stripped to basic essentials by this polished trio. The disc also provides an opportunity to hear other, less celebrated Lecuona songs—*Juventud*, *Aquella tarde*, and *Como presente*.

Frank Sinatra, Jr.: "Young Love for Sale." Reprise 6178, \$3.98 (LP); S 6178, \$4.98 (SD).

The young Sinatra voice heard on this disc has much of the same ingratiating, fuzzy-cheeked quality that his father displayed with Tommy Dorsey twenty-five years ago. It is a light voice and there is relatively little body or range to it, but young Frank stays away from the traps of pretentious excess and comes out quite creditably. There are a couple of selections with the Pied Pipers which are stylistic carbon copies of some Pied Piper-Frank, Sr. arrangements of the old days and they come off extremely well. The most interesting aspect of the disc, however, is the power and drive shown by Sam Donahue's orchestra on the infrequent occasions when it has an opportunity to take off—on *Love for Sale*, *'S Wonderful*, and *In the Still of the Night* (the latter includes a tremendous tenor saxophone solo by Donahue). The Donahue band has been so buried for the past couple of years in repetitious performances of the old Tommy Dorsey arrangements, that it comes as a welcome surprise to find the band with a vital voice of its own.

Glenn Miller Orchestra: "Great Songs of the '60s." Epic 24157, \$3.79 (LP); 26157, \$4.79 (SD).

The distinctive and seemingly unquenchable Miller sound is applied to contemporary songs (*People, Wives and Lovers, Mr. Lonely*) in this collection. George Williams' arrangements make use of the Miller hallmarks—the clarinet-led reeds and the oo-wah brass—and the band,

under Ray McKinley's leadership, plays with a polish that would undoubtedly have pleased Miller. What one misses in these performances is the vitality of a band that plays with creative energy—the ground rules for a Miller-styled performance are so well understood that everyone feels impelled to follow them to the letter. Similarly, Williams' arrangements suffer from a narrowness of scope which was never evident in the actual Miller band because Williams has to (or feels it necessary to) use a very small number of characteristic devices over and over again.

Chiles and Pettiford: "Live at Jilly's." Atlantic 8111, \$4.98 (LP); S 8111, \$5.98 (SD).

Walter Chiles, a pianist and singer, and Clarence Pettiford, who plays bass and sings, have been holding forth for more than a year at Jilly's, a small New York City club known primarily as Frank Sinatra's East Coast headquarters. The team, backed by Al Harewood on drums, has a loose and easy delivery as they develop their songs in an insistently rhythmic manner. Their most effective vocal duet is an unusual juxtaposition of *Blue Skies* and *Happy Days Are Here Again*, sung simultaneously at a slow tempo that brings *Happy Days* into the Barbra Streisand vein. Chiles is the more distinctive singer of the two and there are occasions, as on *The Longest Walk*, when his solo performance is diluted by a transition to a duet with Pettiford. The performances flow, however, with a free and easy naturalness as they pass unobtrusively from one number to the next. And the two musicians build up a rollicking bit of merriment and momentum with a venture into hip Mother Goose-ism, *School Days*, which derives from the lightest sides of Dizzy Gillespie and Louis Jordan.

Tommy Steele: "Everything's Coming Up Broadway." Liberty 3426, \$3.79 (LP); 7426, \$4.79 (SD).

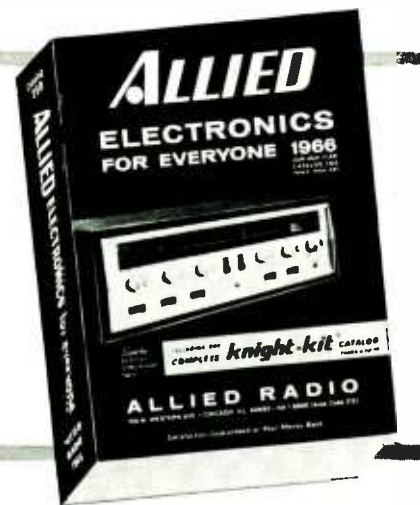
Because a performer has been hailed for his work in the lead of a Broadway musical, it does not follow that a program of songs from a variety of Broadway musicals will be suitable for him. In the case of Tommy Steele, whose Cockney charm and music hall zest have made *Half a Sixpence* a hit, his Broadway role was tailor-made for his talents. When those talents coincide with the right show tune—I *Wish I Were in Love Again*, *Hey Look Me Over*, and *There Once Was a Man* (an inexplicably neglected song from *The Pajama Game*) are cases in point on this disc—Steele carries things off with confidence and zest. But when he is required to be a routine balladeer, singing *Something's Coming*, *They Say It's Wonderful*, or *If I Were a Bell*, he is reduced to a faded, Cockney-tinged copy of Johnny Mathis. JOHN S. WILSON



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The Paul Butterfield Blues Band. Elektra 294, \$4.79 (LP); 7294, \$5.79 (SD).

To anyone familiar with either country or urban blues as sung and played by the Negroes who create them, the attempts of white performers to copy them are apt to seem thin, gutless, and even wistfully inept. Butterfield, a singer and harmonica player, is the first white performer I have heard who sounds completely at home, at ease, and natural in the blues (in his case urban blues). The six-piece band he leads on this disc roars with the neon-lit excitement of the city streets. Butterfield sings with conviction and force, depending more on astute phrasing than vocal power. His harmonica, however, has not only soaring power, but the full, searing cry of the blues, particularly when it is backed up by the driving vitality of his band. The third lead voice is Mike Bloomfield's slide guitar, through which the presently fashionable twangy sound is projected with rocking validity. There are a few selections on the disc that are geared to the moody aspect of the blues, but most of them swing with tremendously propulsive ferocity. This is a wonderful example of jazz being refreshed and renewed at the roots.

Art Farmer Quartet: "Sing Me Softly of the Blues." Atlantic 1442, \$4.98 (LP); S 1442, \$5.98 (SD).

Farmer's skillful explorations of the subtle uses of the flugelhorn continue on this disc. And he has found a surprisingly effective accomplice in composer Carla Bley—surprising because Mrs. Bley is closely associated with the jazz avant-garde. On this disc, however, she has provided Farmer with two pieces based on themes that are not only very attractive and inviting, but which manage to avoid the usual without resorting to the weird. One, *Sing Me Softly of the Blues*, is a beautifully disciplined performance by the quartet in which both Farmer and pianist Steve Kuhn build solos that are astutely conceived and skillfully executed. Farmer is equally impressive on Mrs. Bley's *Ad Infinitum*, but Kuhn's piano solo seems needlessly fussy and busy. The remainder of the disc is given over to less provocative material and, while Farmer has moments of lyricism on these other selections, none of them rises to the level of the group's treatments of Mrs. Bley's compositions.

Stan Getz: "Mickey One." M-G-M 4312, \$3.79 (LP); S 4312, \$4.79 (SD).

Stan Getz and Eddie Sauter pulled off an interesting tour de force on "Focus" (Verve 8412) when Sauter wrote a series of pieces for string quartet, which he subsequently expanded and rearranged for sixteen string players (i.e., four quartets); then, while recording, Getz improvised in, through, and around the strings' performances. Now Getz and Sauter have transferred some of this method to the film score for *Mickey One*. In addition to improvising through Sauter's prepared score, Getz also improvised to the action of the film as he watched it. As film accompaniment, it may work out well (I have not seen the film, but some reviews suggest that the music is a very effective contributing element). As a disc on its own, however, the score has no distinctive substance. Getz, as a jazz musician, has scarcely any opportunity to show his mettle, and the nature of the film—its honky-tonk background, its emphasis on various cheap entertainments—calls for great quantities of music that is either deliberately bad or blandly sentimental, neither of which is of more than passing interest.

Benny Goodman: "B.G., The Small Groups." RCA Victor LPV 521, \$4.79 (LP).

Of the steadily growing list of thoughtfully prepared jazz reissues produced by Brad McCuen for RCA Victor's Vintage series, this disc must rank as one of the very best. In a way, the over-all excellence of the disc is something of a surprise because the work of the Goodman Trio and Quartet is so familiar that one might expect this familiarity to breed at least a touch of ennui. But this is not true at all. McCuen has put together a generous array of recordings (the running time of one side of the disc is more than twenty-seven minutes) and, of the sixteen selections included, only six have previously appeared on L.P. For the most part, they are superb samples of the swinging chamber style that Goodman introduced. The depth and vigor of his clarinet work in those days can be a revelation to those who may have forgotten how well he could play in a small group then. Teddy Wilson's elegant piano is heard on every selection and Lionel Hampton is present

as vibraphonist, vocalist, and drummer. One may tire of Gene Krupa's heavy-handed (for small-group purposes) drumming, but the lean, sinuous brush work of Dave Tough is also heard and Hampton takes a dazzling turn at the drums (*I Know That You Know*). Two novelties are included: *Bei mir bist du schön* with Ziggy Elman on trumpet and Martha Tilton doing the vocal, and a trio. *All My Life*, on which Helen Ward sings. All things considered, these Goodman small groups become increasingly impressive as the years go by.

Al Grey: "Shades of Grey." Tangerine 1504, \$3.98 (LP); S 1504, \$4.98 (SD).

Record production has become such a matter of spotlighting (a disc bearing Al Grey's name can be expected to be primarily a showcase for his trombone performances) that it comes as a very welcome surprise to find that this Al Grey disc is as full of diverse goodies as a Christmas pudding. Not that Grey himself is neglected. He plays a highly personalized treatment of *Bewitched* that ought to stand for quite a few years as a major jazz trombone creation, and he is vigorously present on other selections. But Eddie "Lockjaw" Davis, the tenor saxophonist, is also present and in splendid form, playing with sinuously soft strength in *Bewitched*, and swaggering with overt power through *Dinnertime*. Vi Redd, the alto saxophonist, plays with an aptly blueslike cry on *Put It on Mellow* and *Dinah*, while Kirk Stuart, a relatively unheralded pianist and organist, is everywhere at once, filling, backing, and playing magnificent solo passages. Furthermore, Roger Spotts has provided arrangements that make striking use of a trombone trio in ensemble passages. Jazz discs with as many merits as this do not come along very often.

Ahmad Jamal: "Extensions." Argo 758, \$4.98 (LP); S 758, \$4.98 (SD).

On this disc Jamal is moving away from the slickly stylized performances of standard tunes on which much of his popular reputation is based. Here he is going for distance (there are only four selections in the set—one is a shade over thirteen minutes, the shortest is almost six minutes). The strong rhythmic force that has always been prominent in Jamal's concepts still plays a

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valid role in these pieces (bassist Jamil S. Nasser proves a worthy successor to the late Israel Crosby), but the trio does not have enough to say with material that is spread too thinly and stretched out too far. The best of the four selections is the shortest, John Handy's *Dance to the Lady*, a lovely, rather old-fashioned waltz theme which ripples along under Jamal's fingers in a delightfully graceful and melodic fashion.

Elvin Jones: "And Then Again." Atlantic 1443, \$4.98 (LP); SD 1443, \$5.98 (SD). Experience has proved that a disc presenting a drummer as leader is immediately suspect. Inevitably that drummer must drum and the drumming session is apt to be long and tedious. Elvin Jones has his rightful solo on this disc but it is mercifully short and relatively provocative. The rest of the time he takes his proper supporting position in a group of pieces arranged by Melba Liston for a pair of sextets, both of which include Charles Davis on baritone saxophone and Hunt Peters on trombone, plus a rhythm section. The differences lie in the presence of Frank Wess on flute and tenor saxophone with one group and Thad Jones on cornet in the other. Davis is the most consistently effective element, for he provides a strong core around which the rest of the group can cluster. Peters and Wess have interesting solos, while Thad Jones is at his best in the easy atmosphere of a slow ballad and in providing an introductory setting for brother Elvin's drum showcase.

The Modern Jazz Quartet: "Plays for Lovers." Prestige 7421, \$4.79 (LP).

The Modern Jazz Quartet: "Porgy and Bess." Atlantic 1440, \$4.79 (LP); SD 1440, \$5.98 (SD).

The Prestige disc is made up of some of the earliest recordings made by the Modern Jazz Quartet between 1952 and 1955. They are divided between the original quartet, in which Kenny Clarke played drums, and the present quartet which came into being in 1955 when Connie Kay replaced Clarke. The difference in drummers is made immediately evident in the first two selections on the disc—Clarke's drumming on *All the Things You Are* is direct, positive, and forthright, while Kay, on *Softly As in a Morning Sunrise*, introduces cat-foot brush work, which enables the group to achieve the combination of delicacy and swinging strength that is one of its distinctive characteristics. Kay, in these pieces, appears to give vibraphonist Milt Jackson more freedom than Clarke's heavier drumming does. In any event, and with either drummer, this was a very openly swinging group in those early days—loose and swinging in the very first pieces and stylized but still swinging in the 1955 selections.

The quartet of ten years later, heard here in music from *Porgy and Bess*, has become so self-consciously stylized that a good deal of its work grows tedious, even though the performances are broken up by the magnificently propulsive bounce of pianist John Lewis' solos. Jackson continues to be a lifting

force, but the group's conceptions have a precious quality that drains a good deal of the potential vitality from the performances.

Morris Nanton: "Something We've Got." Prestige 7409, \$4.79 (LP).

Nanton's recordings over the past few years portray a pianist who, at first seemingly mired in the routinely anonymous ideas of the jazz-tinged cocktail pianist, has been gradually shaping a positive personality of his own. The real Nanton—or at least an identifiably individual Nanton—emerges from this disc, primarily in his extended treatments of *Something We've Got* and *Mood Indigo*. There is a lot of Erroll Garner in Nanton's work, a considerable appreciation of Ahmad Jamal, and even some trills that derive from Earl Hines. This mixture could lead him to a slightly different variant of the same anonymity that he had earlier—into the gleaming, fat chorded glossiness that has lured a number of pianists recently. The difference in Nanton's case is that, although he shows many of the mannerisms and some of the glitter of this approach, he uses them only as a foundation for playing that vibrates with his own personal emotions. *Something We've Got* is a sort of *After Hours in extenso* that builds from a lazily reflective mood to a torrential climax. Nanton very deftly removes *Mood Indigo* from the Ellington atmosphere, first by imbuing it with a gospel feeling and later reaching out for a lot of swinging excitement. Nanton has not fully succeeded in getting away from routine styling—there are other selections, competent but impersonal, that show this. He is on his way, though, if he can develop on the good points he reveals here.

The Night Pastor and Seven Friends:

"Chicago Jazz." Claremont 7098/99 (available from The Night Pastor, 30 East Oak St., Chicago, Ill. 60611).

If there has to be a tie-in between jazz and religion, this is the way to do it. The Night Pastor is the Rev. Robert H. Owen who ministers to the night people of Chicago. A group of them, brought together by trombonist Dave Remington, has made this disc as a fund-raising project for the pastor's work. The only overtly religious aspect of the performances occurs, fittingly, on *The Saints* when Father Owen brings on the instrumentalists in Biblical fashion—and *The Saints* has never made more sense nor have I ever heard it played with more rewarding joy. Joy is spread all through the disc: by Remington, a relatively unobtrusive trombonist, who, when he deigns to take the spotlight, has a gloriously broad Teagarden sound; by Norman Murphy, a consistently compelling trumpeter, who solos, leads, and accompanies with imagination, wit, skill, and (to repeat) joy; and by Jerry Fuller. Fuller reveals himself to be a clarinetist of previously unsuspected scope (his normal habitat is the Dukes of Dixieland) in a startling showcase presentation of *Black and Blue* and in his debut on tenor saxophone with *In a*

Little Spanish Town—a performance that bristles with excitement and happiness as he pours out a strong, driving version of the warm Eddie Miller tenor sound. The Pastor takes a couple of turns at the piano and doesn't cause any harm (Andy Johnson, a fine pianist, is at the keyboard most of the time), but his introductory remarks, read stiffly over *Beale Street Blues*, might better have been preserved on the liner where they would not interfere with an otherwise lusty version of the old Handy tune.

Orchestra U.S.A.: "Sonorities." Columbia CL 2395, \$3.79 (LP); CS 9195, \$4.79 (SD).

Orchestra U.S.A., John Lewis' personification of the third-stream idea—an ensemble that plays jazz, nonjazz, and anything in between—continues its split personality on this disc. Miljenko Prohaska, a Yugoslav who is the bassist in the Zagreb Jazz Quartet and whose *Intima* was one of the more strongly jazz-oriented selections on an earlier Orchestra U.S.A. disc (*Jazz Journey*, Columbia CL 2247/CS 9047), again provides the most valid jazz material for this new program. His *Concerto No. 2* allows the orchestra to swing on a billowing theme and offers Jerome Richardson, on alto saxophone, and Dick Katz, on piano, opportunities to engage in solos that have spirit. The remainder of the disc ranges from the warmed-over conventionalism of John Lewis' arrangement of *Swing Low Sweet Chariot* (here entitled *The Spiritual*—

a pastiche of movie backgrounds and jazz) to a discordant nonjazz—Hall Overton's *Sonorities for Orchestra* (a series of startled cries and halloos surrounding Richard Davis' plucked bass) and pieces by Jimmy Giuffre (starts and flurries) and Teo Macero (high, sustained strings, groaning saxophones, birdcalls, and moans). It would require a person with a very broad range of tolerance to find interest in all the aspects of this program.

Clark Terry—Bob Brookmeyer Quintet: "The Power of Positive Swinging." Mainstream 56054, \$3.98 (LP); S 6054, \$4.98 (SD).

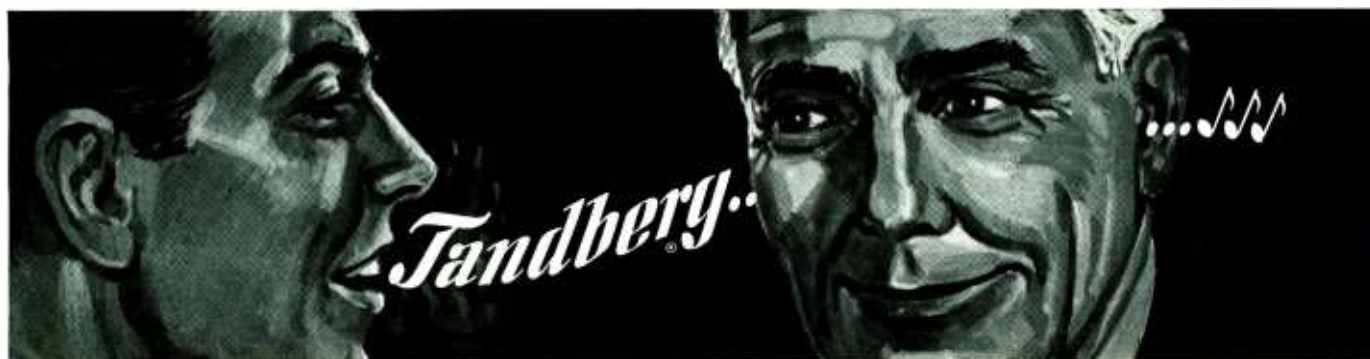
The buoyant team of Clark Terry on flugelhorn and Bob Brookmeyer on valve trombone, along with their equally rambunctious running mate, pianist Roger Kellaway (not to overlook their invaluable rhythmic support, bassist Bill Crow and drummer Dave Bailey), has produced a more than adequate follow-up to their excellent debut disc, "Tonight" (Mainstream 56043/S 6043). Most of the selections are originals by the two leaders; but whether they are playing one of their own creations (Brookmeyer's *Dancing on the Grave* or Terry's *Ode to a Flugelhorn* or his decidedly unsimple *Simple Waltz*, for instance) or such outside works as Count Basie's torrential *The King* or the delightful riff by Don Redman called *Just an Old Manuscript*, the whole troupe plays with a joy and verve that are practically unique in contemporary jazz. Brookmeyer, who can

show a raw-boned dourness in other surroundings, is spurred to soaring heights in this company, while Kellaway builds a series of charging, rip-'em-up solos, encouraging one to believe that there is still plenty of vitality left in jazz. Terry is an ineffable performer, always distinctively vibrant on his numerous free-lance assignments, but never more free and easy than when he is playing with his own group.

Fats Waller: "'34/'35." RCA Victor LPV 516, \$4.79 (LP).

The most remarkable thing about Fats Waller and His Rhythm, that brilliant sextet that began a nine-year recording career in 1934, was its infallibility. No matter how dull the material, Waller could kid it, swing it, or tear it apart, ultimately producing a delightful little cameo. And Waller was not the whole story. There was also Herman Autrey's biting trumpet, Al Casey's marvelously rhythmic chorded guitar, and Gene Sedric or Rudy Powell doing provocative things on clarinet. This disc is made up of Waller recordings of 1934-35, every one loaded with sterling Waller piano, tart Waller vocalizing, and strong supporting solos and ensembles—particularly a glorious *12th Street Rag*, a wonderfully airy *I Ain't Got Nobody*, and the bright abandon of *Mandy* and *Dust Off That Old Pianna*. There are also three early Waller piano solos (1927 and 1929) which demonstrate his strong, forthright, and always rhythmic two-handed attack.

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the tape deck

Unless specifically noted otherwise, the following reviews are of standard open-reel 4-track 7.5-ips stereo tapes.

CHOPIN: *Ballades* (4); *Nouvelles études* (3)

Vladimir Ashkenazy, piano.

• • LONDON LCL 80154. 42 min. \$7.95.

CHOPIN: *Impromptus* (4); *Polonaises* (8)

Artur Rubinstein, piano.

• • RCA VICTOR FTC 7009 (double-play). 92 min. \$14.95.

These two reels, each proffering a major and a minor Chopin series in first tape editions, are alike only in their excellence. Otherwise, they are fascinatingly different, temperamentally, technically, and—perhaps most piquantly—sonically. Ashkenazy is as quintessentially a romantic lyric poet as Rubinstein is a romantic epic one. The younger pianist is exquisitely restrained, yet hauntingly evocative and always liquid-smooth digitally; and his warm loveliness of tonal nuance is captured to perfection in London's stereoism and the Ampex tape processing. In sharp contrast is the dazzling brilliance of Rubinstein's Steinway, snared by the RCA Victor engineers in a large-hall ambience and immaculately processed. Rubinstein's grand manner and rhythmic vigor in the Polonaises are of course well known from his earlier recordings, but these latest readings are varied in many details and in most cases are even more impressive. I am particularly thrilled by his eloquent Op. 40, No. 2, a superbly martial Op. 53 (the well-named *Heroic* Polonaise), and a superbly poetic *Fantaisie-polonaise*, Op. 61. The Rubinstein Impromptus never have been as celebrated, although he recorded the last two in the 78-rpm era and the complete set in a 1959 LP, and perhaps this popular verdict-by-default is not unjust: while there are many fine moments here, the treatments over-all are perhaps a shade too expansive. That

is interpretatively, of course—pianistically Rubinstein is never less than authoritative.

HAYDN: *Symphonies: No. 6, in D* ("Morning"); *No. 7, in C* ("Noon"); *No. 8, in G* ("Evening")

Chamber Orchestra of the Sarre, Karl Ristenpart, cond.

• • NONESUCH TH 71015. 47 min. \$6.95.

HAYDN: *Symphonies: No. 19, in D; No. 31, in D* ("Hornsignal"); *No. 45, in F sharp minor* ("Farewell")

Little Orchestra of London, Leslie Jones, cond.

• • NONESUCH TH 71031. 54 min. \$6.95.

The appearance of the first tape releases from the relatively low-priced Nonesuch label (processed and distributed by Musictapes of Chicago) is an occasion for wholehearted rejoicing. The present reels, with six mostly unfamiliar Haydn Symphonies (only one of which has been taped in stereo before), are characteristic of this company's off-the-beaten-path programming, and I am particularly pleased that one of the disc series' most valuable attractions—Edward Tatnall Canby's notably illuminating annotations—is being made available in full for the reel editions.

There is one technical catch, however, where the very early *Morning*, *Noon*, and *Night* Symphonies are concerned: a decidedly unpleasant top-edginess to the violins in the suitably small-sized chamber orchestra. Possibly this is a result of some accidental high-frequency peaking in the tape processing, since no reviewer of the disc edition mentions it; but, whatever its source, it necessitates adjusting the playback response for considerable treble cut. Otherwise, the recording is admirably transparent; the tape processing satisfactorily quiet and pre-echo-free; and the performances zestful and buoyant. In any case, though, the reel is an obligatory purchase for the music itself: a trio of absolutely aston-

ishing works in which a twenty-nine-year-old Haydn demonstrated his skills to his new employer, Prince Paul Anton Esterházy, and to his fellow musicians, for whom he supplied delectable solo passages (particularly for violin, cello, and flute) throughout these little symphonies.

The other reel introduces to tape a promising young British conductor who leads a larger—but here not too large—ensemble in the lusty little two-movement Symphony No. 19; the dashing romantic Symphony No. 31, with its prominent horn and other *concertante* parts; and the gracious *Farewell* Symphony No. 45. I've never heard Dorati's Mercury taping of this work, but the Scherchen/Westminster version of October 1960 differs from the present one in its inclusion of softly spoken "*Auf Wiederseh'ns*" in its coda-departure of the musicians—a feature Haydn didn't specifically call for but which I've always found quite appropriate. In any case, the Scherchen performance is somewhat heavier, more emphatic, and apparently more closely miked; Jones's more distantly recorded performance has perhaps a shade more zest and charm.

JANACEK: *Missa Glagolitica* (*Slavonic Mass*)

Evelyn Lear, soprano; Hilde Rössl-Majdan, mezzo; Ernst Häfliger, tenor; Franz Crass, bass; Bedřich Janáček, organ; Bavarian Radio Chorus and Symphony Orchestra, Rafael Kubelik, cond.

• • DEUTSCHE GRAMMOPHON DGC 8954. 38 min. \$7.95.

"Glagolitic" is one of those clarion words that evoke a powerful magic altogether apart from their literal meaning. Actually the term is the name of a distinctive script-alphabet devised in the Middle Ages for the Old Slavonic language and used particularly for the Catholic liturgy (by a special dispensation of the Pope) in Moravia. It was its supposed inventor,

Continued on next page

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THE TAPE DECK

Continued from preceding page

St. Cyril, whose memory Janáček wanted to celebrate in the present festival Mass, composed in 1926 for the commemorations of the Czech Republic's tenth anniversary in 1928—which turned out to be the year of Janáček's own death. Strange as the word "Glagolitic" may be, Janáček's work is no less strange or powerfully magical. There is nothing at all elsewhere in music closely akin to this extraordinary masterpiece; and while I don't dare claim that all listeners are sure to like it, I do not hesitate to guarantee that it will not only fascinate everyone who takes the trouble to study it but will prove to be immensely rewarding. (It is not, by the way, particularly dissonant or far-out in its actual idioms: its difficulties are more of thought than of tonal language.) The broadspread stereo recording here is perhaps a bit opaque and distant—but these very qualities contribute to the atmospheric effectiveness of the vigorous, earnestly eloquent performance by Rafael Kubelik, his soloists and chorus (singing the text in Old Slavonic), and orchestra.

MOZART: Symphonies

No. 35, in D, K. 385 ("Haffner"); No. 36, in C, K. 425 ("Linz"); No. 38, in D, K. 504 ("Prague"); No. 39, in E flat, K. 543; No. 40, in G minor, K. 550; No. 41, in C, K. 551 ("Jupiter").

Philharmonia Orchestra, Otto Klemperer, cond.

• • ANGEL Y3S 3662, 3¾-ips triple-play. 154 min. \$17.98.

For sheer quantity of musical genius per cubic inch of recording medium, what can beat this reel? Slow-speed tape technology may not be ideal in all ways, but it can do extraordinary things—like this technically acceptable, artistically immensely rewarding integral set of Mozart's last six symphonies.

This Klemperer set (assembled from recordings originally released in England some three years ago except for the last two symphonies, which date farther back) is the first integral set of the six in tape format. Bruno Walter's No. 36 and No. 39 from his complete disc series are still missing on reels; from Jochum there are four (Nos. 35, 36, 28, and 41) on Philips; from Kertesz two (Nos. 36 and 39) on London; from Von Karajan two (Nos. 40 and 41) on RCA Victor and London respectively; and there are, of course, a number of other conductors' tape editions of single works. First choices are as much a matter of personal predilections as of objective merits, but I'm sure that at least Dr. Klemperer's Nos. 36, 38, and 39 must be near if not at the top of anyone's listings; his Nos. 35 and 41 are highly distinctive if not completely successful; and only his No. 40 is not likely to be considered, generally, satisfac-

tory. In any case one must accept or refuse the present set as a unitary whole—and in it the best of the Klemperer illuminations surely compensate for his relatively minor interpretative failings in some works, as well as for the disadvantage of recording which seems just a bit "thick" for all its sonic strength and honesty.

TCHAIKOVSKY: Symphonies

No. 1, in G minor, Op. 13 ("Winter Dreams"); No. 2, in C minor, Op. 17 ("Little Russian"); No. 3, in D, Op. 29 ("Polish"); No. 4, in F minor, Op. 36; No. 5, in E minor, Op. 64; No. 6, in B minor, Op. 74 ("Pathétique").

Vienna Philharmonic Orchestra, Lorin Maazel, cond.

• • LONDON LCK 80166 (Nos. 1 & 2); LCK 80161 (Nos. 3 & 4); LCK 80163 (Nos. 5 & 6). Three double-play reels: 75, 84, and 88 min. resp. \$11.95 each.

My holding back comment on this series until its completion (in retrograde sequence) is perhaps justified by the fact that the last reel to be released, containing the unfamiliar First and Second Symphonies, can be recommended wholeheartedly even to listeners bored by the only too famous last three. Nos. 1 and 2 have been taped before, but the Swarowsky/Urania 2-track versions have long been out-of-print and the 4-track London taping of No. 2 by Solti has never been at all satisfactory. And Maazel's is the first tape representation of any kind of No. 3 (misleadingly nicknamed *Polish*, as James Lyons' admirably perceptive notes explain), which also warrants my warmest commendation. What delightful works these three are: naïve at times, and perhaps occasionally lacking in refinement, but always exuberantly vital, brimful of bright musical ideas and scoring felicities! Happily, Maazel's performances seem to have just the right, appropriately youthful, enthusiasm and verve.

What reservations I have about this conductor's readings are almost entirely applicable to the better-known symphonies, where the tape repertory affords varied and often strong competition. In brief, I feel that Maazel's Fourth is somewhat lacking in excitement and that his Fifth is perhaps just a bit feminine in its rich lyricism as well as, again, failing in supreme dramatic excitement. On the other hand, it seems to me that his Sixth, while perhaps missing the emotionalism some listeners demand (and many find in the best-selling Ormandy/Columbia taping of the *Pathétique*), is extraordinarily lucid, taut, and eloquent. I am aware, of course, that critical estimates of Maazel's Tchaikovsky have varied considerably, but as far as technological qualities are concerned, there can be no room for argument. London's engineers have surpassed themselves throughout this series in exploiting the stereo potential for enchantingly lovely, air-borne sonics and a superbly re-created concert hall ambience.

Continued on page 116




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CIRCLE 81 ON READER-SERVICE CARD

THE TAPE DECK

Continued from page 114

VLADIMIR HOROWITZ: "Carnegie Hall Recital, May 9, 1965"

Bach-Busoni: *Tocatta, Adagio, and Fugue in C*. Schumann: *Fantasia in C, Op. 17; Kinderszenen, Op. 15: No. 7, Träumerei*. Scriabin: *Sonata for Piano, No. 9, in F, Op. 68; Poem in F sharp, Op. 32, No. 1; Etude in C sharp minor, Op. 2, No. 1*. Chopin: *Mazurka in C sharp minor, Op. 30, No. 4; Etude in F, Op. 10, No. 8; Ballade in G minor, Op. 23, No. 1*. Debussy: *Children's Corner, No. 3, Serenade for the Doll*. Moszkowski: *Etude in A flat, Op. 72, No. 11*.

Vladimir Horowitz, piano.
• • COLUMBIA M2Q 745. 92 min.
\$11.95.

So much has been written about Horowitz's return to the concert stage last spring and the recorded documentation of that event that I will here confine myself to the expression of my purely personal reaction—less an unreserved paean of praise than a special recommendation of the program as a vividly illuminating study in the psychology of interpretative genius. Actually, I am sure that Horowitz played more consistently better in his earlier studio tapings (reviewed here March and September 1963 and July 1964), but the present live recording reveals a fascinating progression from the nervous tension and somewhat hard tone of the opening Bach-Busoni work to the perfect ease, elasticity, and tonal warmth of his delectable encores—the Debussy *Serenade for the Doll*, Scriabin and Moszkowski Etudes, and Schumann *Träumerei*. These last are all pieces which every piano student plays at one time or another, but surely no one else can endow them with Horowitz's unique present blend of tenderness and consummate skill. Fine as the big-work performances are, it is these "little" encores and the steely/velvety Chopin Mazurka which I find most moving. But these remarks are all perhaps beside the main point: which is that a memorably historic musical event has been well-nigh ideally preserved.

"Basie Picks the Winners." Count Basie and His Orchestra. Verve VSTC 330, 33 min., \$7.95.

If you have a hard time finding good swinging (but non-teen-age-beating) dance music, you'll share my relish of the jaunty performances here. *Oh Lonesome Me*, *My Kind of Town*, *That's All*, *Volare*, and *I'm Walkin'* are perhaps outstanding, but all the Billy Byers arrangements are effective; there are rhapsodic solos by Eric Dixon (on both flute and sax), Eddie Davis on sax, Al Aarons on trumpet, et al.; a delightfully casual talking-blues vocal by Leon Thomas in *Nobody Knows You When You're Down and Out*; and of course there are gleaming bits of Basie's own pianism scattered

throughout. The recording is notably big and substantial, yet bright, with markedly differentiated channel antiphonies.

"The Genius of Jankowski!" Horst Jankowski, piano; Chorus and Orchestra. Mercury STC 60993, 35 min., \$7.95.

The "genius" apparently is a knack for devising such catchy songs as *Ein Schwarzwaldfahrt*, *Simpel-Gimpel*, *Bald klopft das Glück*, etc., which have been enormously successful "singles" hits in Europe. The Jankowski talents are stretched thinner in such more synthetic pieces as *When the Girls Come Marching In*, a too clattery *Caroline-Denise*, and overfancy arrangements of Debussy's *Clair de lune*, Toselli's *Serenade*, and Friml's *Donkey Serenade*. And he tends to overexploit the limited sound potentials of his basic setup: solo piano with rhythm section in the center, chorus well back on the left, orchestra with a second piano back on the right. But at his best Jankowski is decidedly enjoyable and he has been given markedly stereoscopic, brilliantly effective recording throughout.

"Great Themes from Great Foreign Films." Mr. Acker Bilk, clarinet; Leon Young String Chorus. Atco AOC 1406, 32 min., \$7.95.

I doubt if any other clarinetist (including Reginald Kell at his ripest) ever has boasted a wider, richer vibrato or ever exploited the chalumeau register more romantically than does "Mr." Bilk. He doesn't sound particularly effective in the upper register of his instrument—but then he wisely seldom ventures outside the lowest one, where his throbbing expressiveness certainly squeezes every drop of sentiment out of such tunes as *More, Canto d'Amore*, *Firestar*, *La Strada*, etc. The Leon Young strings and rhythm section provide suitably schmaltzy support; the recording is appropriately luscious; and everything adds up to an exceptionally evocative mood music reel.

"Neapolitan Songs." Giuseppe di Stefano, tenor; New Symphony Orchestra. Illeg Pattacini, cond. London LOL 90106, 42 min., \$7.95.

The traditional art of singing Neapolitan folk and popular songs has long become so formalized in its expressive intensity that it constantly risks lapsing into sheer emotionalism. But, happily, Di Stefano is one of those rare Italian tenors who not only has thoroughly mastered the orthodox style but is always careful to preserve a genuine beauty of vocal tone and at least a reasonable restraint. Back in April 1962 we had a first-rate reel program, "*Voce d'Italia*," from him: the present recital is, if anything, even better sung, and just as cleanly and sweetly recorded. It will have perhaps even greater public appeal for its inclusion of three De Curtis songs (topped by a fine nostalgic *Sona chitarra!*), a vivacious *Pusilleco*, and an expressive *Catari, Catari*. My only complaint is that the properly light accompanying ensemble, with its mandolin section obligatory in Neapolitan music, is misnamed a "symphony" orchestra.

HIGH FIDELITY MAGAZINE



Some plain talk from Kodak about tape:

The meat of the matter... and some boxing news

Undistorted output from a tape—as from any other link in the chain of audio components—is at the very heart of high fidelity enjoyment. Distortion (or the lack of it) is in theory simple enough to evaluate. You start out with something measurable, or worth listening to, and you reproduce it. Everything added, subtracted or modified by the reproduction, that can be measured or heard, is distortion. Since most kinds of distortion increase as you push any component of your system closer to its maximum power capability, you have to label your distortion value to tell whether you did this while coasting or at a hard pant.

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To make the distortions contributed by the tape itself big enough to measure and control, we simply drive the tape until it hollers “uncle” and use that power reference as our benchmark. Here’s the procedure. Record a 400-cycle signal (37.5-mil wavelength at 15 ips) and increase its level until in a playback, which is itself pristine, you can measure enough 1200-cycle signal (third harmonic) to represent 2% of

the 400-cycle signal level. This spells “uncle!” We use 400 cycles for convenience, but insist upon a reasonably long wavelength because we want to affect the entire oxide depth.

The more output level we can get (holding the reproduce gain constant, of course) before reaching “uncle,” the higher the undistorted output potential of the tape.

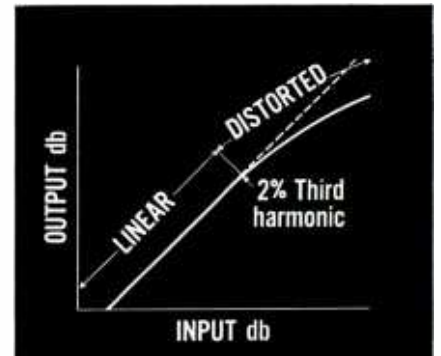
Simple, what?

“Wadayamean—undistorted output at two percent?”

That’s what makes a Miss America Contest. Two percent third harmonic is a reference point that we like to contemplate for a picture of oxide performance. Since distortion changes the original sound, it becomes a matter of acumen and definition how little a change is recognizable. If you’re listening, two percent is a compromise between a trained and an untrained ear. If you’re measuring, it comes at a convenient point on the meter. It’s like a manufacturer testing all sports cars at 150 mph, even though some cars are driven by connoisseurs and some by cowboys. Same goes for tape. Two per-

cent tells us a lot about a tape even if, on the average, you never exceed the 0.5% level.

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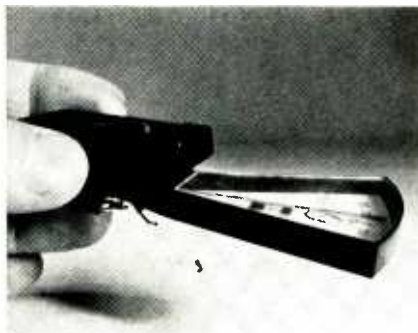
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and lessening it at the outer portion. What's more, skating causes the stylus pressure to vary against the opposite side-walls of the groove anywhere along the record. For instance, an arm set for 2-gram tracking force, if uncompensated for skating, may exert—at the outer portion of the groove—1.8 grams against the left-channel wall and only 0.8 grams against the right-channel wall. These variations can cause distortion and accelerated wear on discs played with today's high compliance cartridges in a



Dual's new Skate-O-Meter.

low-friction arm: ironically, in poorer equipment—especially arms that have high-friction bearings—skating is unimportant and there is very little need to compensate for it. As for styli, the elliptical tip is said to intensify skating and to need compensation more than the conical tip. The longer the arm, the less the skating force exerted, and, according to the Dual people, "a tone arm of infinite length would have no skating force."

Tone arms are, however, of finite length, and Zimmermann's studies of this problem have prompted the calibrated adjustment found on the new Dual. The detailed summary of these studies has not been completely translated (most of this was conveyed to us *viva voce* by Zimmermann, with Gorski serving as interpreter), although part of it appears in the instruction manual furnished with the Dual 1019, and the remainder probably will be offered in English at a later date. The Skate-O-Meter itself, developed as a research tool in designing the new Dual, will at first be available only to dealers; eventually it may be offered generally, inasmuch as it can be used for checking any make of tone arm.

THE POSTHUMOUS CAREER OF J. S. BACH

Continued from page 58

contains an awe-inspiring *Einfall* to which the sensitive listener inevitably responds, "How did he ever think of that?" There are the themes themselves, each so different from the others; there are the unexpected turns of harmony, of phrase, of thematic entrance. Play the *Well-Tempered Clavier* or the *Art of Fugue*, and they fly from your fingers until the air is saturated. One example—again from the B minor Mass—should suffice. After the Dionysian orgy that is the Gloria, the orchestra (supported at first by the chorus) continues to play a series of sequences that for all the world sounds like transitional, or "filler," material. Suddenly voices are heard floating along with the sequences and, before you can believe it, this "non-theme" has become the subject of a choral fugue. Such moments are present in the music of all the great masters, but—although Mozart is a close second—nowhere do they pile up on each other so thickly as in the works of Bach.

I CAN STILL REMEMBER my own first contact with Bach's music. It was as a high-school freshman, and I played violin in the school orchestra. Once we were given the Third *Brandenburg* Concerto to read, and the pleasure we all felt as we scraped away made it for us the memorable musical event of the semester. On subsequent days we switched parts (the Third *Brandenburg* is written only for strings), and I ended by playing each of the three violin and three viola parts. Every new part was as thrilling to play as the previous one. The independent, self-sufficient voices, combining to form the whole, was such a revelation to us that we would call "*Brandenburg*" each time the teacher entered to begin the class. How we all despised those piano students in the school who had to struggle with their Bach and became bored by him. To them he connoted little more than dutiful exercises, to prepare for the music yet to come. We string players knew better. He was for us our joy and our emotional release.

One looks at a Bach *Gesellschaft* monopolizing a library shelf and wonders how one man in a single lifetime could possibly have written down all those notes. Considering that there is hardly a less than first-rate thought in the whole canon, the books take on a mesmerizing capability. If somebody were to ask me the cliché-ridden question as to what single published work I would take with me to a desert island, I would not hesitate before specifying the *Gesellschaft*. If I had to be stranded with a single recording, it would be Scherchen's pre-ereo performance for Westminster of

the B minor Mass. (Not the later stereo one—I could hardly believe it was by the same conductor.) I would also hope to be able to sneak in the old *Brandenburg* No. 6 recorded by Karl Haas (again a Westminster disc, of about the same early-Fifties vintage) and the London Baroque Ensemble.

With all the lip service paid by performing musicians to Bach, it is not very easy to get to hear his music "live." In the larger metropolises the situation has been improving during recent years. But in the smaller cities the few Bach performances are relegated, along with the avant-garde, to special "off-the-beaten-track" concerts—if they are given at all. Visiting virtuosos, of course, leave Bach home. Which of them would withhold his Brahms, Tchaikovsky, or Beethoven concerto to offer one by Bach? Regular orchestral concerts all but ignore him. There are few opportunities to hear even the *Brandenburg* Concertos, not to mention the powerful Cantata No. 50, the *Well-Tempered Clavier*, the *Musical Offering*, or the *Art of Fugue*, all among the most thrilling experiences available to a music lover. I remember being shocked by one very famous conductor when I asked him why he never played anything by Bach at his concerts. "Oh," he replied, "once you've heard one Bach fugue, you've heard them all."

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38...	Jensen Mfg. 43	80...	Winegard Co. 24
39...	Kenwood Electronics, Inc. 8		Wyeth Press 88, 89
40...	KLH Research and Development Corp. 91		
41...	Lafayette Radio Electronics 110		
	London Records 97		



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Model	V-Vacuum Tube ALL-SILICON Germanium Transistor	Power (8 Ω) Per Channel Watts	Max. IM Distortion Below 10 watts	FM Sensitivity Microvolts	Price	Delivery /Watt
Sherwood S-8800	S	100	0.10%	1.6	\$ 359.50	\$ 3.60
Altec 711	S	100	0.15%	2.2	378.00	3.78
Bogen RT 8000	T	70 (4 Ω)	0.3%	2.5	319.95	4.57
Dyna FM-3, PAS-3, & S-70	V	90	0.1%	4.0	394.85	4.38
Fisher 600 T	V & T	120	1.6%*	1.8	459.50	3.82
Harman-Kardon SR-900	T	75 (4 Ω)	0.9%*	3.3	429.00	5.61
McIntosh MR71 & MA230	V & T	88	0.25%*	1.8*	748.00	8.50
Marantz 8B, 7, & 10B	V	75*	0.2%*	2.0	1170.00	15.60
Scott 348	V & T	100	0.5%	1.9	479.95	4.79

Reference "T" (above) may include some silicon transistors.
 Figures above are manufacturers' published specifications
 except (*) which are published test findings.

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